

Musealization of the indigenous Iron Artifacts of the Baganda in Uganda

Richard Weazher Mayanja¹, Maureen Muwanga Senoga¹, Felix Kioli²

¹Kyambogo University

²South Eastern Kenya University

Abstract

This exploratory case study focused on examining how burgeoning musealization centers in Uganda conserve indigenous iron artefact of the Baganda people of southern Uganda. The study was guided by three specific objectives; To explore the conception of musealization centers for indigenous artifacts of Baganda people of southern Uganda: To analyse how musealization centers profile collected indigenous iron artifacts of the Baganda people of southern Uganda: To examine attributes considered for presentation of collected indigenous iron artifacts of Baganda people in established musealization centers of Uganda. The study population consisted of, patrons, curators, and guides from museums in Kampala and Wakiso districts of Uganda. Three (3) patrons, three (3) curators and ten (10) museum guides were selected purposively to form the study sample for object-centered interview sessions using semi-structured interview guides. Participant observation focused on the meanings attached actions during displaying and profiling of indigenous iron artefacts with in the selected museums. The study findings revealed that musealization (the collection, documentation and preservation of objects) is inspired by ascribed ideal values motivated by experiential, aesthetic, symbolic or remembrance motives. Most musealization centers lack professional manpower to extract profiling information of indigenous iron artifacts. Burgeoning musealization centers operate a low budget thus compromising the quality of the required standards for musealization. Functionality and intrinsic values are some of the key aspects considered for conceptualizing displays and exhibitions in the musealization centers. The study concludes that without proper funding to facilitate acquisition of good space for display, research and recruitment of professional historian and curators musealization industry in Uganda is at the verge of being incapacitated hence compromising information on the musealia. The study recommends that musealization centers should consider explore existing technologies and develop digital platforms for effective display of their collections

Keywords: *Musealization; burgeoning museums; indigenous iron artefacts; the Baganda*

INTRODUCTION

Iron production as one of the key social economic activities in Buganda helped the natives to design and make iron artifacts with utilitarian aspects that could answer the needs in political, social and economic fabrics. The iron artefacts due to changes they are presented in they are

presented in by musealization centers. These consists of but not limited to knives, bells, hoes, spears, arrows, rattles. The displays reflect the knowledge, skills and experiences of its people through ages. Their collection partially portrays the indigenous life of the Baganda and contained implements of everyday use and memorabilia of cultural past.

Musealization is one of the contemporary formats through which the knowledge about the indigenous iron works of the Baganda has been preserved and promoted for posterity. A younger generation of the Baganda today have gotten exposure to the indigenous technology which defines the innovativeness and creativity of their ancestors through cultural studies and surviving musealized objects in the country. This case study interrogates the transformation of indigenous iron artifacts of the Baganda from just mere objects to musealia by selected musealization centers in Uganda. It establishes informed insights on approaches for musealizing indigenous artifacts of communities around the world.

The concept of musealization incorporates the process of detaching an object from its original context or setting for its exhibition in a museum-like manner and environment (Osterlund, 2013). The process integrates collection, preservation, presentation, and other functions that take place in a museum (Schärer, 2009). Other scholars such as Maroević (1998) Latham (2016) describes musealization is the process and context in which an object becomes musealia: objects with their documentation

Musealization emerged in the European countries such as Greece, Italy and Britain, and was subsequently taken up by people in other regions of the world, Uganda inclusive (Wan-Chen, 2012). In the contemporary world, there are many mushrooming musealization centers dedicated on different areas of interest such as design, technology, visual culture, sports, biology, and history. the patronage of these museums consists of government bodies, devoted individuals, non-government organisations, cultural institutions and among others.

For generations with divergent purposes and sometimes similar, there has been continental efforts towards establishment of museums in different regions such as North, East, West, Central and South Africa; the establishments have been considered at houses collection for various artefact that affirms identity and mighty of African tribes. Some museums such as the Egyptian museum in Cairo, Pan African Heritage World Museum in Accra, Museum of Africa in

Johannesburg, House of slaves Dakar and South African museum in cape town have been established as symbols for diversity and harmony in Africa as well as nationalism in their respective countries of establishment (Weil, 2012; Coetzee & Nuttall,1998; Simpson, 2012; James, 2005; Sealy, 2003).

In Uganda, the practice musealization started informally by explorers and colonialist who collected indigenous artefacts and took them in Europe to set up pavilions for primitive art in musealization centers, universities and libraries. Later, the musealization practice was formalized by colonial government officials through ordering the collection of artefacts from different tribes to set up a museum for their researchers, state visitors and tourists. Consequently, the establishment of the Uganda museum in 1908 and others later.

Currently there are many mushrooming musealization centers in many regions of Uganda like Buganda, Ankole, Busoga. These centers are dedicated to cause of “preserving and presenting the diversity of Uganda's cultural heritage and provide spaces for appreciating different cultures. These serve as cultural repositories, some with well-documented literature on culture and other socio-anthropological aspects” Ssenyonga (2016, p. 125).

In Buganda region, several historic sites such as the royal palaces, royal tombs and clans' sites are repurposed to become musealization centers. As such the boundaries between museums and historic cultural sites has been dissolved (Aykaç, 2019). Among the established sites in Buganda for musealization activities are the Mengo King's palace founded by Kabaka Mwangi II, Wamala Tombs, a burial site for Ssekabaka Ssuna, Kasubi tombs a burial site for four deceased Kings (Ba'Ssekabaka) namely Mutesa I, Mwangi II, Chwa II and Mutesa II. These sites increasingly attract both tourists and scholars; from within the country and around the world. Individuals have also endeavored to become sole proprietors and project promoters of musealization businesses such as Ssemagulu museum, Kawere museum.

The collection and preservation of objects based on ascribed ideal values is motivated by experiential, aesthetic, symbolic or remembrance motives (Schärer, 2009). For example, musealization centers in Buganda play an instrumental role in cultural conservation and promotion by serving as hubs where discussions on cultural activities nurtured and artefacts are displayed in categories such as but not limited to basketry, weaving, jewelry, pottery, wood

carvings, textiles, iron works, and musical instruments. The projects for such musealia are intended for culture conservation and consumption.

Historically, most collections of indigenous artifacts of the Baganda have been musealized in European museums since colonial period (Bennett, 2018), and the profiling was minimally done by European scholars with an outsider's view, whose documentation missed observing the communities' emotional and intrinsic attachments on artifacts. Therefore, the truth in their deliberations was questioned: How does one tell the story of another's truth: especially when the whole construction of truth is in question? (Katz, Biesele & Denis, 1997). However, the same presentation of minimal information is being practiced by the proprietors and managers of local musealization centers. Most of their collection lack text or photographic evidence which can play an informative role of describing the profiling information of the collected indigenous iron artifacts.

Musealization centers are national treasures covering both the work of nature and man (Plumbs 2002). The existence of musealization center in the contemporary Uganda has reestablished value of indigenous iron artifacts and their technologies of production among the Baganda due to their essence. Consequently, this has inspired them to reassert their identity on the platform of a globalized world. Many centres such as Kasubi tombs, Buganda museum, Ssemagulu museum, and the Uganda National Museum collected, preserved and presented the indigenous artifacts of the Baganda. These centres of immortalization serve as temples, forums, beacons of cultural democracy, and as spaces of identity articulation (McCarthy, 2016).

Despite the importance of musealization centers to the Ugandans, the industry face hindrances slowing its progress and establishment in Uganda; limited protection hazardous human activities, demonization of the indigenous artifacts by foreign religious fractions, marginalization by Eurocentric education systems and political unrests in Uganda through different regimes. whereas such challenges exist, musealization has continued to steadily support network for culture and heritage (Yasmin et al, 2017, p.4). Museums are repositories of artifacts that carry meaning behind people's identity, practices, beliefs and aspirations. Indigenous artifacts are objects for both individual and community memory and convention. They are relevant to people and society (Schärer, 2009).

Statement of the problem

Various mushrooming centers for musealization in Uganda, have exerted more efforts in the collection, conservation, profiling and presentation of indigenous iron artifacts of the Baganda people; for educational purposes: tourism: cultural identity. Despite the historically significant contribution of the collected indigenous iron artefacts in the lives of the Baganda; strengthening their social, economic and political spheres of their kingdom, there is a miss up on musealization standards. the standards are on contrary to what is being done in other modern museums elsewhere for contemporary use; The artefacts are not appended with proper descriptive information which can highlight their importance and inspiration for further innovations: There are gaps in the profiling content attached to the displayed artifacts regarding the details about their life background: No electronic installations audio visual content: There is no clear history behind their conception, production process, materiality, value, rituals, utilitarian aspects, and meaning of collection. This too leads to provision of minimal content about the indigenous iron works; production, designs and artefacts. Therefore, a need to investigate the musealization procedures employed by musealization centers to transform collected indigenous iron artefacts from just being objects to musealia was inevitable.

Study Objectives

To establish the informed perspective for this exploratory case study, interrogation of the available knowledge sources about what is known regarding study objectives was prudent (Creswell & Creswell, 2017). The research objectives were principally based on:

1. To explore the conception of musealization centers for indigenous artifacts of the Baganda people in Uganda. Under this objective, the study focused on stimulations for the musealization of indigenous artifacts of the Baganda, the establishment of museums, the process of identifying, selecting and preservation of the Artifacts.
2. To analyse how musealization centers profile collected indigenous iron artifacts of the Baganda in Uganda. Under this objective, the study focused on ways of extracting content about indigenous iron artefacts for profiling purposes by staff in musealization centers from willing sources; capturing and making meaning of the life collected iron artifacts

3. To examine attributes considered for presentation of collected indigenous iron artifacts of Baganda people in established musealization centers of Uganda. Under this objective, observations and interviews were carried about the exhibitions; arrangement, management, and descriptions of collection were made.

MATERIALS AND METHODS

This exploratory case study was qualitative in nature since it was seeking to analyse approaches imbedded in how and why burgeoning musealization centers in Uganda conserve the indigenous iron artefacts of the Baganda people with emphasis on the; conception of musealization centers, processes of profiling collected indigenous iron artifacts of the Baganda by musealization centers and, the attributes considered for the presentation of collected indigenous iron artifacts of Baganda in established musealization centers. A qualitative approach was important for this exploratory case study with a need to contextualize meanings people's divergent believes, practices and experiences from their social reality in the line with the phenomena under investigation with reproach (Baskarada, 2014; Stake, 2008; Alam, 2021).

Resource centres such as National Records Centre and libraries in Uganda were accessed, different research groups of indigenous studies, museology, museography, anthropology and archeology were consulted. Other information sources included but not limited to online publications, newspapers televised and radio programs with reflective information on the study was consulted purposely to demonstrate the relationship between study variables to provide a better context for primary data (Clark, 2013). The data gathered from secondary sources was collected, analysed, and interpreted using a logbook.

The study population consisted of, patrons, curators, and guides from museum around Kampala and Wakiso districts of Uganda since they are most frequently accessed by tourists and scholars. Three (3) patrons, three (3) curators and ten (10) museum guides were selected purposively selected to form the study sample from various museums, and were interviewed from their workplaces to collect first hand information. A body of collected and presented indigenous iron artifacts was identified for analysis purposes. Respondents were selected purposively considering

their experience and expertise in collection, preservation, profiling, presentation and managing of the musealization centers.

Data collection approaches such as of object-centered interviews and participant observation were employed in the data collection process. The interview guide bared a list of semi structured questions to be answered; flexible enough to allow other relevant themes to develop during the interview (Opiniano, 2021; Robson, 1993; Nordstrom, 2013). The interviews were conducted using stimulating materials such as images and iron artefacts which were provided to facilitate discussions (Barbour, 2008). Observations were made on the displaying and profiling of iron artefacts with in the selected museums. The data collected under participant observation, videography and audio recordings during sight visits to the selected musealization centres and interview sessions were used to transcribe the verbatim later analysed in narratives. Employment of multiple data collection methods was important move for triangulation of data to ensure validity and reliability (Dzwigol, 2020; Lemon & Hayes, 2020; Rooshenas, et al 2019).

RESULTS AND DISCUSSION

The purpose of this study was to explore how burgeoning musealization centers in Uganda conserve the indigenous iron artefact of the Baganda people. The findings collected using object centered interview, participant observation and photography are presented under themes crafted from study objectives; conception of musealization centers, profiling musealized collection and display of collected indigenous iron artifacts.

Conception of Musealization Centers

The data attained from the interviews indicate that musealization centers are established by individuals, families and organisations with divergent intentions, which sets up different perspectives in the modes of operation. These directs stimulations for the musealization of indigenous artifacts of the Baganda; the process of identifying, selecting and preservation of the Artifacts.

There are various inspirations that ignite the patrons' interests to establish musealization canters for indigenous artifacts, and iron artefacts are made part of the collection like others. Following

observations during field visits at the selected musealization centers, it was noted that the musealia comprised of various categories indigenous artifacts other than only iron works; basketry, wood work, textile, pottery, musical instruments, and images of other historical events and activities. Despite the fact that indigenous iron artifacts of the Baganda was the focal point of this study, all visited musealization centers had them in an accompaniment of other artifacts in the display as exhibited in figure 1 and 2. There was no single museum dedicated to indigenous iron artifacts of the Baganda.

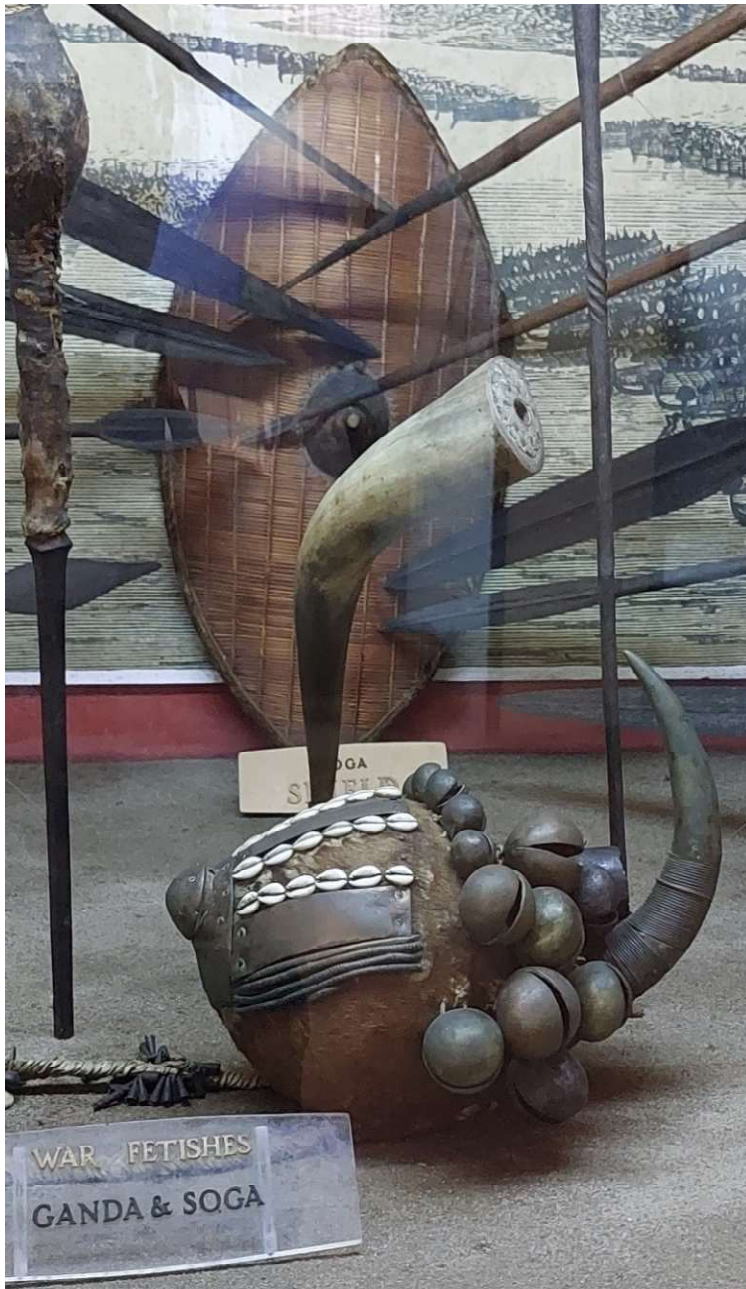


Figure 1: War fetish collection



Figure 2: Assorted indigenous crafts of different tribes

The patrons and curators affirmed that their inspiration to establish museums emanates from their family background:

Resp 1: I was inspired by the uniqueness of these artifacts [...] I used to see them in my family members' homes because in our family hunting was a major activity my father and uncles used to practice every weekend.

Resp 2: My grand father and father were blacksmiths in the *Kasimba* clan which is responsible for smelting and forging iron implements such as spears, arrows, hoes, bells and rattles. His key consumers were the Kabaka (King of Buganda), the security guards, divine healers and craft shops [...] when he died, I picked the remnants of his smithery

and started a cultural shop which I failed to sustain due to lack of suppliers and rent arrears. When I got a personal shelter, I teamed up with y other four (4) friends, and decided to start up a collection center for local and international tourist so that I can earn money for a living.

Resp 3: I joined the establishment of musealization center as a curator and my sole purpose was to contribute to the conservation of our cultural practices that are facing extinction [...] I feel my career is developing daily as a self-taught curator. I feel with time I will decide whether I dedicate my entire life to this cause or other opportunities.

The response reveals that patrons of musealization centers in Uganda come from different walks of life, with different perspectives towards musealization as practice. Some do it to continue reechoing their family's past glory that they don't wish to lose like respondent 2. Others establish the centers to push their careers in line with curatorial practice and history for future greener pastures like respondent 3. Despite the divergent stimulations from every patron, they have conservation as one of the main stimulations and in turn, this influences them in setting up objectives on which the musealization center concept is guided and operated (Simon, 2010; Lord & Markert, 2007; Ames, 2005; Morbey, et al 2013).

When patrons pursue legal procedures to nurture the incorporation of musealization centers, they became independent bodies regarded as artificial persons with set parameters; objectives, mission, vision and working philosophies. They attract employees who sometimes work towards fulfillment of set objectives in the books of incorporation and sometimes vice vasa. Respondents revealed that the key objectives of their musealization centers incorporates conservation, presentation and promotion (Schärer, 2009; De Uzeda, 1980; Yasmin et al, 2017).

Resp 1and 3: This center was established to promote the Baganda culture and practices, and to conserve practices of the Baganda.

Resp 2: This museum was started to display cultural diversity of Uganda and that's why cultures of all tribes are represented accept the minority tribes.

The responses affirm that patrons had clear objectives for the conception of their musealization centers. Although the display and ordered environment were observed inside the museums, there was evidence of inconsistency in their motives. Some had products made out of modern or imported steel from outside countries disguised as original indigenous iron artefacts of the Baganda to have enough collection. Designs of artefacts were well crafted and collected from the Baganda community. This ignites the question of authenticity and indigeneity in the displayed artifacts. Such a challenge in the musealization centers could be emanates from the collection process, which strikes the question of identification and selection process (Kreps, 2020; Karababa, 2015; De Uzeda, 1980).

As observed, identification and selection are very important steps in collection of indigenous artifacts for musealization. Collectors should therefore employ high level of vigilance to get the right objects. If the process is not handled carefully could lead to collection of wrong items and leave out the rights ones. When interviewed how they handle the selection and identification process the respondents gave following narrations.

Resp 1: Since our museum focuses on preserving the Ganda culture, we consider the uniqueness of the object [...] the purpose they serve [...] materiality, their value and relevancy to the Baganda.

Resp 2 and 4: We consider the available space; since it is a small cultural heritage center; we only select those portable items regarded to be most important among the Baganda...

Resp 3 and 5: Sometimes we are inspired by new documented facts from different scholars, and other artefacts are recommended by some tourists and other interested local scholars, leaders and community members with knowledge.

The first response affirms that purpose, materialism, values and relevancy of artifacts to the community are very important aspects considered in establishing a collection for the musealization center (Russi & Kieffer-Døssing, 2019; Pinto, 2019; de Lapérouse, 2020).

Response 2 and 3, however, put available space, size of the artifacts, and recommendations in documents and oral narration in high consideration while identifying the collection to musealize. This approach directs decision making for what to collect and the whole purpose for the musealization center to foster conservation of cultures.

In the musealization process for conservation, preservation is a very important aspect in musealization of artifacts. It covers all the operations involved when the collected artefact is getting processed to become a musealia; all operations of acquisition, entering in the inventory, recording in the catalogue, placing in storage, conservation, and if necessary restoration (Van Saaze, 2013; Matassa, 2011; Van Mensch, 1990; Alivizatou, 2008; Edson, 2005). Preservation as a major activity is highly sensitive; it focuses on understanding and maintaining the key elements of the artifacts in collection such as materiality, design and style. The process concedes musealization centers to acquire and display well-handled artefacts. The following responses were obtained from interviewees regarding how preservation is conducted in their respective musealization centers:

Resp 1 and 2: We first study the nature of the artifact before having them into our storage [...] since we store all collected artifacts together before presentation due to space limits. We sort the in terms of materials and types.

Resp 3 and 4: We use liquid soap and a wet towel to remove the dirt and rust to...

Resp 5: We clean them using detergents and remove the rusts some time using steel wire it works so well [...] sometimes we just buy new ones from the available selling points like blacksmiths' workshop and craft shops.

The responses above reveal the rudimentary approaches used in the preservation of collected iron artifacts, which might in turn damage the collected artefacts, since it is not clear whether the used detergents contain chemicals which are harmful to iron objects. When this process is not handled well, it can cause a compromise in the visual appearance of collected artefacts. This is reflected on by Huber (2019) who argues that mmusealized artifacts are important for the memory of a society therefore each process of preservation should be handled carefully.

Profiling of the musealized collection

Data collected under this theme focused on how musealization centers extract information for documenting the lives behind collected artifacts. Whereas profiling information was still an important aspect considered as a part of musealia in some museums as displayed in figure 3 , in other museums profiling was not made part of the musealia as observed in figure4.



Figure 3: Endege (Rattles)



Figure 4: Iron hoe of the Baganda

In the modern era Musealization centers are obliged to serve as educational centers rather than just buildings for keeping scientific and artistic artifacts (Günay, B. (2012). With thoughtful reflective documentation and artifact preservation, a culture can be recorded and remembered regardless of its future. It makes the profiling of displayed musealia to be easily shared and understood by those from different cultural backgrounds (Yasmin et al, 2017; Trunfio, et al, 2020; Conti, et al, 2017). Profiling directs and describes what is displayed for visitors to the musealization center this is in reference to figure 5.



Figure 5: Iron Knives from Buganda and Busoga

The following response reflects what the interviewees replied when asked about their profiling of collected indigenous iron artifacts.

Resp 1, 2 and 5: We just get the local names, the English names, the materials and record it in the records book [...] the functionality is also important so that we can explain it to our visitors [...] can't afford paying historians and curators for the detailed profiling process because they are expensive yet we are a private museum with no funding.

Resp 3 and 4: We have a team that handle recordings from communities before artefacts are stored for future display [...] some of the profiling content is presented and some stored in notebooks due to limited space for display. [...] as you see the museum has several subjects to handle apart from the indigenous iron artefacts of the Baganda [...] the space does not expand it's the same for some years but the collection keeps on growing in numbers [...] we need a bigger museum with specialized galleries for a better display and profiling.

The response from respondents 1, 2 and 5 reveals that some musealization centers don't do much in gathering profiling information for the collected indigenous iron artefacts. Partially, due to huge costs involved and musealization center can't afford to fund in depth profiling however important it is for the musealization highlighted by Yasmin et al, (2017, p.4.). Their focus is on the costs needed rather than implication it can have on their operational progress as a tourist and scholarly center. The response from respondent 3 and 4 reveals that some musealization centers take profiling as a vital aspect of musealia through working with the community. They find it important to incorporate profiling information in their display which make it informative and educative (Maroević, 1998; Latham, 2016).

Where musealization becomes to a collective responsibility, the community plays a pivotal role in manifesting profiling content for the indigenous iron artifact since it consists of the constituency of makers, users and the scholars as part of its composition. Any musealization center to acquire important information about the collected artefact needs to consult the community since it has the custodianship of knowledge and skills regarding its conception, functionality, values, innovations, inspirations (Kreps, 2020). Their voice is necessary in the profiling process; thus the community has been collaborating with burgeoning musealization centers as highlighted below.

Resp 1and 2: They used to come and demonstrate for us how some iron artefacts are made but the practice could not be sustained due to costs involved since we operate on the small budget.

Resp 3and 5: Involvement in demonstrational activities of the center could help us to collect information for documenting already collected iron artifacts [...] experts were available to explain the process and other community members (elders and craftsmen) could explain the impotence, the rituals around it and how they were using the product then and today.

Resp 4: They provide us with the old manuscripts about the collected iron artifact since they have used them in their daily lives [...] to most of them they are instruments of identity.

Referring to the above response, the community has been involved in collection of content for the selected indigenous iron artifacts for musealization by demonstrating the processes and the methods through which indigenous iron artifacts are produced, providing information for their utilitarian aspect, values, relevancy, symbolism, how they are used in language; proverbs, metaphors and rituals (Muniz, 2020). However, the challenge came up regarding the question about quality, authenticity and clarity of content documented. Most musealization centers survive on a low budget which can enable them to hire professional curators and historians. The findings from interviewees regarding this profiling content confirm that some musealization centers don't prioritize a need for professional data collection for profiling.

All reps: We just record content as we receive it from the community and the researchers who come here to collect information; we don't have a professional curator [...] we ask questions that we feel may be of our interest and to know something we can explain to our tourists in case they ask. They take pictures and some give us ideas on how to document and display information. We have not yet developed a good system we are still waiting for ideas on how to do it.

The response reveals that most musealization centers largely depend on average expertise in the process of collecting relevant content about artifacts. Therefore, the standardization of content on displays of indigenous iron artefacts of the Baganda cannot be attained. Most of the content given is shallow with no accurate elaborations. This was also observed during site visits. There was a lot of misinformation regarding the names of the artifact. Names were switched and

placed on wrong iron forms and others were misspelt. The entire displays had not been catalogued (Cultraro et al, 2009, Hendrix, 2020). This jeopardizes the fundamental roles of musealization centers; to conserve, construct identity, and to educate those who belong to the heritage and those in search for information about other cultures. (Yasmin et al, 2017; Schärer, 2009).

Display of collected indigenous iron artifacts.

Display in musealization is a complete artifact of its kind. It involves lighting systems, positioning of artifacts, attaching tombstones. The entire concept should be in line with the museum mission and relevant sent objectives as highlighted by (Simon, 2010; Lord & Markert, 2007; Ames, 2005). Therefore, observations were on the materiality, aesthetic value, purpose display as rooted in the set objective for incorporation and meaning of the artifacts in displays. Analysis was made basing on; arrangement exhibition concept based on lighting, theming, management, and descriptions collection.

The situation found in the selected musealization centers regarding theming was confusing. There was no systematic flow in the display which was causing a challenge in viewing the entire exhibition. Indigenous iron implements were not displayed following purposes nor technological grouping. Items were displayed in unsorted manner and mixed as observed in figure 6.



Figure 6:

The Interviewees regarding the matter of theming responded that:

Resp 1,2,4 and 5: Most times we display these artefacts following the designs they possess [...] also follow the function and purposes they serve [...] periods are not important in our display; some historical content can't be gotten from this community which has been destabilized for some time, we can't access relevant content to aid our theming of the displays we make.

This response partly biased because theming is not only done following one-fold of chronological history. The display could as well be directed by themes based on activities of the

Baganda, materials or the processes of producing the artifacts to make the entire concept of display easier to navigate (Rizzo,2019; Romanelli, 2021; Trunfio et al, 2022).The state in which the displays were made exhibit a high level of unauthenticity and it could hardly capture the viewer’s attention. This could have had an implication on the turn up of clients as was observed in the visitors’ books. Good display concepts contribute a lot to the creation of position in the visitors’ minds and it can make their high turn up and vice vasa (Camarero, et al. 2015; Borowiecki & Castiglione, 2014; Camarero & Garrido, 2008).

Most display sections were made up of wood: pedestals and shelves, and some few compartments designed using glass materials. Regardless of some mistakes in the profiling content, most exhibits had appended tags with some descriptive information. The display had florescent tubes and light sources not coordinated with the exhibits as presented in figure 7



Figure 7: Iron Artefacts

Some respondents on this matter revealed that:

Resp 3 and 5: We use our wooden and metallic stands, and glassed shelves lite with florescent tubes to prevent unauthorized access to some special artifacts by curious tourists; and the dust [...] bigger objects we just display them in space. We use tagging

papers to attach some content about the displayed artifact for easy description and understanding by tourists.

Basing on the levels of display technology, artifacts can make more meaning to the viewer once well presented with contrasting materials. Considering the displays observed in most of the musealization centers, the aspect of contrast, and visual balance were not put into consideration; (Ebert, 2018; Macdonald, 1992; Karp, 1991). Consequently, a compromise on esthetic in the presentation as a totality.

CONCLUSION AND RECOMMENDATIONS

The study explored how burgeoning musealization centers in Uganda conserve the indigenous iron artefacts of the Baganda people. the study findings have been discussing following crafted themes from the study objectives; conception of musealization centers, profiling of the musealized collection and display of collected indigenous iron artifacts. Therefore, the key findings derive us of the following conclusions.

The study findings indicate that traditionally musealization centers have their historicity and conception tied to the activities of conserving, interpreting and displaying representative collections of material culture (de Uzeda, 1980). Musealization of the indigenous iron artefact of the Baganda is becoming a growing industry in Uganda as a response to the rising need to conserve and document the dying indigenous practices of various ethnic groups, which are at the verge of extinction. This is possible due to the mushrooming musealization centers. The patronage has various interests, which drive them to establish these centers and therefore, most times overshadow the primary roles of musealization as highlighted. Therefore, there is a need to establish a musealization council to supervise and guide museums as par their objectives of establishment

The findings reveal that musealization centers are challenged with the ability to hire professional historians and curators, this affects the entire process of musealization; dentification, collection, preservation, documentation and displaying. Largely this is attributed to their operationalization on low budgets. They have no funding and they cannot collect enough revenues from their sales

and activities to meet the required needs. This affects activities which require funds such as documentation and cataloging of collected artifacts. Hence a call for the administrators of musealization centers to seek funding opportunities or carry out collaborative research projects on their areas of interest and also to tap into networks of volunteer researchers.

Musealization centers are struggling with limited space for the available large collection; artifacts and their minimal descriptive information. This limits exposition of relevant information towards scholars and tourists interested in the studies related to the collections. Improved space for the exhibition would lead to better presentation of the displayed iron artefacts and easier navigation of the entire display. The patronage of musealization centers should also consider exploring modern technologies to develop digital platforms for efficient display

REFERENCES

- Alivizatou, M. (2008). Contextualising intangible cultural heritage in heritage studies and museology. *International Journal of Intangible Heritage*, 3(6), 43-54.
- Ames, P. J. (2005). A challenge to modern museum management: Meshing mission and market. In *Museum management* (pp. 24-31). Routledge.
- Baškarada, S.(2014). Qualitative case studies guidelines. *The Qualitative Report*, 19(40), 1-25.
- Stake, R. E. (2008). Qualitative case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *Strategies of qualitative inquiry* (pp. 119–149). Sage Publications, Inc.
- Rizzo, A. (2019). Museums as disseminators of niche knowledge: Universality in accessibility for all. *Journal of Audiovisual Translation*, 2(2), 92-136.
- Romanelli, M. (2021). Becoming Social Museums by Being Virtual-Oriented and Technology-Driven Organisations. *Culture. Society. Economy. Politics (Culture-SEP)*, 1(1).
- Trunfio, M., Lucia, M. D., Campana, S., & Magnelli, A. (2022). Innovating the cultural heritage museum service model through virtual reality and augmented reality: The effects on the overall visitor experience and satisfaction. *Journal of Heritage Tourism*, 17(1), 1-19.

- Dzwigol, H. (2020). Methodological and empirical platform of triangulation in strategic management. *Academy of Strategic Management Journal*, 19(4), 1-8.
- Lemon, L. L., & Hayes, J. (2020). Enhancing trustworthiness of qualitative findings: Using Leximancer for qualitative data analysis triangulation. *The Qualitative Report*, 25(3), 604-614.
- Rooshenas, L., Paramasivan, S., Jepson, M., & Donovan, J. L. (2019). Intensive triangulation of qualitative research and quantitative data to improve recruitment to randomized trials: the QuinteT approach. *Qualitative Health Research*, 29(5), 672-679.
- Alam, M. K. (2021). A systematic qualitative case study: questions, data collection, NVivo analysis and saturation. *Qualitative Research in Organizations and Management: An International Journal*, 16(1), 1-31.
- Arifin, S. R. M. (2018). Ethical considerations in qualitative study. *International Journal of Care Scholars*, 1(2), 30-33.
- Morbey, M. L., Villamor, L., Senoga, M. M., & Griffith, J. A. (2013). Participatory architecture: Web 2.0 education in the Uganda National Museum. In *Cases on formal and informal e-learning environments: Opportunities and practices* (pp. 261-273). IGI Global.
- Cultraro, M., Gabellone, F., & Scardozzi, G. (2009, February). The virtual musealization of archaeological sites: between documentation and communication. In *Proceedings of the 3rd ISPRS International Workshop 3D-ARCH* (pp. 25-28).
- Hendrix, H. (2020). The early musealization of writers' and artists' houses through guidebooks. *Journal Nordic Museology/Nordisk Museologi*, 28(1).
- Aykaç, P. (2019). Musealization as an Urban Process: The Transformation of the Sultanahmet District in Istanbul's Historic Peninsula. *Journal of Urban History* vol, 45 DO - 10.1177/0096144219853775

- Muniz, T. S. A. (2020). Applied heritage and critical heritage studies engaging society to sustainability and heritage futures/patrimonio aplicado e estudos de patrimonio critico. *Cadernos do LEPAARQ*, 17(34), 44-58.
- Barbour, R. (2008). *Doing focus groups*: Sage.
- Bennett, A. (2018). Diplomatic gifts: rethinking colonial politics in Uganda through objects. *History in Africa*, 45, 193-220.
- Borowiecki, K. J., & Castiglione, C. (2014). Cultural participation and tourism flows: An empirical investigation of Italian provinces. *Tourism Economics*, 20(2), 241-262.
- Buchli, Victor (2004). *Material Culture: Critical Concepts in the Social Sciences, Volume 1, Issue 1*. London: Routledge. p. 241. [ISBN 978-0415267199](#)
- Camarero, C., & Garrido, M. J. (2008). The influence of market and product orientation on museum performance. *International Journal of Arts Management*, 14-26.
- Camarero, C., Garrido, M. J., & Vicente, E. (2015). Achieving effective visitor orientation in European museums. Innovation versus custodial. *Journal of Cultural Heritage*, 16(2), 228-235.
- Clark, G. (2013). 5 Secondary data. *Methods in Human Geography*, 57.
- Cleland, J., & MacLeod, A. (2022). Disruption in the space–time continuum: why digital ethnography matters. *Advances in Health Sciences Education*, 1-16.
- Cohen, L., Manion, L., & Morrison, K. (2007). *Research Methods in Education (Sixth ed.)*. USA and Canada: Routledge.
- Conti, E., Pencarelli, T., & Vesci, M. (2017, September). Museum visitors' profiling in the experiential perspective, value co-creation and implications for museums and destinations: An exploratory study from Italy. In *Proceedings of the Heritage, Tourism and Hospitality International Conference HTHIC 2017* (pp. 21-34).

- Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*: Sage publications.
- da Silva PINTO, C. C. A. (2019). The collection of colonial art of the Patriarchate of Lisbon. Study and musealization proposal. *E-Journal of Portuguese History*, 17(2).
- de Lapérouse, J. F. (2020). Ceramic musealization: how ceramics are conserved and the implications for research. *Archaeological and Anthropological Sciences*, 12(8), 1-8.
- Ebert, B. (2018). A skewed balance? Examining the display and research history of the medieval collection at the Museum of Cultural History, University of Oslo. *Journal of the History of Collections*, 30(1), 139-151.
- Edson, G. (2005). *Museum ethics: Theory and practice*. Routledge.
- Gajjar, D. (2013). Ethical consideration in research. *Education*, 2(7), 8-15.
- Huber, H. D. (2019). The what, the why and the how of media preservation. *Art style: art & culture international magazine*, 4(4 (December)), 11-24.
- Jackson II, R. L., & Hogg, M. A. (2010). *Encyclopedia of identity (Vol. 1)*. Sage. pp. 436-439
- Karababa Kayalığıl, P. (2015). Spaces of conflict: Memory, musealization and heterotopia in the city of Sivas, Turkey.
- Karp, I. (1991). *Exhibiting cultures: The poetics and politics of museum display*. Smithsonian Institution.
- Katz, R., Biesele, M., & Denis, V. S. (1997). *Healing makes our hearts happy: spirituality and cultural transformation among the Kalahari Ju/'hoansi*. Inner Traditions/Bear & Co.
- Khokhar, F., Asad, A., Naheed, K., & Mazhar, F. (2022). Corporate Social Responsibility: The disclosure of an Inclusive Regulatory Model. *Journal of Contemporary Issues in Business and Government Vol*, 28(03).

- Opiniano, M. J. M. (2021). Object-centered interviews in mixed methods: Yielding the emotions of overseas migrant households in family financial socialization. *Methods in Psychology*, 5, 100073.
- Nordstrom, S. N. (2013). Object-interviews: Folding, unfolding, and refolding perceptions of objects. *International Journal of Qualitative Methods*, 12(1), 237-257.
- Kreps, C. (2020). Afterword: The Work of Culture, Heritage, and Musealized Spaces in “Unprecedented Times”. *Museum Worlds*, 8(1), 102-110.
- Latham, K. F. (2016). Jungles, Rabbit Holes, and Wonderlands: Comparing conceptions of museality and document. *Proceedings from the Document Academy*, 3(1), 9.
- Latham, K. F. (2017). The laboratory of museum studies: Museality in the making. *Journal of Education for Library and Information Science*, 58(4), 219-235.
- Lord, G. D., & Markert, K. (2007). *The manual of strategic planning for museums*. Altamira Press.
- Macdonald, S., & Silverstone, R. (1992). Science on display: The representation of scientific controversy in museum exhibitions. *Public understanding of science*, 1(1), 69.
- Weil, S. (2012). *Making museums matter*. Smithsonian Institution.
- Coetzee, C., & Nuttall, S. (1998). *Negotiating the past: The making of memory in South Africa*. Cape Town: Oxford UP.
- Simpson, M. G. (2012). *Making representations: Museums in the post-colonial era*. Routledge.
- James, E. E. (2005). Technical study of Ethiopian icons, National Museum of African Art, Smithsonian Institution. *Journal of the American Institute for Conservation*, 44(1), 39-50.
- Sealy, J. (2003). Managing collections of human remains in South African museums and universities: ethical policy-making and scientific value: reviews of current issues and research findings: human origins research in South Africa. *South African journal of science*, 99(5), 238-239.

- Maroevic, I. (1998). Introduction to museology: the European approach. Vlg. Dr. C. Müller-Straten.
- Matassa, F. (2011). *Museum collections management*. Facet Publishing.
- McCarthy, C. (2016). Theorising museum practice through practice theory. *The Routledge International Handbook of Intercultural Arts Research*, 24-34.
- Nakazibwe, V. M. (2005). *Bark-cloth of the Baganda people of Southern Uganda: a record of continuity and change from the late eighteenth century to the early twenty-first century* (Doctoral dissertation, Middlesex University).
- Osterlund, P. B. (2013). *Musealization as a strategic component of urban transformation in 21st century Istanbul* (Doctoral dissertation).
- Plumb, S. C. (2002). *The challenges of social, political, and economic change: Multiple portraits of the Uganda Museum*. The Pennsylvania State University.
- Russi, A., & Kieffer-Døssing, A. (2019). Museums and indigenous memory: the Katxuyana's collections and the contemporaneity of musealized material culture. *Museum and Society*, 17(3), 494-509.
- Sabrina, S (2012). Avant-garde discourses and the musealization process: The museum of modern art in Rio de Janeiro in the 1960s
- Schärer, M. R. (2009). Things+ Ideas+ Musealization= Heritage. A Museological Approach. *Museologia e Patrimônio, Rio de Janeiro*, 2(1), 85-89.
- Simon, N. (2010). The participatory museum. *Museum 2.0*.
- Ssenyonga, F. N. (2016). The emerging role of community museums in Uganda: the need for capacity building among managers. *Museum International*, 68(1-2), 125-129.
- Trunfio, M., Campana, S., & Magnelli, A. (2020). Measuring the impact of functional and experiential mixed reality elements on a museum visit. *Current Issues in Tourism*, 23(16), 1990-2008.

- Van Mensch, P. (1990). Methodological museology; or, towards a theory of museum practice. *Objects of knowledge*, 141-157.
- Van Saaze, V. (2013). *Installation art and the museum: presentation and conservation of changing artworks*. Amsterdam University Press.
- Wan-Chen, C. (2012). A cross-cultural perspective on musealization: the museum's reception by China and Japan in the second half of the nineteenth century. *Museum and Society*, 10(1), 15-27.
- Günay, B. (2012). Museum concept from past to present and importance of museums as centers of art education. *Procedia-Social and Behavioral Sciences*, 55, 1250-1258.
- Yasmin, A., Hanan, A., & Zizo, M. (2017) Museum: Historical Importance. International Network Organization for Scientific Research. ISSN: 2705-1668