



5 years *of* **photojournalism** in **Uganda**

2012 - 2016

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Friedrich-Ebert-Stiftung (FES) Uganda is proud to have participated in the birth of the Uganda Press Photo Award (UPPA) in 2012 and for having supported UPPA every year since then. It has been exciting and a great pleasure to see it grow. UPPA is now offering not only the actual Awards but a whole series of events, workshops, skill trainings, portfolio reviews, lectures and screenings around photography and photojournalism.

As a political rather than a cultural organisation, supporting participatory democracy, social justice, human rights and good governance, the involvement of FES in the UPPA might not be immediately obvious. A few minutes of thought, though, will remind us of several aspects.

Pictures are highly evocative and powerful; from the harrowing records of the Vietnam War to those illustrating more recent crises, such as refugees crossing the Mediterranean to escape violence and hopelessness, they have demonstrated an ability to change public perception, public opinion and frequently the political narrative and the course of events.

A photo will always show a specific perspective demonstrating a chain of decisions by their author. The photographer may use a wide angle lens or shoot a close-up. Some things will be in the picture, others will remain outside of the frame, some features will be in focus, others may be blurred.

Thus photojournalists are not neutral observers of the status quo who document events, but social commentators and opinion-shapers. Photojournalism and taking pictures are a way of expressing one's opinion as well as providing information, and are hence part of the basic human right to freedom of expression.

This fundamental human right lies at the core of human manifestation and is an essential component of any democratic system.

Paradoxically, even though there is wide agreement on the power of pictures, public attention and scrutiny still seems to focus on the written word rather than on images. Photo credits are often tiny or omitted, showing that not everyone sees the importance of attributing ownership to the photographer and complying with legal provisions.

Moreover, while technology and social media allow everyone who has access to these to take pictures at any time and share them around the world, they also make it possible to take photographs of others from the Internet and manipulate or alter them or their context before distributing them globally.

Any individual can spread pictures purporting to be or represent something that they are not. Whereby journalism as well as photojournalism remain by nature subjective, professional (photo)journalists will convey deliberate and factual messages, and provide context and

honesty in their treatment of the subject. Given the power of the picture and the importance of freedom of expression in democratic societies, professional honesty and transparency need to become part of the public discourse around photography and photojournalism. Teaching media and visual literacy is one side of the coin and allows consumers to assess the veracity of images. UPPA focusses largely on the other side of the coin by supporting the development of technical expertise and high quality in photography, by emphasising the role of the photographer in society, as well as by raising issues around ethical standards and professional honesty in photojournalism. In the context of today's "fake news" buzz, the activities of the UPPA are an important corrective.

This publication celebrates the first five years of the Uganda Press Photo Award. It showcases winning pictures and puts the subjects of those into context, painting a vivid account of Ugandan contemporary society. Other essays deal with freedom of expression, the history of photojournalism in Uganda and the numerous activities which make up UPPA today and which aim at promoting professionalism and the public image of photography in Uganda.

Mareike Le Pelley
Resident Representative, FES Uganda



The Uganda Press Photo Award grew out of the strong belief of a group of people that Ugandan photography in general and photojournalism in particular needed to be noticed and supported.

The original idea came from my conversations with photographers belonging to the Foreign Correspondents' Association of Uganda (FCAU). Then, with the endorsement of the FCAU board and with the interest and support of Friedrich-Ebert-Stiftung, the first edition was held in 2012.

Six years later it's hard to believe the progress that has been made. Our project has grown far beyond the yearly exhibition of the winning images and now includes many smaller shows as well as portfolio reviews, public discussions and dialogues, trainings and workshops, photographer's talks and documentary screenings.

Last year we also expanded the competition to better address the needs of young and upcoming photographers, and in order to achieve this we added the Young Photographer Award and Mentorship Programme to our general competition, in partnership with Canon.

These many activities, along with the hard work, dedication and ability of the photographic community of Kampala have yielded great results and the UPPA is proud to be able to support these talented individuals.

Over the years we have seen students progress and become professionals, travelling abroad and becoming ambassadors of a continent that is changing faster than anybody ever imagined. We have seen our winners and students go on to prestigious scholarships, win international awards and begin to work for top-rate clients. They have held exhibitions, made books, bought better equipment and represented Uganda, bringing its stories to new audiences.

We still have work to do. This book, hopefully the first of many, represents five years of exciting challenges, and I look forward to confronting the new ones that the future holds.

The UPPA has always been a product of a very diverse set of people – of course the photographers, without whom it could not exist, but also everyone who believed in it and supported it. Where we are today is testament to a lot of hard work and belief from many different directions, and it has been a pleasure and an honour to work with everybody who has been a part of the project over the years.

I hope that you will enjoy this book, both the photographs and the words by many inspirational individuals. It serves as a monument to what we have achieved so far, but also as an inspiration for the future.

Anna Kućma

Director, Uganda Press Photo Award

When the Foreign Correspondents' Association of Uganda (FCAU) and others launched the Uganda Press Photo Award (UPPA) the goal was to raise the calibre of press photography by providing a platform from which Ugandan photojournalists would be celebrated and to help build a community to nurture their talent and ambition. Five years later we are pleased that so much has been achieved.

Past UPPA winners and entrants now work worldwide covering key news events and telling vital stories from their unique perspective.

A community of photojournalists is being cultivated in Uganda - nurturing talents and ambitions which will serve to enhance skills so consumers of news can better understand current affairs.

Photojournalists seek to craft stories that catch viewers' curiosity and engage their emotions. Achieving that takes practice and experience.

By linking up-and-coming photographers with accomplished mentors keen to support a new generation, UPPA has served to inspire and train women and men who may otherwise have felt that the professional photography scene was out of reach.

FCAU draws its members from across the world and by our partnership with UPPA we help welcome UPPA entrants into the global community of journalists and convey to them that we belong together.

Working shoulder to shoulder we can tell essential stories and rigorously maintain high standards.

Practicing journalism in Uganda is challenging and photojournalists work on the frontlines taking great risks to capture the most compelling images so viewers can best understand and interpret events.

With press freedom under threat worldwide their pictures may rankle the powerful but they are necessary to inform the public of events that shape Ugandan society.

Enjoying a professional community that can encourage, criticise and support each other rallies perseverance in a gruelling industry and demands ever higher standards of work.

By advancing a culture of ambition among the community of photojournalists UPPA contributes to tackling some of the most pressing challenges journalists in Uganda and elsewhere face: low rates of pay, old-fashioned attitudes in established newsrooms, and insecure contracts.

Acting as a springboard, UPPA drives Ugandan photojournalists to grants and prizes that amplify their name recognition, grabbing editors' attention and allowing entrants to achieve their best work.

FCAU celebrates the talent and fearlessness of all UPPA entrants and we stand in solidarity with them as they continue to do their jobs to provide the public with the images they need to understand events big and small in the years ahead.

Michael O'Hagan

Co-Chair, Foreign Correspondents' Association of Uganda



Jjumba Martin, 1st Place, News, 2016

Rare Friends. A man is helped by a policeman after being shot with a teargas canister during a demonstration in Wandegaya. Supporters of the Forum for Democratic Change (FDC) rioted after police had blocked Kizza Besigye from accessing Makerere University where he was meant to hold a campaign rally.



PHOTOS ARE NOT NEUTRAL

By Daniel Kalinaki

Photos are not neutral. They are provocative and persuasive. They are able, in just one frame, to compress lives and moments, to tug at emotional levers, to reveal unseen details, to be unforgettable.

Some photos stand out for their impeccable timing; others for the beauty of their subjects, or the majesty of their composition, towering over the senses like a giant baobab tree in a vast plain. But some of the photos that stay with you, eternally etched on the retina, are those that are both beautiful and purposeful.

Would Lt. Ramathan Magara have been convicted of murder if he had not been pictured on a newspaper front page back in 2006, one hand holding a mobile phone to his ear while the other held the AK-47 rifle that had just fired at unarmed civilians, many of whom could be seen crouching in fear all around him?

Would the Black Mamba commandos have been uncovered and exposed when they returned in police uniforms after their raid on the High Court in Kampala in 2005 had an eagle-eyed photographer not seen through their disguise?

Abubaker Lubowa, 2nd Place, News, 2013

Police arrest a woman for protesting the poor living conditions of police officers and their families. The wives of police officers had decided to strike over their husbands' poor pay and other issues, leading to an uncomfortable situation where officers were expected to arrest their own wives.

Many more news moments are frozen through photography: two rival Muslim clerics fighting for the microphone at Independence Day celebrations; a stranger standing and saluting next to the President at a similar function; a bird drinking soda through a straw at the Nile Hotel in Kampala; Colonel John Garang, in Kampala on a secret mission, snapped watching a music concert from his second-floor room at the same hotel.

Others, less dramatic, but no less important: a child, afflicted by Nodding Disease, tied to a tree by her hapless mother to prevent self-harm, somewhere in northern Uganda; Philly Bongoley Lutaaya, visibly unwell, breaking through the stigma at Gayaza Secondary School by announcing he was living with HIV and dying of AIDS; the infant King Oyo of Toro, thrust into the history books by the sudden death of his father, sitting on the throne, blissfully unaware of the weight of expectation; a youthful Museveni, surrounded by his triumphant comrades, promising a fundamental change on the steps of Parliament in January 1986.

Photography in the Ugandan media has come a long way. Once a peripheral feature, mere icing on the cake of text, it has become an important and indispensable genre. Newspapers have come and gone, radio and television stations have mushroomed and websites have flourished but throughout it all, photography has remained relevant, and so have the people behind the camera.

What was once an almost exclusively club of itinerant, general-purpose men in mock flak-jackets milling around photo studios while waiting for their negatives to be developed has now turned into a professional and increasingly female field with modern cameras, zipping around capturing life on camera.

The proliferation of smart phones and social media has turned everyone into a photographer – ‘selfies’ are the new portraits, after all, and anyone in the right place at the right time can take an award-winning photo – but there is no substitute for the planning, courage, diligence and thoughtfulness of professional photographers.

In an ephemeral world of fleeting tweets and disappearing pictures, professional photography provides a permanent record, be it of the beauty of the planet or the bleakness of human folly, told with accuracy and courage.

We often take this courage for granted, but theirs is a physical task. Writers might be able to speak to sources over the telephone or find their information in libraries and on the internet but the journalists behind the cameras must get boots on the ground, risking everything from Ebola to bullets. And as the statistics show, they pay a high price, sometimes with their lives.

Our world would be unclear, the journalism profession incomplete, without the remarkable hard work of its photojournalists. The Uganda Press Photo Awards documents some of the finest work from our photographers. Now in its sixth edition, it acknowledges the best in the industry, while inspiring and mentoring young and new photographers to aspire to greatness.

Words allow us to express our thoughts about the world around us but pictures – especially great, evocative pictures – are the palm wine with which we swallow our stories. Good luck to the winners and may we continue to see great photography in our pages.



Edyegu Daniel Enwaku, 1st Place, Sport, 2012

A disabled cyclist accelerates to the finish line to ward off stiff competition during the KCB Bank 2012 Northern marathon competition at the Akii Bua stadium in Lira on July 15, 2012. The competition was organised to fundraise for money to furnish hospitals in the region, which is recovering from the ravages of the LRA war, depleted due to overfishing and bad fishing methods.







2012 – 2016

2012



Edyegu Daniel Enwaku, Overall Winner 2012, 1st Place, Story.

A wailing woman who lost her loved ones during the disastrous June 25, 2012 landslide that buried 18 people at Bulucheke sub-county, Bududa district, rolls on the ground at the scene of the tragedy. About 70 people sustained injuries while over 300 were displaced due to the prevailing land cracks in their areas. The picture was published in the New Vision of June 26, 2012.

A CLOSE-UP OF GRIEF

By David Tumusiime

"I want to tell you about what happened, but I don't have the words. So I'll show you."

That was the attitude of a photographer friend of mine, months after he was among the first to arrive in a little village in Kanungu on March 17, 2000. He was there to photograph and report on what has since come to be known as the Kanungu Massacre, a church arson that claimed the lives of around 1000 members of the Movement for the Restoration of the Ten Commandments of God in Kinkizi county in south-western Uganda.

He never talks much about the massacre; his photographs do the talking. Daniel Enwaku Edyegu is no different. Grief in Uganda is rarely recorded or publicly shared, and Edyegu's Bududa Woman Wailing is one of those rare occasions when that heartache was photographed. The image won the overall prize at the 2012 Uganda Press Photo Awards. In the photograph, shot on June 25, 2012, a woman writhes in the earth, with benumbed spectators and an intrusive camera as witnesses to her grief.

In the early hours of that morning, a long-predicted disaster had befallen Bududa: a second landslide in two years. The landslide in Bulucheke subcounty buried 18 people and left 70 with varying degrees of injuries. The woman in the photo lost her family, but we do not need

to be told that for the photo to strike with the ferocity of an unexpected punch in the gut. The contortion of the woman's face, the tears that have commingled with the run from her nose just above her lip, say it all. She has flung herself upon the earth and though this is no video, one can almost hear her entreaties to the ground that has swallowed up her loved ones to return them. Or open up and take her into its embrace too.

Brilliantly, you do not see her immediately the first time you look at this photograph. The eye is first led towards the standing men and children, pillars of sorrow framing her agony. There are 33 people in this photograph, many of them with hands crossed across their chests or chins cupped in palms. Among the Bakiga, people of the mountains, stoic endurance is a familiar and prized emotion- they have lost like she has lost, and they have just lived through a tragedy and it shows, but a lifetime of restraint holds many of them mute in their grief. She is their vessel in her unexpected, frenzied unfurling.

Looking at Daniel Enwaku Edyegu's Bududa Woman Wailing, a student of photography might be reminded of Henri Cartier-Bresson's *The Informer* (1945). The similarity of the two scenes in their capture of isolated movement in a sea of strained stillness is clear. In each photograph one individual, sprung to life, seems an embodiment of the brooding of the crowd.

Like Bresson's classic photo, Edyegu's Bududa Woman Wailing presents its story through the expressions of its cast of characters, and we are invited to examine each face carefully, but the power of the frame lies clearly in its raw close-up framing of grief. The earth beneath the woman is roiling, dark and grimy like the earth in a Francois Millet painting, and the scene's impact is achieved without the help of Photoshop. The greatest images are the simplest.

2013



Drake Ssentongo, Overall Winner 2013, 1st Place, News.

A police officer shouts for assistance as an injured man is carried away from the scene of a fuel tanker crash. The man, a Somali truck driver, was taken to Mulago hospital after suffering severe burns and other injuries in the accident.

ROAD ACCIDENTS

By Lydia Lakwonyero

This image of a police officer shouting for assistance as residents carry an injured man from the scene of an accident in which a fuel tanker crashed and caught fire, was the overall winner in the 2013 Uganda Press Photo Award.

Taken for the Red Pepper by photographer Drake Ssentongo on February 22, 2013 in Seeta, Mukono district, the dramatic image was also part of a longer series that was awarded first place in the Story category. The driver, a Somali national, is said to have lost control of the oil tanker before it crashed and went up in flames. He was rushed to Mulago National Referral Hospital for treatment after suffering severe injuries. The fire was eventually brought under control by the fire brigade while police struggled to keep control of a large crowd of onlookers and passers-by. As in many other low and middle income countries, road traffic accidents take a heavy toll in Uganda; more than 2,000 people lose their lives annually. Statistics show that over 60% of Mulago Hospital's budget is spent on treating road accident-related victims.

During the launch of the third UN Global Road Safety Campaign at the WHO offices in Kampala last year, officials decried poor and inconsistent implementation of road safety measures. At the same event Sarah Opendi, State Minister for Primary Health Care, revealed that the treatment of accident-related victims costs the country close to UGX 1.862 trillion (€438 million) every year.

Road accidents have mostly been blamed on reckless driving, drunk driving and speeding. Health advocates have demanded that the public be sensitised about road safety practices such as wearing a seatbelt while in cars and wearing a helmet while using boda bodas (motorcycle taxis). They also want the police to ensure that only vehicles in acceptable mechanical condition are allowed on the road.

Yet the country has not invested in trauma care systems where road accident victims can get first aid in the hands of

professionals. Survivors are usually ferried on the back of police pick-ups; consequently, many of them die while being taken to far-away health centres, mainly regional hospitals.

Meanwhile, government officials who fall victim to road accidents are often flown out of the country to get first-class emergency treatment, a luxury that the common man cannot afford. This has drawn wide criticism, particularly targeted towards legislators who the public accuse of seeking to fatten their pockets rather than pressuring the government to invest more in domestic health centres.

In August 2016, following a spate of serious accidents on the Kampala-Makasa highway, the Uganda Police launched Operation Fika Salama ("Arrive Well") to curb the rate of injuries and deaths. While drivers blamed the accidents on evil spirits (as is common in cultural settings for that which is 'unexplainable') and the Uganda National Roads Authority (UNRA) for what they referred to as poor road workmanship, the police pinned the blame squarely on drivers for their reckless driving. 24-hour checkpoints were established on the road and soon the rate of accidents reduced significantly. The campaign has now been extended to major highways throughout the country.

Currently there is a fundraising drive to raise the money needed to build a UGX 2.8 billion (€650,000) accident and emergency unit at Nkozi Hospital which will be easily accessible for accident victims along Masaka road. The Speaker of Parliament, Rebecca Kadaga, has also called for an increase in funding to the Uganda Police's traffic department to boost Operation Fika Salama. The police want to, amongst other things, acquire helicopters to airlift accident victims to hospital.

But even as the government continues to discuss possible solutions to curb the rampant rate of road accidents, and despite police presence on major highways, people continue to lose their lives and sustain horrific injuries.

2014



Colleb Mugume, 1st Place, News 2014.

The Miniskirt Law. A mob assaults and attempts to undress a woman wearing a mini skirt on the Mbarara - Masaka road on 27 July 2013, a result of the misinterpretation of a proposed law that, amongst wide-ranging provisions, appeared to ban miniskirts in Uganda. The police later dispersed the crowd.

THE DANGERS OF OBSESSIVE LEGISLATION AGAINST WOMEN'S BODIES

By Rosebell Kagumire

On February 6, 2014, President Yoweri Museveni assented to the Anti-Pornography bill, signing it into law. The law defines pornography as “any representation [...] of a person engaged in real or simulated explicit sexual activities or any representation of the sexual parts of a person for primarily sexual excitement.”

When the bill was tabled in parliament by Minister for Ethics and Integrity Rev. Fr. Simon Lokodo in 2013, the media emphasised the manner in which the bill legislated specific parts of the female body to be “pornographic” and banned their display, an emphasis which allowed a law that constitutes a serious attack on women, media and internet freedom to be instead only flippantly known as ‘The Miniskirt Law’.

Ensuing debates saw a societal polarization and the emboldening of patriarchal voices seeking to once again ‘put women under control.’ Uganda witnessed heightened attacks on women as groups of men took the ‘law’ into their own hands to shame citizens simply for what they wore. This photograph captures the impact created by laws like the Anti-Pornography Act, 2014. Colleb Mugume, a young photojournalist working for the Daily Monitor newspaper, captured this awful, degrading scene in Mbarara town, Western Uganda.

The woman in the photo was unfortunately not the only one attacked. Eight women were undressed in public in the eastern town of Iganga, while elsewhere an over-zealous magistrate summarily sentenced two women to a three-hour confinement for wearing miniskirts in her courtroom. The law swept away protections that women had been accorded in the constitution, both in public spaces and before the law.

At the height of the attacks President Museveni came out to condemn those who were undressing women, but the danger had already been clearly communicated to the women of Uganda; this law was about taking away your dignity and power.

In ‘Keep Your Eyes off My Thighs’: A Feminist Analysis of Uganda’s ‘Miniskirt Law’, Professor Sylvia Tamale, who is a co-petitioner in a challenge to the law currently before the Constitutional Court, said that “a single stroke of the presidential pen signalled a redeployment of women’s bodies as a battlefield for cultural-moral struggles, and an eruption of new frontiers in sexual political tensions in the country.”

Many scholars have warned of the dangers of imposed images of womanhood and legislation like the Anti-Pornography Act which eroticises women’s bodies and presents them

as inherently provocative objects. Feminist legal scholar Mary Whisner, in a note on Gender-Specific Clothing Regulation: A Study in Patriarchy, says “when women are regarded as objects, a great deal of importance rests on their appearances because their entire worth is derived from the reaction they can induce (from men).”

Prof. Tamale describes these laws as a sign of backlash, and notes that calls for moral regeneration and the protection of ‘traditional cultural values’ take centre stage whenever women have asserted their collective power and their identity as autonomous social subjects.

The law’s unclear language has left it open to interpretation and has led to further violence against women, as this photo shows. Challenging the Anti-Pornography law and calling for its repeal is the right way to go. Our justice system should not allow the mob mentality to prevail. A law that assumes a woman’s choice of clothing is informed by intentions of sexual excitement is degrading and promotes sexual objectification of women.

Women’s rights to dignity and expression must be guaranteed in the face of obsessive, moralistic leaders legislating in the name of often misinterpreted “culture and tradition”.

2014



Abu Mwesigwa, Overall Winner 2014, 1st Place, Daily Life.

Wedding Day. A couple and their entourage travel in a packed Toyota Corolla after a Uganda People's Defence Forces (UPDF) mass wedding at Katama army Barracks in Masindi on 28th September 2013. A total of 72 UPDF soldiers tied the knot with their partners in a ceremony costing a total of 30 million shillings, with support from sponsors and partners. Mass weddings are a popular way of saving on the cost of marriage.

HOW ABOUT WE STOP PUTTING MONEY IN THE CHAIRMAN'S BAG?

By Harriet Anena

It is no longer strange to receive an SMS invitation to a wedding meeting, and reminders two or more times a week thereafter. The meetings start with a full-blown launch during which the budget is explained, pledge cards distributed and crucial info about D-Day shared.

It is also not strange that in most cases neither half of the soon-to-be married couple is necessarily a close friend or relative. Their relationship with you might go as far back as primary school where you shared a desk with the Mr or Ms. Of course you then lost touch before meeting once or twice at uni, or at some place while job-hunting. There you exchanged phone numbers and boom! An invite to a wedding meeting.

If you decide to attend the wedding meeting, go with something ample for the chairman's bag. He is tough and cunning, and will do anything to get that note from your pocket, including fining you for being the only person donning a blue shirt, for arriving a minute late, or for scratching your head. Anything. Here, there are no wooing phrases like 'God loves a cheerful giver,' or, 'the more you give, the more blessing you shall receive'. At today's wedding meetings, you have two options; to give or to give.

But how did we get to this place where a couple comes up with a twenty-million shilling wedding budget that they expect to be fully funded by other people? How did we arrive at this place where the beginning of a union is founded on begging, coercion and guilt-tripping? Who decided this was acceptable? Some will say the economy is bad, or that it is okay to get support from friends and friends of friends.

In my opinion today's weddings are self-inflicted torture ceremonies meant to impress those who don't give a damn. The pressure to outperform the last wedding in the hood, to announce to kith and kin that he has popped the question, have reached incredible proportions. And yet all that is just the tip of the iceberg. Walk down any social media street, read the agony aunt columns or listen to late date shows on radio or TV and you will be amazed at how far the problem goes. People are holding onto relationships that have clearly unfillable cracks, or saying yes to strangers, because a wedding is set to happen or because a wedding happened and separation is treason.

Today's wedding is the ultimate measure of love. It doesn't matter whether you caught your partner with their pants

down, or discovered the day before D-Day that he is a thief. As long as a wedding happened or is about to take place, self-made aunties and uncles will remind the inexperienced couple of the most important lesson in life — that no relationship is without fault.

Today's wedding is a rat-race of glitz and grand displays, where everything is begged, borrowed and rented. And yet living with a partner without first going through the all-white ritual is unthinkable in the eyes of many.

A few will have a ceremony of just 50 people, others will go over to the registrar's for a civil wedding, still others will tie the knot at a mass wedding, while some will first focus on growing the family's assets before walking down the aisle.

But many, sadly, will opt for the headache of starting married life indebted, or going through the indignity of begging from strangers.

So here is a suggestion; how about we stop attending and contributing money at wedding meetings? We might just start taking care of our intimate affairs and wedding within our means.

2015



Abou Kisige, Overall Winner 2015, 1st Place, News.

Nabagereka School Demolished. A pupil of Nabagereka Primary School searches for the remains of her notes in the debris left behind after her school was demolished to make way for a new construction project. The institution, named after the Queens of the Buganda Kingdom, was home to over 600 pupils and over 50 staff. The school was razed in the early hours of the morning to avoid the move being opposed.

SCAVENGING FOR HOPE IN BROKEN DREAMS

By Joel Ntwatwa

She dares to look for remains. She dares go back to her broken dreams and salvage something.

The photo is an amalgam of disappointment, brokenness and confusion, but there's an unmistakable presence of defiance and hope as well. The debris all over the scene shows a resigned situation. There are pieces of wood, bricks and notes scattered on the undone floor; not to mention the walls missing, the roof removed; generally life, interrupted.

The photo brings into focus an unexpected scene. In the background tall buildings are visible, what appears to be a flourishing city, yet at the forefront is the end of something. And it is quite disturbing, given that what has been destroyed is an educational centre. We all assume societal development and progress is based on education and learning, so the photo raises questions; if structures like this are being destroyed, how will the structures in the background be maintained?

If you look to the photo's sky there are two broad strokes of dark clouds. Naturally, this augurs a change of weather; rain is coming. The circumstances appear to be changing, at least for the girl in the foreground. What does the coming rain mean for this girl? She is alone here with no adult company in sight. Does she have to figure out the future on her own? How much of her time will she lose to this occurrence? Can we even know whether it will be temporary or permanent? How long will she sit home? Does she have a home? Is she becoming a statistic in this photo? School drop-out?

The phenomenon in Kampala of destroying schools to make way for developments is not new. A rapper once said, "Money talks, I stay fluent." In 2007, Shimon Demonstration School was destroyed to make way for a hotel to host guests visiting Uganda for the 2007 Commonwealth Heads of Government (CHOGM) meeting. Up to today the hotel remains unbuilt. Imagine the setback that all the pupils faced, and how they feel when, every passing year, their school is missing and there is no new structure.

We are in a city that builds hotels and shopping complexes, but ignores social services. I am not sure how many community halls exist in Kampala. I know of only one- Sharing Hall, Nsambya. As for public libraries I know the one at KCCA and the one on Buganda road.

We delight more in the products of capitalism, glittering goods and currency, than in the intellectual processes that make these things sustainable; building community and gaining knowledge, influential information.

The girl in this image, however, is not looking defeated. She is not crying. She seems to be looking for something in her notes. Planning her next move maybe. The school had stood over 60 years but something about the girl being here expresses a fortitude in the human spirit. Life goes on. The school is destroyed but she is not. (As far as we can see).

2016



Muyingo Siraj, Overall Winner 2016, 1st Place, Portrait

***Sheltered.** A portrait of Zephaniah, a 12 year old boy from Butaleja, sheltering himself from drizzle as he keeps birds away from his family's rice field. Scaring birds away from farms is a daily chore for many young people who do not go to school.*

THERE IS A PEACE I FEEL WHEN I WAKE UP

By Solomon King

There is a peace I feel when I wake up each morning to the brilliant, dazzling hues of green that stretch around me for miles and miles. The green is the colour of life, the colour of plenty, and the colour of hope in a future that stretches out before us into infinity.

This green that I see each morning around my home... It speaks of calm and certainty. And as I run through the fields, laughing with my friends, scaring away the birds that would take away from us, the green that surrounds us reminds my beating heart that our tomorrow is safe as long as the green stays.

But today I cast my eyes to the heavens as the sky above us disappears. Rolling greys and blacks mute and suffocate the blues and whites and golden lights of the eastern sun. These new colours speak of something more ominous.

The silent, quiet whispers of the wind that sang to me just a few minutes ago turn into fierce rumbles and shouts and screams of freezing skies. They speak of the change that is coming.

Suddenly, the once calm evening sky is violently broken by a clash of jagged white and electric blue. And for a split second everything is black and white and I am mortally afraid, for there is no colour around me.

No life, no plenty, no hope. And no tomorrow.

But I remember the wisdom of Mama's words as she sang to us in the dark nights of yesteryear, as we gathered around the evening fire, happily satisfied from a meal prepared with love and kindness in a pot blackened with the necessity of life.

She would speak to us then as we watched the golden threads of the flames weave their way into the blackness of the night, the reds and yellows calmly raging around wooden logs that surrendered their browns and blacks to the consuming flame. She would say "It is true that the thunder and the lightning come with a terrible strength that can frighten us, but they also come with the rains, which are blessings for the earth itself. And they bring life - more than we can imagine - into this world."

She would smile and hold us close to her as the first drops hit the thirsty brown earth and our own black skin. And we would laugh and squirm and scramble to escape her hugs because we wanted to run inside to escape the coming rain and the freezing cold.

And so today I pick up my umbrella, smiling at the memories and standing still, once again, in the green. I wait for the storm to come. I am not afraid for I know it will pass, and in doing so it will change the earth. The greens will become a harvest of yellows and whites which will bring blessings to us and bring life anew into this world.

And my tomorrow will be safe once more.



Matthias Mugisha, 1st Place, Nature, 2013

Catch of the day. A fisherman carries a Nile perch in Kasensero fishing village on the shores of Lake Victoria in Rakai district on 26th March 2013. Fish stocks in the lake are being depleted due to overfishing and bad fishing methods.





Miriam Namutebi, 2nd Place, Portrait, 2016

***Time Repairer.** A man repairs a watch with the aid of a magnifying glass held using his eye.*



Miriam Namutebi, Honorable Mention, Daily Life, 2016

***Prison Dance.** Warders rest their guns on the ground as they dance after the passing-out ceremony of the Uganda Prisons Service on August 15 2016 at Kololo Ceremonial Grounds.*

SEEKING THAT COVETED PHOTOGRAPHY AWARD

By Miriam Namutebi

In 2014 I was a 21-year old photography student at the Margaret Trowell School of Industrial and Fine Arts, Makerere University. I saw an announcement on my lecture room door calling for submissions to the Uganda Press Photo Awards (UPPA). Excitedly, I submitted my entry photos because everyone in class was doing so. I wanted to win. I did not win. I got frustrated. I doubted myself. The thought of being an amateur irritated me. I knew that winning a prize in the UPPA competition was possible if I worked harder.

I have learned never to pretend to know everything, to open my mind to new ideas and to read a lot. My daily motto is: I got this.

I completed my degree the following year and in September 2015 the eagerly awaited for awards came round again. I submitted in three categories. I really wanted to win, not only for myself, but also for my new friends who are now like sisters because of our shared life experiences with a skin disorder, vitiligo. I collaborated with Daphine Walusa, my strong, beautiful, confident sister.

My photographs of her won second place in the Creative category.

Who would ever get out there to celebrate a skin disorder that made you an outcast? The UPPA awards helped me share my experience that would otherwise remain silenced in my society. From that day on I wake up, carry my camera, and trek the streets of Kampala, forming photographs in my head till I get a chance to give them life. My confidence makes me believe in myself and my work, and gives me the will to help other photographers. In the beginning, I would get scared of facing people, scared of all the questions that would arise, for being a girl holding a camera, but now I don't care. I get there, do my best, and pack up.

In 2016, I won in two categories: Honorable Mention in the Daily Life category with The Prison Warden's Dance and Second Prize in the



The winners of the Daily Life category in 2016, from left: Tushar Vashnavi representing Canon CNA, Mohsen Taha, Kibuuka Mukisa Oscar and Miriam Namutebi, during the Award Ceremony at the Uganda Museum.

Portrait category with Time Repairer. This makes me feel incredibly happy and more determined. I still have my eye on the top prize! I really feel empowered because I am a woman in a male dominated profession. I hope to win in the World Press Photo awards, Magnum press awards, Sony world photography awards and if there was an award for coolest female photographer, I would love to get that too, to prove that in whatever you do, believe in yourself, your strength, have a little patience and pray, and it will work out at the end of the day.

I am still learning and getting more experience especially from my job as a photojournalist. The conferences, workshops, and talks I attend are great learning and sharing forums. The portfolio reviews, most of which I get through UPPA, are invaluable for one-on-one feedback. People have believed in me. I don't take this for granted. Mzee Benedicto Mukasa, the watch repairman in my photograph, is always happy to see me whenever I pass by his workplace. He asks jokingly as to when we are taking another photograph. He has told his neighbours about this girl with a camera and big eyes. He also asks himself everyday why I like taking photos but maybe he will never know.

I have learned never to pretend to know everything, to open my mind to new ideas and to read a lot. My daily motto is: I got this.



The award-giving ceremony and the exhibition opening of the Uganda Press Photo Award 2016 at the Uganda Museum.

WHAT WE DO AT UPPA

A brief overview of UPPA's annual activities and initiatives.

PORTFOLIO REVIEWS

Since 2015 we've organised portfolio reviews, which are free and open to all Ugandan photographers. This is an opportunity for photographers to get fresh professional insight and feedback, both on projects they are working on and more generally about their photographic output, and also to get advice on technique and content to find new directions for their work. The portfolio reviews are staffed by prominent photographers, editors and curators with extensive experience of working in the industry, and serve as a key opportunity for young photographers looking to get their names known.



TRAININGS, WORKSHOPS AND SKILLS TRANSFERS

After each edition of the award the judges give feedback to the UPPA team on specific areas where they see weaknesses in the submissions. With this information we then design targeted interventions to address these issues, making training available, accessible and relevant.

Previous workshops have taken place on a wide range of practical and theoretical skills, and have been led by photographers and industry professionals from across Uganda, East Africa and the world.



EXHIBITIONS AND INTERACTIVE PHOTOGRAPHY PROJECTS

Through our public exhibitions we aim to make photography more accessible to the wider Ugandan public. In addition to the yearly exhibition of the winning images we have offered exhibitions on a range of themes including an interactive project called “Eyes on the Ground” where we encouraged anybody who enjoyed taking photos to send us images of ‘their’ Uganda using a designated hashtag.

We printed the images and added them to a growing exhibition, taking social photography off the screen and the newspaper page and putting it on the gallery wall.



PHOTOGRAPHER'S TALKS

We believe in the power of mentoring and inspiration, so whenever possible we bring inspirational people to Uganda and add their voices to the conversation. These discussions can be topical or they can also be more general presentations of a photographer's work, but they offer opportunities for young photographers to hear their role-models speaking and explaining how they made it in the industry.



FILM SCREENINGS

From screening documentaries about South Africa's “Bang Bang Club” to showcasing the life of Mohamed Amin in ‘Mo and Me’, we aim to provide a diverse range of voices and viewpoints about the industry. For ‘Mo and Me’ we invited Salim Amin, the film's director, who joined us during the screening and stayed on afterwards for a Q&A and discussion about the state of photojournalism in East Africa. Our aim is not only to show the lives of photojournalists but also to inspire Ugandans with the importance and function of photojournalism, of telling and reporting important stories through photography.



YOUNG PHOTOGRAPHER AWARD AND MENTORSHIP PROGRAMME

Many young people in Uganda are interested in documentary photography, but often lack the tools or guidance to develop. Established in 2016, the Young Photographer Award

is targeted at early-career photographers between 18 and 25 years old. The winner of the award receives a DSLR camera, and joins a cohort of other young photographers in a 6-month mentorship programme that sees them matched with mid-career professional photographers who advise and assist them in gaining more practical and industry skills. The outcome of the mentorship is presented as part of the annual exhibition.



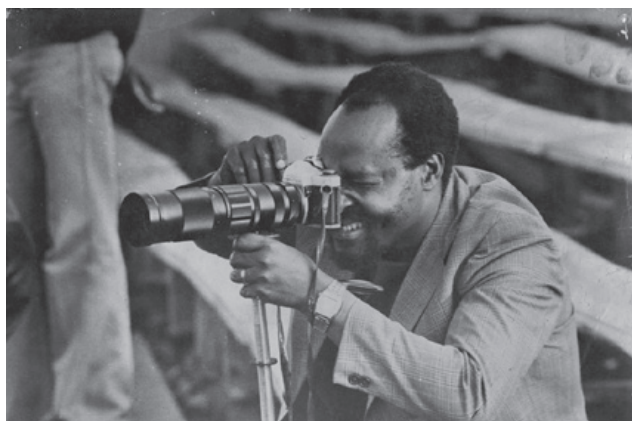
#UPPREADS

A growing collection of photo books, books on photography and magazines that we make available to anyone who is interested, to read through and learn. At the moment this communal reading corner is available at the Uganda Society Library. The number of publications in our catalogue has been constantly growing and we hope that one day it will become a functioning, photography-oriented library and resource centre. The library reflects our continued investment in photographic education and accessible information.





Training in Germany 1971/72. Joseph Ouma spends time with German photojournalists.



Elly Rwakoma focuses the 400mm lens on his Pentax camera while photographing in 1974. Courtesy of HIP Uganda.

A SHORT (AND INCOMPLETE) HISTORY OF UGANDAN PRESS PHOTOGRAPHY

By Anna Kućma

Many Ugandan photographers confess to not knowing very much about the history of press photography and the press in their own country. There are various reasons for this, but two key ones are the destruction of the Ugandan National Archives at the beginning of the 1990s, and poor storage, recording and attribution of photographs taken by Ugandan photographers. In particular the destruction of the National Archives, the repository of all images taken by the Ministry of Information since independence in 1962, left a hole in the country's visual history that cannot easily be filled.

But there are some remaining places where it is possible to find a wealth of information about Uganda's photojournalistic past. Such places are the memories of the surviving photojournalists of the era and a few photographs that have survived. In 2013 the Uganda Press Photo Award (UPPA) approached Elly Rwakoma (Presidential photographer to Milton Obote and Idi Amin, born 1937 in Western Uganda), Joseph Ouma (former head of the photographic unit at the Ministry of Information) and Henry Bongyereirwe (photographer and former lecturer at the Makerere University) and exhibited images from their private collections alongside interviews with them, and artefacts including cameras and press passes from their careers.

A panel discussion held during the exhibition was also joined by Peter Busomoke, a photojournalist who has been working steadily since 1979 and whose personal archives were lost due to poor storage during the 'years of uncertainty' (the period of Uganda's civil war).

The historical section of the 2013 exhibition's narrative was brief, and centered only on these three photographers, their memories, and the objects that belong to them. But the result seemed to connect with its audience in a way that suggests that young Ugandan photographers have an appetite for learning more about the past.

Another place where old photography is easily found is the Makerere University Library's press archive. The weekly newspaper, *The People*, dating back to the 1960s, appears to have been the first Ugandan newspaper to have a Ugandan photojournalist, Alfred Odoy Asoka, on staff and credited, though attempts to locate him proved futile. Looking at these archives it is clear that many publications chose (and still choose) images based on shock value, which raises legal and ethical questions. It seems that with low literacy rates many publications rely heavily on photographs to lure in readership. There has also been a decline in photo features over time.

Unfortunately much of the surviving photographic history of Uganda comes from colonial photographers who had better archiving options available, but those images are not usually available to the public for extended examination. But they, along with the few surviving press negatives from the post-independence era, must be preserved, researched and made available because they form a vital part of the country's history and contribute to a sense of shared and examined history.

And efforts must be made not just to save what has already been produced, but to ensure that future imagery will be archived properly. Even today, despite the overwhelming adoption of digital equipment, poor archiving is still an issue for Ugandan practitioners, and original files are often lost, edited, misplaced or overwritten.



The closing event of "Eyes on the Ground" exhibition at the Goethe-Zentrum Kampala.

EYES ON THE GROUND - AN INTERACTIVE PHOTOGRAPHY PROJECT

By Anna Kućma

“Eyes on the Ground” was an experimental participatory social media photography project that grew out of one of the first Uganda Press Photo Award workshops (2013), an assignment titled “The Parts That Make The Sum”. We asked the participants to produce a photo story about the people who make Kampala as a city work. We wanted to see images of subjects who usually go unnoticed but play a key role in the city’s functions.

The objective for the assignment was to encourage the production of images from viewpoints and of subjects that professional photographers seldom have access to or know about, taking advantage of the access granted to civilian citizens with access to local knowledge and experience. As well as demonstrating technical skill and hard work, the resulting images were wonderful insights into the city of Kampala from a different perspective and angle, full of wit and honesty.

The notion of photojournalism is drastically changing. Photography as a medium has been democratised and nowadays everyone can and does take pictures using not only their cameras but also more commonly mobile smartphones, instantly sharing the pictures they take, adding to an ever-expanding archive of our time covering all aspects of human life. These images constitute, to a certain extent, a common, diaristic dialect based on showing and sharing with mobile phones – a language that is more detail-oriented and everyday, with fewer elaborately constructed attempts at the larger, manufactured content.

Representation, too, has changed. Who is supposed to tell whose stories? And how should they be told to do justice to the subject when their viewpoint is inherently subjective? Is the voice of a professional photographer more authentic? Or does an amateur with closer links to their subject have a voice that overrides concern about the quality of images produced?

Using the social media channels of the Foreign Correspondent’s Association of Uganda and the Goethe Zentrum Kampala (GZK), we asked people to send images via email, post on Facebook, or message us on Instagram or Twitter using the hashtag #eyesontheground (the title of the project and exhibition). Exhibiting those images would take them out of the online context, and would create a different way of sharing them.

Every few days we would print the images and the exhibition slowly grew, filling up the container over the course of two months.

The images were printed on simple photographic paper and mounted using BluTak together with the caption that the author of the photograph had attached to the images. This way of displaying created a feeling of ease and also implied a temporary character to it. The final result was a fascinating “snapshot” of the range of the photographs that people take and find telling, and it showed a tiny bit of Ugandan life from a very different and more relaxed perspective.

After the closing of the exhibition all of the photographic prints were taken by the audience, and what remained was taken by the Goethe Zentrum’s interns and used to decorate their shared house in one of Kampala’s neighborhoods. Again, this might be seen as more representative of the contemporary relationship with photography.



HERE'S THE STORY - ON HOW TO DEAL WITH THE REALITY OF MULTIPLE TRUTHS IN HISTORICAL EVENTS

Since 2011 History In Progress Uganda (HIP) has been looking for and digitising photo collections in Uganda. Some of these collections are in private hands, while others are held by public or semi-public institutions, and several stories have come up that directly relate to Uganda's political history. Some of those stories made it to the media at the time, while others did not.

Each version was presented as factual. Some of these stories are told only in words while others are supported by images. These images are usually photographs or based on photographic documentation. This is where HIP and UPPA's interests became aligned.

Both UPPA and HIP consider it important to share historical documentation in order to generate access to the past with all its complications, layers and contradictions. Our shared focus is on photographs and their contexts, and photographs seem to have a direct relationship to what once happened in front of their lens. But of course they only show a fragment of a larger whole; their framing as well as the moment of exposure isolates the image from the flow of time.

By showing the relativity of views and making it possible to identify with these sometimes hidden, sometimes simplified or reduced lives of earlier times it becomes possible to constantly re-evaluate the present we are part of.

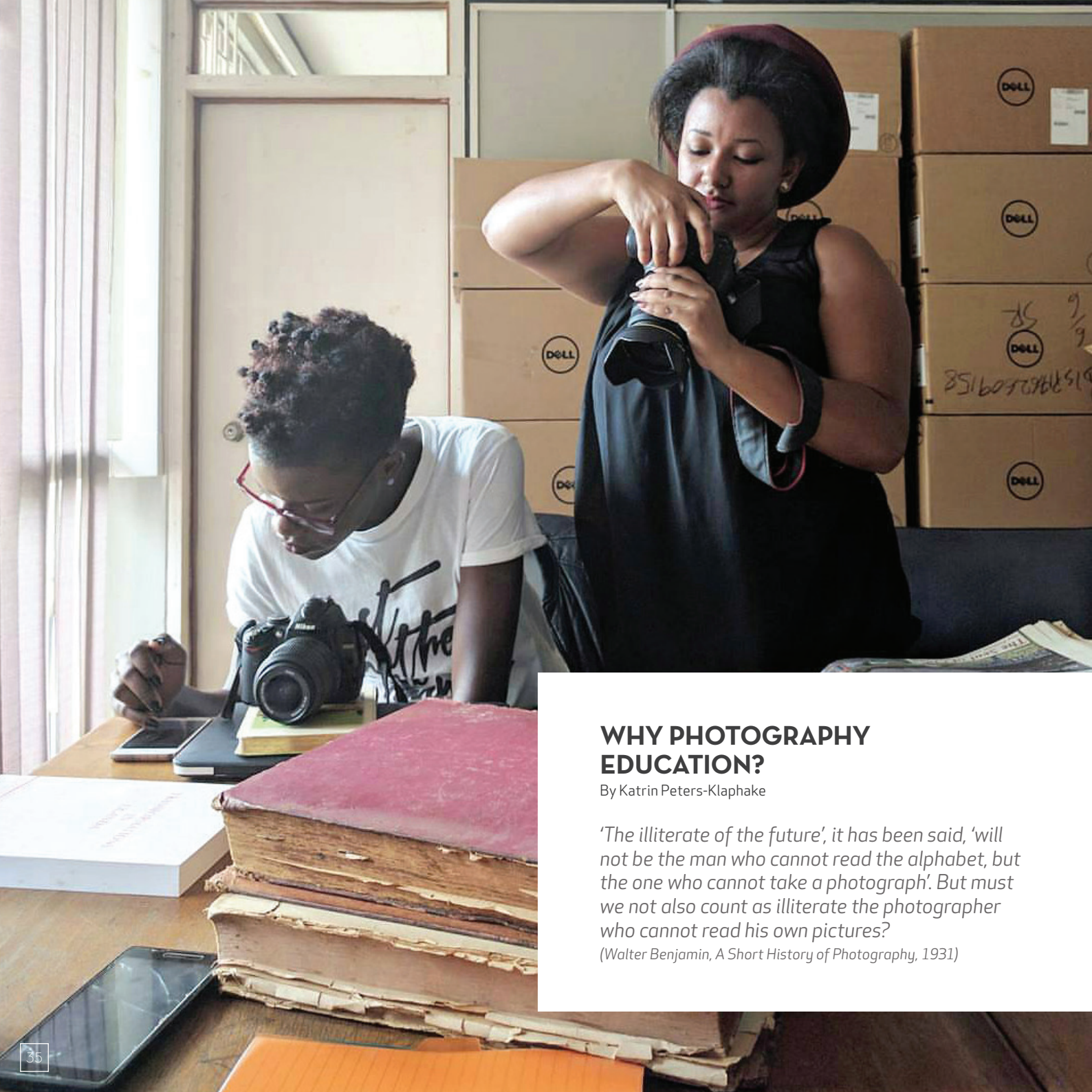
In order to explore this topic, five photographers, Max Bwire, Zahara Abdul, Jim Joel Nyakaana, Irene Nduta & Badru Katumba, attempted to critically address how news is and has been reported in Uganda, in a workshop led by Andrea Stultiens of HIP. Some of the questions that they attempted to answer included: Was the reporting present, and if so to what extent does it look as if it is comprehensive? Are there other available versions of the story? And what impact, if any, could a fuller and clearer narrative have?

Through a fast-tracked history lesson in reportage, the team landed on a few gems such as Munno, a Luganda newspaper, as well as earlier iterations of what is today's New Vision- initially the Uganda Herald, then The Argus and later The Times. One of the most popular sources proved to be 'The People: The National Newspaper For, About and By Ugandans', which dates from the 1960s.

The outcomes were presented in an exhibition titled **Updates - Six investigations into the use of photos in Ugandan news media**. This exhibition presented both in words and images the various versions of these multi-vocal and multi-focal stories, for the UPPA audience to see and relate to.

The installation consisted of larger- and smaller-format artists' books, and the turning of the pages of the books, which took some effort, was almost a performative gesture making the viewer part of the way the stories were presented. During the opening a discussion addressing the findings of the research was held, with David Tumusiime acting as moderator.





WHY PHOTOGRAPHY EDUCATION?

By Katrin Peters-Klaphake

'The illiterate of the future', it has been said, 'will not be the man who cannot read the alphabet, but the one who cannot take a photograph'. But must we not also count as illiterate the photographer who cannot read his own pictures?

(Walter Benjamin, A Short History of Photography, 1931)

The first part of this quote is an early statement by the experimental – and self-taught – Hungarian photographer Lazlo Moholy-Nagy, first published in the journal *Bauhaus* in 1928, roughly a century after the invention of the photographic process. Moholy-Nagy's thought simultaneously reflects the media revolution that the invention with its seemingly unlimited options prompted at the time, as well as the importance of visual literacy. The sentence has in fact become the opening line for many texts on photography education. The German philosopher Walter Benjamin also explicitly mentions the importance of a photographer's ability to critically reflect on his or her own images. Aspects of photography as social practice and as visual texts, as pioneered in Benjamin's seminal essays on photography, informed the writing of thinkers such as Roland Barthes in France and Susan Sontag in America.

Internet-connected smartphones with inbuilt cameras have made photography in the broadest sense the mass medium of present times. Photos are taken, modified and spread in private and public channels within seconds. They are created and used in a myriad of functions and the boundaries between the private and public as well as between amateurs and professionals have become blurred. This makes visual literacy and critical thinking skills absolutely essential for "anyone who makes, uses, edits, views, assesses, incorporates, studies, learns from or teaches with the photographic image in any of its forms on a regular basis" as Coleman postulates in his "Manifesto for Photography Education" (1971). Two issues are important here; the multiplicity

of use and dissemination of photographs and, taking this aspect into account, a broadened definition of the photographic community beyond the traditional titles of photographer, curator, or critic.

Nowadays a growing number of people are constantly exposed to photographic images and this is broadly true worldwide – both the consumption and production of photos is omnipresent. In order to keep up with the contemporary world in which visual culture is so central, visual literacy has been recognized as an essential skill, despite not being taught in schools so far. The basic definition of visual literacy is "being able to read, comprehend, and write visual language" and as Benjamin pointed out, this is particularly relevant for people who create images and express themselves visually. My understanding and use of the term further implies critical thinking, i.e. a critical approach to photography, a sensitivity for subtext, thorough research of topics and constant and open-minded questioning, even of seemingly solid convictions in oneself and others.

What does this mean for young photographers in a specific geopolitical region and socio-historic period like Kampala in the 2010s? While, of course, in photography technical and formal proficiencies like the use of light, depth of field, focus and graphic composition are indispensable, it is crucial to note that "photography is not in the mechanical aspects but in the thoughtfulness of seeing". The reading and understanding of visual texts requires a careful and conscious inspection of images, a learning of codes and symbols and a mastering of visual vocabulary that builds on a

foundation of visual memories and knowledge. This base is comprised of conscious and latent elements informed by personal, communal and societal influences. It keeps growing with experience and study. In this context the knowledge of local photo histories is vital.

The history of photography on the continent began right after its invention in the late 1830s in Europe, and is marked by its own distinct development of genres, styles, and social functions. Knowing photographic histories from other African countries like the diverse approaches and productions by studio photographers in West Africa, Samuel Fosso's self portraits, Santu Mofokeng's *Black Photo Album / Look at me: 1890 – 1950*, the development of documentary photography in the fight against apartheid, the makeshift Kenyan studios in Mombasa at the Likoni ferry port and early photojournalistic practices in Uganda, to name just a very few, and of course the works by older and younger contemporaries, helps to situate one's own practice.

In Uganda, where formal photography training is limited, the majority of young photographers are self-taught and have to rely on self-directed, independent study, often online. In this context, informal education is of particular importance as it provides specified training, inspiration and space for questions and critical debate. Educational formats like workshops, exhibitions, portfolio reviews, public presentations and talks create a much-needed space for the photographic community to meet, exchange and discuss.



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Joel Nsadha 1st Place, Daily Life, 2015

Wasswa holds on to his falling trousers as he tries to balance a log on the side of a high rise building in Kampala. He commutes into the city from Gayaza daily to work on building sites, a job that earns him an average of 5,000 Ugandan shillings (USD 1.40) a day.





THESE ARE YOUR AWARDS

By Carl de Souza

Serving as a jury member for the UPPA has meant a lot to me. Our industry is in a fragile state and as a result fewer young or upcoming photojournalists are getting the kind of guidance and mentoring they need.

These awards are, of course, a celebration of Uganda's talent but they are also a yardstick for the level and quality of photojournalism in the country, a part of maintaining the status of photojournalists in society and a source of inspiration for Ugandan peers and the photographers who take part in them.

This is important because photographers need to be constantly reminded of what is possible and to be pushed by competition so that they can improve their work. The awards, which have been extremely well run by Anna and her team, are crucial to this and really give those entering something they never had access to in Uganda before.

I have been on the jury since 2012, the first year the UPPA was held. Since that beginning we have all as jury members noticed a HUGE increase in the level of quality of work submitted year upon year.

It is both reassuring and exciting to know that after five years every year really will be even better than the last.

Without a good jury the judging process can be a disaster. Happily, every year we have been lucky to have amazing jury members who have been instrumental in ensuring that it runs smoothly. On the whole we have agreed on almost everything, with some memorable exceptions!

Although they say photography is subjective, we rate the images according to how well they fit the category descriptions as well as their quality (note to all you future entrants). We have seen images that are sometimes more beautiful or visually arresting than those that won in the end but they did not tell the story as well or represent the category as well.

The UPPA is only as good as the work which is entered so I encourage all photographers in Uganda to continue to enter and support these amazing awards every year. These are your awards. Be proud. Be inspired!

UPPA JUDGES 2012 - 2016



**JIDE
ADENIYI-JONES**

Adeniyi-Jones, from Nigeria, has been working as an independent photographer since 1973, specialising in documentary and editorial photography. He has worked for The African Guardian magazine, the BBC, the Nigerian Federal Ministry of Information and many others. His work has been exhibited worldwide, including exhibitions in Lagos, Bamako, Milan, and Washington DC. Adeniyi is also a recipient of the prestigious 2003 Kaiser Family Foundation mini-fellowship.

He lives in Nairobi.



BEN CURTIS

Curtis is the Associated Press' senior East Africa photographer, based in Nairobi, Kenya. Born in Oxford, England, he graduated in law from the University of Sheffield and worked as a staff photographer for the UK Press Association in both London and Scotland, before joining the AP in 2003. He has also previously served as photo editor and chief photographer for the Middle East, and for West Africa. He has covered assignments across the Middle East and Africa.



THOMAS MUKOYA

Mukoya is a Nairobi-based photojournalist working with the Reuters News Nairobi bureau. He began as a freelance photographer in 1998 and, after graduating with a Diploma in Journalism from the Kenya Institute of Mass Communication, he joined Kenyan daily newspaper The People in 2002 as a full-time photojournalist. He also worked at the Nation Media Group before moving to Reuters in 2004.

He covers breaking news, sports and features with a special interest in humanitarian stories.



AÏDA MULUNEH

Born in Ethiopia in 1974, Aïda left the country at a young age and spent an itinerant childhood between Yemen and England. After several years in a boarding school in Cyprus, her family finally settled in Canada in 1985. After graduating from Howard University in Washington D.C., she worked as a photojournalist at the Washington Post as well as others. Muluneh is also the founder and director of the first international photography festival in Ethiopia, Addis Foto Fest. She continues to curate and develop cultural projects with local and international institutions through her company DESTA (Developing and Educating Society Through Art) in Addis Ababa.



**KATRIN
PETERS-KLAPHAKE**

Peters-Klaphake is a curator at Makerere Art Gallery/Institute for Heritage Conservation and Restoration and lecturer at Margaret Trowell School of Industrial and Fine Arts (MTSIFA), Makerere University, Kampala. She co-curated the local section of the exhibition project 'Visionary Africa – Art at Work' in Kampala in 2012 and co-initiated the first Contemporary Art Festival in Kampala, KLA ART 012 in the same year.

Other activities include collaboration with the 'History In Progress Uganda' project on the documentation of the Ham Mukasa Archives for the Endangered Archives Programme coordinated by the British Library, and being a member of the curatorial team of the Photographers' Portfolio Meetings. In 2014, she co-authored the handbook-style publication for photographers "Just Ask! From Africa to Zeitgeist" (ed. Simon Njami, Berlin 2014).



NEO NTSOMA

Ntsoma was the first female recipient of the CNN African Journalist Award for photography and was also the recipient of the National Geographic All Roads Photography Award. She worked for The Star newspapers before starting her own company, Neo Ntsoma Productions. With the quintessential understanding of the importance of mentorship, she gives private consultations about professional development and best business practices for photographers. She is also a member of the nominating committee of the World Press Photo Joop Swart Masterclass.



FREDERIC NOY

Born in 1965, Frederic Noy is a freelance photographer represented by Cosmos agency. His photographic approach favours the chronicle as a narrative mode. Successively living in Tanzania, Nigeria, Sudan, Chad and presently in Uganda, his essays focus on what the news forgets, on neglected stories and on the lives of populations trapped in the spiral of conflict, or socially excluded and stigmatized. His recent photographs from Northern Uganda documenting nodding syndrome, a mysterious illness with an unknown cause affecting thousands of Acholi children, were exhibited at Visa Pour l'Image, the international photojournalism festival in Perpignan, France.



MICHAEL TSEGAYE

Born in 1975, Michael Tsegaye lives and works in Addis Ababa, Ethiopia. He received his diploma in painting from Addis Ababa University's School of Fine Arts and Design in 2002, but soon gave up painting after he developed an allergy to oil paint. He subsequently found his real passion in photography and has made of it not only a profession, but a way of expressing a very particular voice. As a photographer he tries as much as possible to escape being pigeonholed. He places himself among his peers (photographers and painters) across the world. While the spirit of his culture - its traditions in music, poetry and literature - informs his photography, his goal is to understand his life and standpoint in the 21st century, and express these through images.



CARL DE SOUZA

Carl de Souza has travelled across the world covering major breaking news stories and sports events for AFP. His work is regularly published in all the major international newspapers and magazines. Carl has won numerous awards for his work including winning entries in the prestigious NPPA awards, Carl Zeiss Awards and The Sports Journalist's specialist portfolio award. He served as AFP Chief Photographer in East Africa and now lives and works in Rio de Janeiro, Brazil.



ANNETTE SEBBA

Sebba is a lecturer at the Margaret Trowell School of Industrial Design and Fine Art, Makerere University, Kampala. Previously, Annette was an Art Director at Adapt TBWA (QG Saatchi & Saatchi) and MAAD Advertising. In the Department of Visual Communication Design and Multimedia, Annette conducts classes on photography and design communication. She is passionate about photography, photographers and communicators in other fields. Her experiences in fine art, together with her background give her unique perspective having worked with both analog and digital.

Recently, Annette participated in a training at Goethe Institute, Johannesburg, bringing African photographers together to share experiences and opportunities that will strengthen the network and streamline teaching photography on the continent.

THE WINNERS 2012 – 2016

2012

EDYEGU DANIEL ENWAKU • SIMON NAULELE • MOSES WASWA • JJUMBA MARTIN • ABDUL KINYENYA MUYINGO • LOVINGTON KAMBUGU • IBRAHIM MUDATHIR • MATTHIAS MUGISHA • ONYAIT ODEKE • RICHARD MPALANYI SSENTONGO • JUSTIN EMEDOT • JOEL NSADHA • MUSIIME MURAMURA • NICHOLAS NSUBUGA • GODFREY KIMONO • MORGAN ARAFAT MWANJE • MICHAEL NSUBUGA

2013

DRAKE SSENTONGO • ABUBAKER LUBOWA • JJUMBA MARTIN • SIMON NAULELE • ABDUL KINYENYA MUYINGO • MICHAEL NSUBUGA • PAPA SHABANI • KIBIBI EMMANUEL • MATTHIAS MUGISHA • EMMANUEL IBOLIT • EDDIE SSEJJIBA • DAVID GONAHASA • ENOCK KAKANDE • PAUL WATALA • KIBUUKA MUKISA OSCAR

2014

ABU MWESIGWA • KIBUUKA MUKISA OSCAR • JOEL NSADHA • DAUDI MURUNGI • KULOBA PETER TERA • WAGNER WABIRE • PAPA SHABANI • ABUBAKER LUBOWA • RICHARD SANYA • COLLEB MUGUME •

DRAKE SSENTONGO • GODFREY OJORE • FAISWAL KASIRYE • MATTHIAS MUGISHA • KENNEDY ORYEMA • DANIEL BWETTE • NORMAN KATENDE • MICHAEL NSUBUGA • EDYEGU DANIEL ENWAKU • DARLYNE KOMUKAMA • JAMES WASSWA

2015

ABOU KISIGE • KENNEDY ORYEMA • ABU MWESIGWA • JOEL NSADHA • BADRU KATUMBA • SARAH WAISWA • MATHIAS MUGISHA • EUGENE YAZAARWA • LOVINGTON KAMBUGU • MIRIAM NAMUTEMBI • MUTESI DIDI DIANAH • AIDAH KIIRYA • SAMSON OPUS • NORMAN KATENDE • MPALANYI SSENTONGO • KULOBA PETER TERA • JAMES WASSWA • RICHARD SANYA • ESTHER MBABAZI

2016

MUYINGO SIRAJ • JJUMBA MARTIN • DOMINIC BUKENYA • COLLEB MUGUME • MOHSEN TAHA • KULOBA PETER TERA • KIBUUKA MUKISA OSCAR • MIRIAM NAMUTEBI • LAMIC KIRABO • RICHARD ABIMA • JOHN BATANUDDE • NORMAN KATENDE • MICHAEL NSUBUGA • JAMES WASSWA • OSCAR NTEGE • ABUBAKER LUBOWA • HABEEB MUKASA • PAPA SHABANI





Sara Waiswa, 1st Place, Creative, 2015

*Products Of Our Environment
You are what you surround yourself with.*

PARTNERS

FRIEDRICH-EBERT-STIFTUNG (FES) AND FES UGANDA

Founded in 1925, the Friedrich-Ebert-Stiftung (FES) is the oldest political foundation in Germany. The FES owes its formation and mission to the political legacy of its namesake Friedrich Ebert, the first democratically elected German President. The work of FES focuses on the core ideas and values of social democracy – freedom, justice and solidarity. As a non-profit institution, FES organises its work autonomously and independently.

The Friedrich-Ebert-Stiftung (FES) first implemented projects in Uganda at the end of the 1960s until the beginning of the 1970s. In 1987 it established an office in Kampala and has been continuously working in Uganda since then. Throughout its presence in Uganda, FES has collaborated with a wide array of partners from universities, civil society organisations, trade unions, government departments, local communities, and political parties.

FES Uganda currently focuses on the following priority areas:

- Enhancing political spaces for a pluralistic debate about current policies and the fundamental principles of democracy and constitutionalism
- A Young Leaders Training Programme (Young Leaders Forum, YLF) to support young Ugandans in engaging in the social, political and/or economic development of Uganda
- Inclusion of social justice and sustainability aspects in the development process, with a focus on economic transformation towards just, equitable and sustainable development
- Strengthening social protection and the organisation of workers, especially in the informal economy, particularly

by supporting Ugandan trade unions reaching out to informal economy associations

- Promoting land rights and land justice, especially of women
- Advocate for participatory and sustainable urban development and rights to the city for urban communities
- Giving a platform for conversations on citizens' participation in matters of security through community policing dialogues and studies
- Support for the Uganda Press Photo Award (UPPA) in fostering professional photojournalists and recognising the importance of photojournalism and the media for Uganda's development

www.fes-uganda.org

FOREIGN CORRESPONDENTS' ASSOCIATION OF UGANDA

The Foreign Correspondents' Association of Uganda (FCAU) is an organisation of journalists working in Uganda for foreign and international news media outlets.

The Association holds regular meetings, inviting newsmakers and experts to off-the-record discussions on developments in Uganda. It also serves as one-stop shop for communications officers, press attachés, or anybody else who wants to make contact with Uganda's community of foreign correspondents.

FCAU is run by an elected committee, currently chaired by Catherine Byaruhanga (BBC) and Michael O'Hagan. It is a chapter of the Nairobi-based Foreign Correspondents' Association of East Africa (FCAEA)

www.fcau.org

CANON

Canon's Miraisha sustainability programme started in late 2014, and is dedicated to developing imaging skills in Africa through helping local people develop livelihoods in professional photography, filmmaking or print.

Miraisha provides knowledge and training experiences through various practical- and theory-based seminars and workshops by utilising Canon's core imaging skills and heritage. Miraisha is a combination of the Japanese word 'Mirai', which means Future and the Swahili word 'Maisha', which means Livelihood. The programme has been inspired by the company's corporate philosophy of Kyosei which embodies the ideal of living and working together for the common good.

Canon Central and North Africa (CCNA) is a division within Canon Middle East FZ LLC (CME), a subsidiary of Canon Europe. The formation of CCNA within CME in 2015 was a strategic step that aims to enhance Canon's business within the African region- by strengthening Canon's in-country presence and focus. CCNA demonstrates Canon's commitment to operating closer to its customers and meeting their demands in the rapidly evolving African market.

CCNA currently manages sales and marketing activities across 44 countries in Africa, and has more than 100 employees. Canon has been represented in the African continent for more than 15 years through distributors and partners that have successfully built a solid customer base in the region

Further information about CCNA at www.canon-cna.com

THE UPPA TEAM



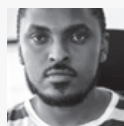
Anna Kućma
Founder and Director

Anna Kućma is the director and founder of the Uganda Press Photo Award. She also works as an independent curator based in Kampala and has curated and assisted many exhibitions in the region and internationally.



Stella Nantongo
Programme Coordinator

Photography enthusiast with a mostly-forgotten degree in IT, Stella is passionate about the ways in which photographic education sparks creativity. When she's not overseeing UPPA's workshops and other activities she can be found watching either Formula One or tennis.



Ivan Barigye
Creative Lead and Art Director

Ivan is a comprehensive design and digital Art Director based in Kampala Uganda with over 11 years of experience. An adamant photography lover and a technology enthusiast.



Raymond C. Kukundakwe
Website and Programming

Raymond is a web developer, blogger and occasional poet. When he's not attempting to talk to computers or staring at a demanding blank page, he can be found in the kitchen baking sweet delights.



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