

**PROFILING KIGA TRADITIONAL BASKETRY AS A CULTURAL
IDENTITY PRODUCT:
A CASE STUDY OF NDORWA COUNTY, KABALE DISTRICT**

BY

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DECLARATION

This dissertation entitled, “*Profiling Kiga Traditional Basketry as a Cultural Identity Product: A case study of Ndorwa County, Kabale District*”, is my original work and has never been presented to any institution of higher learning or University before for an academic award.

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DEDICATION

I dedicate this research to my beloved Parents Mr. Charles Bagamba and Mrs Betty Bagamba. My Wife Mrs Jeniffer Byonanebye and My children; Donald, Daniel, Denise and Denzel who contributed enormously towards the success of this study through prayer.

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LIST OF ABBREVIATIONS AND ACRONYMS

AR	Augmented Reality
TCEs	Training and Continuing Educations
ICOMOS	International Council on Monuments and Sites
IMED	Indigenous Model of Economic Development
IP	Intellectual Property
NTFP	Non-Timber Forest Products
UNDRIP	United Nations Declaration on the Rights of Indigenous Peoples
UNESCO	United Nations Educational, Scientific and Cultural Organization

ABSTRACT

The study on Kiga traditional basketry aimed to profile its cultural significance and promote its integration into the Kiga tourism industry by exploring various forms, material characteristics, and their exhibition potential. The study adopted the qualitative methodology, utilizing a narrative research design that incorporated in-depth interviews and observations with a sample of 18 participants selected from a broader population of 80 artisans, craft hawkers, and curators. Over a three-week period, data was collected through interviews, documentary analysis, and observations, focusing on the cultural identity of Kiga basketry and employing thematic analysis to ensure validity and reliability. The study provided an in-depth analysis of Kiga basketry in Kabale District, identifying thirteen distinct basket forms, including the endiiro basket, which all respondents recognized as critical for food serving and decoration and also reflected on its integral role in Kiga cultural practices. It also highlighted how unique patterns and materials like elephant grass and bamboo, along with traditional techniques such as coiling and twining, are essential for conveying cultural identity. The study concluded with recommendations for enhancing the visibility of Kiga basketry through exhibitions, museum displays, and publications, noting strong support from artisans for exhibitions and unanimous advocacy from curators for publications, thus emphasizing the need for collaborative strategies to preserve Kiga basketry's cultural integrity and ensure its sustainability within the tourism sector.

CHAPTER ONE

1.0 Introduction

Kiga traditional basketry is a unique art form that originated with the Kiga people of Kabale, southwest Uganda and it is symbolic of both cultural and practical value. The art of weaving diverse materials, like grass, reeds, and palm fronds, into elaborate and robust containers or ornamental pieces is known as basketry. This custom, which has its roots in Kiga tradition, reflects the social values, identity, and relationships with the environment of the community. Every basket has a symbolic value and is frequently made for a particular application, such as ceremonial significance or everyday use (Harris, 2016). In Kiga culture, the craft of basketry is not only useful but also a colorful way to convey continuity and identity. Craftsmen are connected to their ancestors and to one another by the talents they pass down through the generations. Stories about the community's beliefs, history, and relationship with the land are frequently conveyed through the colors, patterns, and shapes of the baskets. Therefore, Kiga basketry contributes to the larger conversation on indigenous art and heritage preservation while serving as a cultural identification product that showcases the distinctive aesthetic and social narratives of the Kiga people (Mugisha, 2019). The Kiga are not only known for their resilience, hardworking nature but also their rich cultural identity rooted in their highland home in south western Uganda. Their culture emphasises community cooperation evident in practices like 'Okucumba orusozi' terracing hills, to preserve their environment. They are known for their energetic traditional dance 'Ekitaguriro' which reflects their vibrancy and strength. They highly value self-reliance, hard work and hospitality. Despite modern influences, the Kiga maintain strong connections to their cultural heritage especially through storytelling, farming practices and community gatherings.

This study focused on profiling traditional Kiga basketry as a cultural identity product. This chapter comprises of the; background, statement of the problem, objectives of the study, research questions and significance of the study.

1.1 Background to the study

Basketry was probably the most highly developed art in Uganda, in it the tribes of every racial group had reached a high standard of workmanship especially the Kiga and Hamites of inter-lacustrine Bantu and between them they practice almost every known method of basket making (Trowel & Watschmann, 1953). Traditionally, Bakiga are among the inter-lacustrine Bantu who have been doing basketry for centuries as their main social activity especially among Kiga women (Trowell, 1957).

Ever since man began to walk erectly, his hands became free to make tools in support of his livelihood: he discovered, improved, constructed, and used all kinds of artisans and handicrafts (baskets, bags, nets, pottery, and weapons) to make her animals; great amount of early cultural art came with these artisans and handicrafts (Cheikhyoussef, ; 2013; Beaty, 2013).

Traditional Kiga basketry is a popular cultural activity that has significant ecological ramifications for the people of Kabale as it includes specific strategies for the sustainable management of plant resources (Trowell, & Wachsmann, 1953).

The essence of profiling cultural preservation through basketry was not terminal. In the current study and context, profiling has only been limited to the activity of collecting important and useful details about a given phenomenon. Any better framework for studying material culture considers Artifact under two main aspects. First, (Preston, 2000) posits that there was the form of thing –the material of which it is made and shape that material has been induced to take. Second, there was the

function of the thing- the specific use for which it is designed, or the uses to which it put. As material culture, basketry has had a leading role at different social, cultural and even political fronts. Central to this study was the sustainability of having tangible objects like baskets in society.

Indeed, the objectives of the world are embedded in social interactions and embody social structures that reflect the nature and form of our social world (Dant, 1999). Archaeologists and anthropologists have long recognized that material culture provides crucial evidence of a society's distinctive characteristics. This is because material culture is an integral aspect of what defines a society; just as an individual cannot be understood independently of their social context, so too cannot society be fully grasped without considering its material objects.

To make it sustainable, it needs a system to ensure its viability through promotion of Kiga cultural heritage and boosting Kiga tourism posterity. Throsby (2014) believed that when economics is applied to cultural heritage decisions, it mobilizes stakeholders to achieve its ends and possible trade-offs. Concerning this, George W. Bush's Preserve American Community Programme created a collaboration of local communities and government departments in the preservation of American heritage for economic development, and community revitalization for public awareness promotion (National Park Service, 2018). This initiative anchors on the Indigenous Model of Economic Development (IMED) by Mark Anielski (2018). IMED expounded that to ensure the economic development, management of assets of the communities like a human, social, cultural, built, natural and economic, with effective decisions, ensures the people's quality of life (Anielski, 2013).

As re-joined, Rypkema (2014) propounded that profiling basketry for historical preservation can drive economic growth in responding to the realities of the twenty-first century, by embracing the principles of economic development through globalization, localization, biodiversity, sustainability and responsibility. Preservation of cultural heritage is crucial since it increases positive feelings of the locals towards their background which could lead to pro-social behaviour by aligning diverse and often contradicting conservation objectives (Chng & Narayanan, 2017), relevant to sustainable economic development. With these things are in place, Petronela (2016) stated that heritage facilitates emotions towards a nation for viable tourism development, through promotion and marketing strategies.

In India, numerous efforts in reviving traditional arts are provided by the Company Act that requires companies to infuse a specific art into their products through a combination of subsidies, patronage and marketing to create employment opportunities for the poor artisans, and to benefit Indian culturally and economically (Nirbhay, 2014). Japanese Mayor Osami Takeyama re-joined the need for cultural heritage preservation by educating the next generation on its importance (Murueñas, 2013). In Turkey, education, media, and the arts have key roles in cultural preservation (Mimar Sinan University, 2014). People learned and gained skills through the passing of information, which needed the knowledge and familiarity of the trained ones through Education (UNESCO, 2013). Hence, the cultural preservation of crafts and folk art in the City of Baguio in Northern Philippines catapulted the recognition of the city as a “Creative City”, by organizing the artists to develop creative centres and establish linkages in different UNESCO member countries (UNESCO, 2017). These centres are responsible for gathering artists to teach their skills to the young, they produce their crafts and sell them to tourists, to make a sustainable living.

Even though basketry was an age-old occupation, it has remained unnoticed and inadequately tapped for the local and global market (Boddy & Salvi, 2013). His qualitative survey, purposively sampled four teachers, two basket artisans, and six pupils in the Bolgatanga Municipality of Upper East Region of Ghana to harness, discuss and apply the tasks and activities indigenous basket resources could be employed to enhance conceptual knowledge and understanding in pre-number and early work. The findings showed that apart from providing employment and small income for local artisans at the local level, little had been done to profile what was going on in local basketry industry.

It is therefore fascinating to observe that, indigenous people of Northern Ghana and many developing countries have little knowledge about the basketry indigenous resources and their impact on pre-number and early number work. The first problem originates from lack of available records and literature to support indigenous artifacts that conceptualize, concretize, and indigenize early cultural conceptions. Where research works existed, in advanced European and American cultures, it remains unclear how teachers and pupils in developing countries like Ghana can transform and change their long-existing occupations to advance pre-number and early-number knowledge and skills (Davis, 2015).

Secondly, indigenous technologies of the people of the Upper East Region of Ghana evolved around weaving, leather work, blacksmith and textiles (Smock & Kaba, 2015). Weavers in particular usually design and construct mathematics-oriented baskets, hats, emblems, decorations, ornamentals, necklaces, earrings and buttons (Davis & H Chaiklin, 2015; Wemegah, 2014; Davis, 2013). However, basketry in most developing countries including Uganda experiences little technological advancement, transformation and innovation. Thus, these eye-catching and

flamboyant-looking artefacts only remain dominant objects of traditional and customary decorations.

Thirdly, a research by Wemegah (2014) estimates that over ten thousand people are actively engaged in basketry with little diverse implications on growth and development, vis-à-vis reducing north-south migration, providing employment, eliminating diseases, fighting hunger and greening the natural vegetation. Furthermore, the entire educational industry has little collaboration and consultation with the indigenous artisans to help them profile their basketry products for cultural identity (Davis, 2010).

For instance, Gerdes (2014) studied the Adinkra cloths in Ghana, baskets from Botswana, and Buba houses from Yoruba in Nigeria established possibilities of integrating indigenous knowledge in the classroom (Jel.ccsenet, 2018). Particularly, Smith-Brillon et al., (2014) modelled indigenous basket knowledge in the classroom that builds strong school-community relationships, improves socio-economic lives, ensures active participatory, and develops local content in the curriculum. It is therefore, practicable and possible to conceptualize and situate indigenous basket resources to ensure cultural continuity, transfer of indigenous technology and pedagogical proxies.

There are a number of historical buildings, cultural sites, natural and cultural spaces and monuments that make up Uganda's tangible cultural heritage. There is one National Museum and one National Theatre built in the 1950s with the latter renovated in 2017. There are over 736 cultural sites across all regions with 20 gazetted by Government (Uganda Monuments Policy, 2015). Of these about 20 are private community museums and cultural centres across the country. These provide detailed

information on history, culture and artefacts and instruments of the indigenous communities.

In Uganda, various studies have found out that the production of basketry items have continued to be minimal because communities cannot afford modern technology, and that households need to preserve their identity and cultural pride (Mutungi, 2017). The local perceptions about the production of traditional artefacts and the use of basketry items in household livelihood enterprises is influenced by factors external to the local culture such as world religions, western formal education structures and government policies that do not promote basketry production as one of the major craft industries. Basketry items contribute significantly to local household socioeconomic activities, yet some households and policy makers are not aware of this. There is need to create awareness about the importance of basketry in contemporary household social and livelihood initiatives. This can be achieved through sensitization campaigns supported by education institutions; faith based organizations and local leaders because these are socio-economic development actors who are in touch with the households.

Still to note, in Uganda and Kabale in particular, the indigenous baskets are woven mainly with grasses (Trowell, 1960). However, with rampant bush burning and other unfriendly environmental practices, basket weavers travel long distances to buy or import the grasses. This means the hitherto thick grass forest is no more to serve any purpose for indigenous life activities (Davis, 2015). Kiga basketry have been of great cultural value to the local community of Kabale because of its utilitarian value at the local level. It possesses aesthetic qualities that are woven with Kiga cultural identity which identity is not well promoted as a material culture for the Kiga tourism industry. Kabale as a district is one of the popular tourist hubs in south western Uganda but little has been done to profile Kiga basketry as a cultural identity product.

1.2 Problem statement

Almost all Kiga basketry is historically well textured and patterned in materiality yet with significant emphasis on design, style and heritage. Kiga basketry exhibits prominence in composition in regard to shape and design that transcends from their relationship with lifestyle, nature and culture. This shows that Kiga basketry possesses a significant cultural value for the people of Kabale.

Whereas Kiga basketry was on high demand at the time of Uganda's independence in 1962 due to its prominence in Kiga cultural heritage and as a symbol of cultural identity to the local community of Kabale, little have been done to promote it as a cultural identity product for the Kiga tourism industry and the people of Kabale in general (Trowell & Watschmann, 1953). Although some literature and images have been profiled and archived in some private and public galleries and museums, such information is still insignificant. For example, out of what has been profiled in most Museums, Galleries and public libraries about basketry around other ethnic tribes like the Ganda and Luo, only about 05% highlights on Kiga basketry an indication of a serious declining trend about the demand of Kiga basketry. If nothing is done, Kiga traditional basketry heritage is most likely to be extinct and replaced with imported manufactured baskets. This study therefore intends to profile Kiga basketry as a cultural identity product in a bid to promote Kiga tourist industry posterity and cultural heritage.

1.3 Purpose of the study

The purpose of the study was to profile Kiga traditional basketry as a cultural identity product for the Kiga tourist industry posterity.

1.4 Objectives of the study

- 1.4.1 To explore forms of traditional Kiga basketry in Kabale district and their cultural significance as a cultural identity product.
- 1.4.2 To examine the relevance of intrinsic characteristics of materiality, pattern and meaning embedded in Kiga traditional basketry.
- 1.4.3 To profile forms of Kiga basketry in Kabale district in a bid to promote its material culture for the Kiga tourism industry posterity.

1.5 Research questions

- 1.5.1 What are different forms of Kiga basketry products in Kabale District and their cultural significance as a cultural identity product?
- 1.5.2 What are relevancies of intrinsic characteristics of materiality, pattern and meaning to the Kiga traditional basketry?
- 1.5.3 What measures can be put in place to profile different forms Kiga basketry in a bid to promote its material culture (materiality) for the Kiga tourism industry posterity?

1.6 Scope of the study

1.6.1 Geographical scope

The study was conducted in Kabale district and specifically in areas around Lake Bunyonyi in Kitooma parish, Kitumba sub county, Ndorwa County, where basketry weaving is a dominant social and cultural activity. Kitooma parish comprises of a population that has a mixture of Bakiga and Banyarwanda but also some small portion of Batwa who also produce basketry. Kabale district is exactly 409kms from Kampala. The distance from Kabale town to Lake Bunyonyi where the study will be carried out is 10kms and it covers a 30 minutes' drive. Another focus of study will be with in

Kabale municipality especially among basket hawkers and craft shops' attendants since they deal in selling baskets and interface tourists almost on a daily basis.

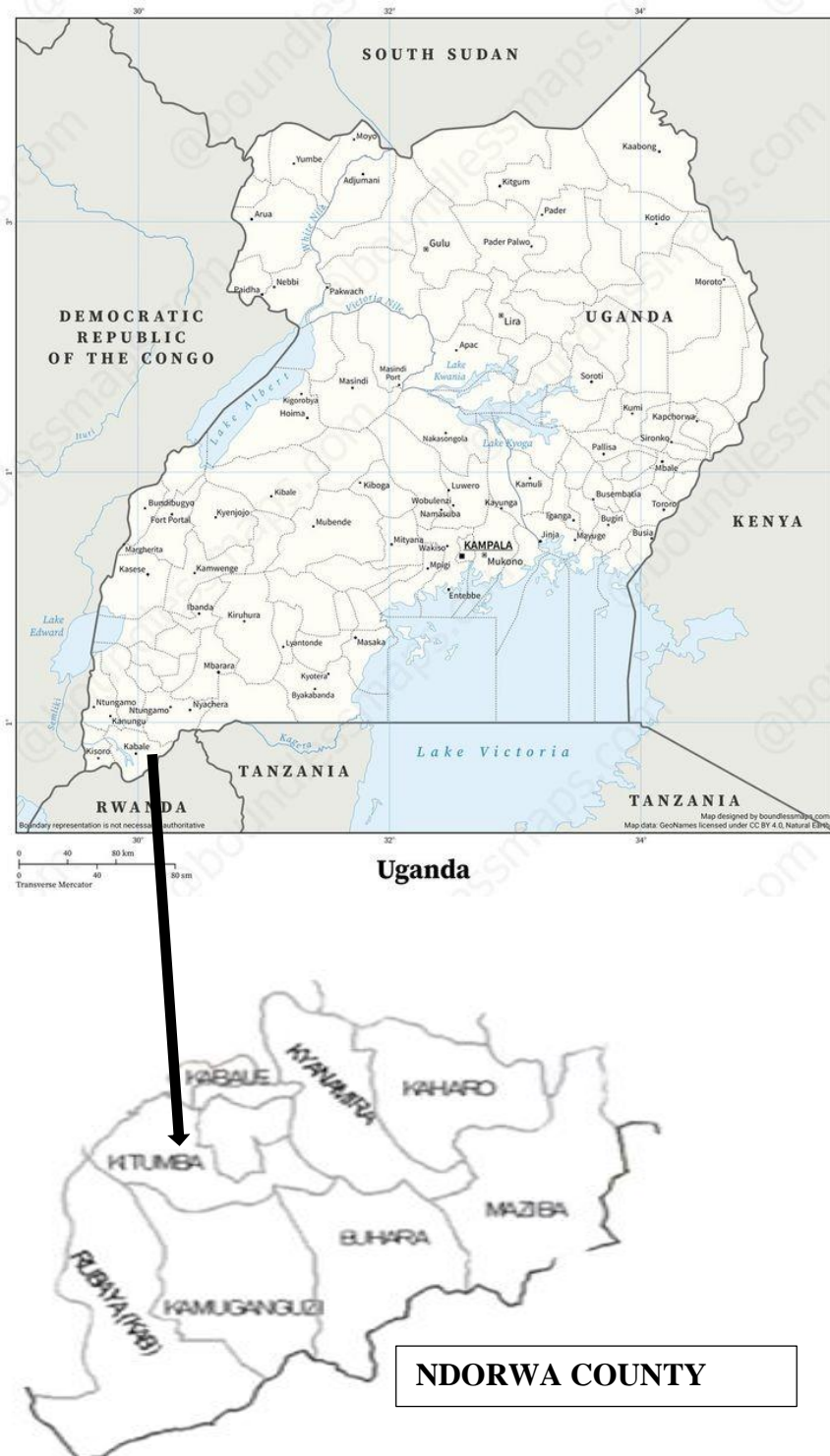


Figure 1. Map of Ndorwa County, Kabale district showing the study area.

Source of data: Google map

1.6.2 Content Scope

Based on the purpose of this study which focused on profiling Kiga traditional basketry as a Cultural Identity Product, content was confined to the knowledge about forms of Kiga basketry in Kabale district, their cultural significance, and materiality. The content scope further grounded on fundamentals of 2 and 3 dimensional design a parameter that guided the assessment of the basket products. Additionally in order to gain an in depth understanding of the basketry knowledge the content scope was extended to the history, development and contemporary trends of Basketry practice of the Bakiga people.

1.6.3 Time scope

The study covered a period of 2 years from 2022/2024. In this two years' period, developing and approval of the study proposal was done, a task that lasted one year followed by data collection; 4 months, analysis using the inductive thematic approach 3, months and the last five months were fully engaged in report writing that involved scheduled consultations from the study supervisors.

1.7 Significance of the study

This being a detailed profile of knowledge regarding Kiga basketry, it will used as a potential source of information or data form which reference can be drawn when carrying out further studies in the similar field of Art and Industrial design or form any areas of the larger social science filed.

This study, besides presenting potential benefit to the academia, it also provides great possibilities of popularising the Kiga basketry not only on the local scene (Uganda) but also across Africa and the world at large since this material will be accessible on

the E- book repositories. In line with this, the likelihood of boosting income of the local producers as well as revenue for region and the nation at large is high.

Considering the fact that, the Profiling of Kiga traditional basketry did not only constitute basketry as products but also included the traditional wisdom which highlights among others the Kiga norms and their embedded meaning, there is a high possibility that this study will contribute to Kiga cultural continuity. It will be a potential bank for cultural heritage.

Nevertheless, this study will be a potential fall back or one of the points of reference when comes to basket making (producers; individual locals, small scale and large scale) vending (producers; individual locals, small scale and large scale) and Curating (Stocking galleries and museums)

1.8 Limitation of the study

Most Kiga basket weavers are scattered in remote areas and this hampered my efforts to identify different forms of Kiga basketry and their cultural significance.

It was hard to get the accurate information since most craft men and women are illiterate about the use of basketry as a cultural identity product.

Promoting the material culture of Kiga basketry for the Kiga tourist industry through profiling different forms of basketry was challenging since most basket weavers produce and sell their basket products to the local market and hence providing inadequate information to the researcher.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter presented the review of related literature on the previous studies that have been carried out on the subject under investigation at local, national and international levels. The study aimed at looking at how best to profile Kiga traditional basketry as a cultural identity product with the intent of promoting Kiga basketry. Literature materials specialized and related to the variables in the current research study was given attention. Reports, journals, books and documents from the ministry of education aligned to the topic researched was reviewed. Literature under this study was reviewed following the set objective; which are;

- (i) To explore forms of traditional Kiga basketry in Kabale district and their cultural significance as a cultural identity product.
- (ii) To examine the relevance of intrinsic characteristics of materiality, pattern and meaning embedded in Kiga traditional basketry.
- (iii) To profile forms of Kiga basketry in Kabale district in a bid to promote its material culture for the Kiga tourism industry posterity.

2.1 Theoretical Review

This study was based on; “Cultural identity theory” since Kiga basketry ideas transcends from their relationship with lifestyle and their cultural identity. Regarding cultural identity theory as constructed by Lusting (2013), elucidates on varied aspects to construct and negotiate cultural identities and their relationship in various contexts. Lusting further contends that “culture is one of the many identities expressed in communication encounters. The Kiga basket makers live within complex, risky and

diverse environments and as such they owe to develop a wide array of strategies for coping with the challenges of globalization and with the socio-political and ecological transformations confronting them by championing basketry as a cultural identity product Weaving knowledge, like other forms of traditional knowledge, is maintained and reproduced through an existing social structure and specific modes of knowledge transmission (Hettinger & Cox, 1997). .

Given the degree of traditional knowledge loss, it is essential to identify appropriate mechanisms and incentives for supporting the transmission of basketry knowledge and traditional skills.

2.2 Forms of traditional basketry

The artistry of basketry is a practice driven by purpose. The world presents a range forms which reflect or tell a multitude of activities done by a particular community in a given time space. Bunn (2024) in his study research about basketry of the Scottish people states, ‘There are many types of baskets traditionally used in Scotland and associated with traditional ways of life. The study presents baskets like the Angling Baskets, whose design was crafted to carry the fish that they caught. In a brief description of how the basket is used states that; ‘The fish would be dropped through the gap in the lid of the basket. And a leather shoulder strap was attached through gaps in the sides for carrying it’. As one of the most ancient handicrafts, baskets have acquired a special dimension of meaning in the social fabric of the Zulu culture. In major rural areas on the outskirts of the city, basket makers at work are a familiar sight (Tod, 2013, p.3). With intricate designs and maximized functionality, hand-woven baskets from the KwaZulu Natal area continually illuminate the struggle between the artisan-ship and machine production as indicated in *Figure 2*.



Figure 2. African basket decorated with symbols of cultural identity.

Source: photo taken by researcher

Looking at myriad designs of Zulu basket technology, it does not provide a full understanding of the functionality of the different genres of designed baskets. One must experience their commodious usage in the everyday life of the Zulu people. It is inevitable to decide whether the shapes, colours, textures and designs of different forms of Kiga baskets are decorative and appealing. What is most interesting is the all-inclusiveness of the form where the unity of mass and proportion, the weaving and binding, the materials and techniques all combine in one smooth flow. When closely observing the regularity and orderliness of the structures as well as the proportions and logical organization of the motifs and patterns, the viewer cannot but discern the skill and expertise of the maker and the time dedication incurred to produce such a technological artefact that is widely usable, inherently useful, and intensely expressive (Anderson, 2014).

Measuring, counting, timing, devising and structuring patterns, bending and folding according to afforded dimensions, and decision-making are all examples of activity-situated ethno-mathematical ideas that thrive in the design and execution of

indigenous technologies prevalent among crafts-people in the Zululand (Powell and Marilyn, 2013). They contend hitherto, such technologies embody an intensification of subjective and highly specialized indigenous knowledge and skills that are methodically systematized yet orally based. The patterned beadwork designs and the 3-dimensional basketwork structures reflect geometric expressiveness endlessly synchronized with symmetrical forms and colors that attest not only to the proficiency of the Zulu communities but also to the riches of their ancestral heritage and collective cultural persona (Powell & Marilyn, 2013).

Grounded on the information presented, it is undoubtedly clear that the Kiga community employed varied forms of basketry more importantly as a vehicle for portraying their cultural significance; but given this assertion, one needs to establish to what extent it has been achieved. At present and as most of the oral traditions are at risk of being fungible by a thirst for material novelty and enthusiasm for the new, exploring the wealth of existing indigenous technologies as well as preserving their edifices would be a worthwhile endeavour for indigenous cultures' sustainable local and global well being (Amara, 2013).

In East Africa, several traditional basketry forms stand out. The Mizimu baskets of the Kikuyu people in Kenya are intricately woven for carrying items such as firewood and produce, often decorated with vibrant patterns that reflect the tribe's cultural motifs. The Rwandan Agaseke baskets are renowned for their unique coiling technique, traditionally made by women and often used for ceremonial purposes, symbolizing peace and unity within the community. Lastly, the Mursi baskets of the Omo Valley in Ethiopia are functional yet decorative, often used for carrying goods or as containers, showcasing the artistic flair and identity of the Mursi people through their

distinctive designs and patterns. Each of these basketry forms not only serves practical functions but also embodies the cultural heritage and identity of their respective communities.

In my view, different Kiga traditional basketry forms are perhaps the most fundamental of primitive community, the inter-lacing and trying of sprigs, sticks, reeds and fibres and the smearing of them with mud or dung to make a smooth and water proof surface would seem to be the most obvious step man would take to blend his natural surroundings with the Kiga cultural construct. It is the foundation of home making and defence for not only the stockades, enclosure fences and huts woven but portable shields can be made the same way. Pens and traps for livestock, heavy baskets for field work, granaries, and receptacles for grain and food of all kinds, and even drinking vessels, can be made by one method or another of basketry (Trowell & Watschmann, 1953).

In Uganda, various studies have found out that the production of basketry items have continued to be minimal because communities cannot afford modern technology, and that households need to preserve their identity and cultural pride (Trowell, 1956). In context of Kiga Basketry, there is need to create awareness about the importance of Kiga basketry in contemporary household social and livelihood initiatives. This can be achieved through sensitization campaigns supported by education institutions; faith based organizations and local leaders because these are Social economic development actors who are in touch with the household.

In spite of the overall decline of basketry traditions, evidence indicates that the production of woven crafts is acquiring a new dimension. For instance, baskets are either produced for the tourist trade or as gift to friends and relatives (Elizabeth, 2013).

In both cases, only the simplest types of weave are produced and some of the tourist baskets are of an entirely new style. Overall, con-temporary weavers are no longer basket users and often, users are from different cultures (Arbeit, 2014). On some occasions, old baskets kept as ‘relics’ in local houses, tend to deteriorate quickly because of the tropical humid climate (Arbeit, 2014). The symbolic value of baskets Figure 5, an assessment of local narratives and histories provide useful insights on the symbolic value of baskets.



Figure 3. Endiuro (serving basket).

Source: Munini Murera

Traditional handicrafts made from various plant materials are produced by most cultures around the world (Thondlana et al., 2021). Many originated through symbolic and utilitarian needs that became ritualized through time, thereby gradually attaining greater value as cultural items or symbols rather than solely functional ones (Shackleton, 2021). Here we report on a survey of 343 crafters across Eswatini, Malawi, and Zimbabwe in southern Africa regarding the cultural uses and significance

of the items they make from wild plant fibres and sell to local communities or tourists. The plant materials used were largely dictated by tradition and local availability and were crafted into a diverse range of products including baskets, mats, brooms, storage containers, hats, fish traps, ornaments, and furniture (Cunningham, 2011). Many products had uses and cultural significance at major ceremonies or rituals, such as weddings, funerals, initiation, and divination.

Therefore, the research will be able to appreciate the fact that, the preparation and design of the different forms of Kiga baskets could be influenced by their cultural values as well as market demand as indicated by tourist fashions and advice provided by government or non-government agencies to boost income generation from crafts. Although the crafting of cultural objects is increasingly commercialized and subject to the tastes and fashions of tourist markets in the region, the traditional and cultural significance of such artefacts remains widely recognized and valued.

However, what is so disturbing about Africa's economies is that even when there are good policies and literature that are meant to support local artisans, governments don't make adequate efforts to make follow-ups through relevant ministries. For example, in Uganda, the ministry of culture has been so relaxed in overseeing what goes on in local craft industries. Cultural identity can be understood as a complex whole that includes values, beliefs, traditions and other habits that are learned and exchanged among people living within a specific society (Ennaji, 2015). As culture is learned, it has a strong influence on how individuals perceive themselves, the world, and their place in the world, which ultimately contributes to the development of personal and shared identity (Ennaji, 2012).

In context of Kiga basketry, examining forms of patterned Kiga basketry has to put a lot of emphasis on the realities of Kigezi cultural evolution. The interlacing of traditional materials and techniques should tackle man's life transformation with materiality as a cultural identity and preservation tool.

Cultural identity is a part of the self or personal identity that reflects shared core values of the society that individuals belong to (Tajfel, 2012). Hence, cultural identity refers to those meanings that individuals develop as they participate in society, taking on deferent statuses and playing different roles; it encompasses values, beliefs, and worldviews shared by members of a specific cultural group (Dressler, 2017; Gleason, 2013; Weaver, 2011). In my view, cultural identity demonstrated through varied forms of Kiga basketry is not a fixed construct, but rather, constantly evolves through social, economic, and political changes. This allows individuals to construct multiple identities, or sub identities, that aid in forming the self-urge to exploit different possibilities as they encounter basket-making.

The processing knowledge, skills, and designs often span generations, and hence many handicrafts, albeit not all, are deemed as traditional items having been produced in particular ways and styles for decades or millennia, giving expression to local culture and identity (Mhiripiri 2013). Yet, they are not immutable; rather they change gradually, as changes in raw materials and the local and wider contexts prompt adaptation and innovation (Pereira et al., 2016). This may accelerate in the face of the growing commercialization of age-old and traditional crafts to serve growing tourism markets (and export markets for some), and their associated changing tastes and fashions (Terry & Cunningham, 2013; Pereira et al, 2016). There have been multiple studies over the last 2–3 decades enumerating the value of wild-harvested biological

products, or non-timber forest products (NTFPs), to rural and urban livelihoods and their potential for poverty alleviation (Shackleton, 2015) and even gender differentiation in the collection of forest products (Sunderland et al., 2014). These studies have been primarily concerned with the cash and non-cash (such as agricultural produce) income provided by the provisioning services offered by local environments and species (Mugido & Shackleton, 2019) including income generation through the sale of cultural crafts in tourism markets (Pereira, et al., 2016).

In contrast, the cultural services of local species or product use have received only limited attention for several reasons, including the complexity of defining and enumerating cultural services, the often multipurpose functions of many cultural resources, and the ethics and difficulties associated with placing a value on culturally important products (Cocks & Wiersum, 2013; Soumya et al., 2019). Thus, the cultural importance of many handicrafts is often overlooked in the process of enumerating their potential to provide cash incomes to income-poor communities and households (Cocks & Møller, 2012; Thondhlana & Shackleton, 2015), and their actual ‘value’ may be greater (Cocks & Wiersum, 2013).

It is also desirable to facilitate greater recognition of local cultures in and of themselves, but also to integrate cultural needs and identity into arguments for conservation of species and landscapes (Cocks 2013; Cocks & Møller, 2012). Loss or diminishment of culturally important species is more than a debate about just biodiversity, and support to craft production is more than just a development or poverty alleviation strategy. Mhiripiri (2008) contends that the materials harvested for craft-making frequently perpetuate cultural traditions and identity of groups of people,

as exemplified by the San people of South Africa who attach cultural significance to craft-making beyond income generation (Thondhlana & Shackleton, 2015).

In response to this contention, when it comes to Kiga basketry, women are usually involved in craft making as an expression of their cultural identity and heritage, cultural expressions are influenced by gender norms, which reflect the lived realities of the women that craft them. When women sell arts and crafts as souvenirs inspired by their culture, they not only earn incomes to sustain their livelihoods and improve their socioeconomic status but also share their cultural heritage. There have been suggestions on how rural women in Zambia can get better returns for their crafts by developing some form of identification to indicate the origin and name of the community that produces them. (Wiegert et al., 2014). This suggestion envisages a kind of branding. The cultural, social, and economic importance of TCEs make them vulnerable to misappropriation, and measures have been considered to protect them, including intellectual property (IP) rights.

The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) states in Article 31(1) that Indigenous peoples have the right to maintain, control, protect, and develop their cultural heritage, traditional knowledge, and traditional cultural expressions and the right to maintain, control, and protect their intellectual property over such heritage. Footnote 3 this statement implies using legal mechanisms, including IP rights to protect TCEs. Global debates revolve around the viability of the IP system to protect, promote, and value creative outputs of Indigenous communities. The issue becomes complicated when a gender dimension is infused. A gender bias has been observed in the IP system, Footnote 4 and the conceptions of intellectual

activity within the context of IP relegate creations that emerge from Indigenous communities, usually works produced by women.

In response to the context above, my view would be that these exclusive rights that are granted to inventors and creators should aim to encouraging them to share their innovations and creations in the field of basketry as a cultural identity product. In so doing, Kiga basket weavers can also enjoy rights that are paramount and hence weave with vigour.

2.3 Relevance of intrinsic characteristics of materiality, pattern and meaning in traditional basketry

Materiality, patterns and meaning making are interwoven concepts that compound an understanding of art and intrinsic value it holds within the bounds of a specific culture. Materiality as a basic element in this relationship may draw various definitions in social science field but through the Visual Art lens it is ‘the notion that the physical properties of a cultural artefact have consequences for how the object is used’ (Lievrouw, 2014. p 2). However Dolapo (2023) dives into a more specific angle of Art and defines it as, “the study of the physical materials used in artistic creation.

Materiality in this regard is one aspect that humanity regards fundamental in the Art practice, which is quite evident in the earliest art works history has provided. As man advanced in time, historical records reveal a proportionate growth in the understanding of materiality and attaching deeper meaning contextualized in the way each independent cultural setup perceived the world. This revelation in its self-further testified man’s high Potentials of exploration and dominion of his surroundings (Riya 2024) A quick analysis of materiality vis-a-vis the forms of different Artifacts not only

back in time but also today show how functionality dictated materiality (Kallinikos 2012)

Basketry as the art of weaving strands of materials (natural or artificial) to create a functional form is believed to be as old as man; it was and still is an essential for all aspects of life such as cooking, storing food, ceremonies, as gifts. Fishing and farming as well collecting and storing water for those that are fine woven (Philip, 2004). Philip's submission was presented in a generic context perfectly fitting in the functional attachment the Kiga people have for their basketry where materiality is central to its formation. Well as the dematerialization [where matter of which an art form is made of is less pronounced] is a phenomenon that is seemingly taking on space in the exchange of conceptualization the in Visual art domain, the Kiga basketry withstands this wave (Marcela 2008) as it is still grounded on materiality a practice that subscribes to Regina (2012)'s posits about the attributes of materiality in which she noted it as not just about selecting a medium but rather an understanding of how materials can contribute to the artistic expression to create a sensory experience for the viewer. She added that; 'By harnessing the power of materiality, artists can engage the senses and evoke a range of emotions, making their artwork more impactful and meaningful.' (par.2). In a bid to emphasize the importance of materiality, Marcel (200) posits that; 'The concept of materiality says that, if we are to change the matter from which an artwork is created, then we may have invariably changed its meaning (or message) and what it seeks to express's (par.3)

At the basic beginning of materiality is the wider knowledge of nature's endowment and sustainability as well as its superficial and scientific providence as valued by a specific culture. In light of this, Vicent (2024) among the broader benefits of basketry

put forward is that this practice encourages Sustainability and Eco-Friendliness: adding that;

In East Africa, the relevance of materiality, pattern, and meaning in traditional basketry is particularly pronounced. The Kikuyu baskets from Kenya often use local grasses and reeds, which not only highlight the community's connection to the land but also inform their designs, often symbolizing agricultural abundance and communal values (Muriuki, 2019). The Agaseke baskets of Rwanda, made from natural fibers, are coiled into intricate patterns that symbolize peace and unity; their material choices reflect the historical context of resilience following the Rwandan Genocide (Nkurunziza, 2021). Lastly, the Maasai beaded baskets, incorporating vibrant beads and leather, represent not only functionality but also the Maasai's rich cultural heritage and identity; the patterns often tell stories of lineage, status, and community cohesion (Ochieng, 2020). These examples illustrate how materiality, patterns, and meanings are essential in articulating cultural narratives and sustaining traditional practices within East African societies. The use of natural, locally sourced materials in basket weaving not only adds to the beauty of the craft but also promotes sustainability and eco-friendliness. By harvesting materials such as raffia palm and banana fibers from the surrounding environment, Ugandan artisans ensure that their craft has minimal environmental impact. (par.5)



Figure 4. People collecting materials for weaving.

Source: Vintage Uganda collection. Obtained on 23/3/2024

Settler (2018) in an expanded dimension of Vincent's submission, adds the aspect of connectivity between the supernatural providence and materiality specifically the synergy between afterlife and artifacts. The assertion of this reality was grounded on a case study on the analysis of *things* in the work of a renowned South African artist Arjun Appadurai (1988, 2006) and its location in relation to the black *body*, to explore how black bodies are scripted and imagined in relation to material religion. Well as this finding encompassed a wider spectrum of art, revealing a fact that materiality in African Artifacts had [and to a greater extent still has] a deep spiritual meaning, Sonia (2019) established in his research that basketry was one practice that connected materiality to spirituality. In one of her statements she mentioned;

Having worked with several basket diviners and many of their clients in northwest Zambia during two years of ethnographic fieldwork, I know that they would likely

concur with the portrayal of basket divination as a material and embodied practice.

Basket divination is a material and embodied religion. (par. 1)

In the *Figure 5*, is a depiction of a basketry divination and the diviner, Northwest Zambia.



Figure 5. Basketry divination, Northwest Zambia.

Source: Sonia's study collection

In a slightly deviated version of the connectivity between materiality and spirituality, Janet (2019) has her submission based on an analysis seemingly drawn from the behavior pattern exhibited between nature, basket making, and how they are used. She notes;

All baskets are made by hand, they cannot be made by machine, and I think that is the first reason so many people respond to baskets, they can see the hand of the maker. The materials for traditional baskets come from plants and are gathered from forests and wetlands, and I

think people respond to that as well, something from nature in our often plastic and urban lives. (par.1)

She adds;

Baskets go way back in time, they predate pottery. There is a connection with the past in every basket. It's also a very meditative process, to create something by hand, working in a group or singly, both can be stimulating, calming, and satisfying, many feelings and emotions can simultaneously occur. All these aspects together mean there is something so spiritual connected with the basketry process.

(par.2)

Materiality as presented in this section, coupled with the dimensions of its connectivity and meaning drawn from reviewed literature was indeed expansive and a critical subject describing African artistry and demonstrates the degree of connectivity between the African people and materiality.

2.4 Pattern and its meaning in basketry

A Pattern in a general sense, is a regularity in the world, in human-made design, or abstract ideas. As such, the elements of a pattern repeat in a predictable manner. (Achraf 2021) However, in the context of visual design, it stands out as a repetition of more than one design element working in concert with each other. (Soegaard 2024). At the earliest point of human visual expression, were patterns, as a way of communicating various aspects of life. In a qualification statement to this note, Galante (2023) submits that;

Patterns have been an essential part of human culture for centuries, serving as a means of communication, decoration, and artistic expression. Throughout history, different civilizations and cultures have developed unique patterns that reflect their values, beliefs, and aesthetics. (par.1)

Important to note from Gal ante's submission is that patterns imbued cultural relevance both intrinsic (values and beliefs) and extrinsic (aesthetics). Diving deeper into the subject of pattern relevance, Galante explains that patterns that span the history to the present day visual design are largely geometric but also with notable organic types such as the floral types. He adds; 'Geometric Patterns are a celebration of symmetry, a visual representation of the mathematical order that pervades the natural world' linking this statement, Galante says; 'These patterns have transcended cultural boundaries, weaving a common thread that connects civilizations separated by time and geography'. Drawing to the significance of geometric patterns, he states;

Many ancient cultures believed that these patterns held spiritual and mystical meanings, with certain shapes and combinations believed to bring protection, luck, or harmony. I would therefore think the inherent balance of these patterns also resonates with the human psyche, evoking a sense of order that soothes the mind and inspires contemplation. (par.5).

On the other hand Ewart (2022) like Grante pointed out that floral patterns not only hold an aesthetical value but also represent cultural history, social history, identity, and trends Basketry practice globally regards patterns as a vital integral part of its formation. As such, Patterns reflected on basket forms hold varied significances though confined in the universal meaning that included those noted by Galante and

Ewart [presented above] depending on the cultural ideologues of the setting in which they are made. In Africa, unlike in other parts of the world, basketry patterns had and still have [though with changed perceptions] a deep connection to its people. This is best described by Feynman (2010) who in a poetic tone set forth;

Once upon a rich Africa, 2 past, the art of patterns acquired through the mastery and knowledge of the shapes and forms of the flora and fauna in the world around them formed a basis of communication and identification. For centuries, these patterns varied and symbolized different feelings, virtues, and traditions that belonged to various groups of people, the wisdom of a tribe, or their daily activities. (Par.1)

A glance into Africa's basketry with its enormous and creative pattern work that showcases the diverse and rich cultural heritage can be drawn from the profiles of the 'Basket of Africa' project established in 2022 with an agenda of supporting basket weavers [most of which are women] for not only self-sustenance but also preserve their cultural heritage. Among these baskets are the notable ones; The Botswana baskets of the Bayei and Hambukushu tribal from 'mokola' palm tree fiber coil woven around grass or vine; the bark and roots from 2 different trees are used to make the dye colors, as are decomposing sorghum husks and shrub leaves, The Malakani baskets of Namibia, made from local Makalani palm leaves and create vegetable-based dyes from flower petals and roots, using age-old recipes handed down from their ancestors. The Ghana Bolga Baskets made by the indigenous Gurune people around the town of Bolgatanga in Northern Ghana made from veta vera straw, which is at the top of the grass known locally as kinkahe, and the Uganda Virunga Njulu Roundel

Baskets by the Batwa weavers using natural dyes and local plants to create diverse baskets



Figure 6. African sisal baskets.

(From left to right) Sisal Coil Woven Baskets- Botswana, Makalani Deep Bowl- Namibia, Bolga Baskets-Ghana, and Virunga Njulu Roundel.

Source: <https://basketsof africa.com/about-basket-weavers>

Pointing out specifics of how basketry patterns are applied, Feynman additionally noted that Rwanda's basketry 'weaving for peace' project (one of the East African countries) was one good example of how deep African basket patterns relate to its people. 'Weaving for peace' project was contextualized to in the agenda of rebuilding Rwanda after the experience of the 1994 catastrophe. The project featured basketry with communicative patterns that among others messaged peace, love unity and hope for Rwanda's future portrayed in the iconic zigzag pattern that represent two women holding hands.



Figure 7. Igiseke, traditional woven basket.

Source: <https://commons.wikimedia.org/wiki/File:Igiseke.jpg>

Besides ‘weaving for peace’ mission, ‘The Tradition Gone Modern Pattern’ is another contemporary trend of basket weavers in Rwanda. Gashora (2024) in his description of this trend design ideology transcripts that:

My feeling is that this line of baskets have been inspired by the many traditional geometric and symbolic patterns. The weavers created meaningful pieces according to their personal likes, thoughts and heritage. Their designs are unique to them and represent their own individual style. The colors they choose help to give a specific design expression. Creating these new patterns provides a wonderful opportunity to break free from the old using their imagination and creativity in new and wonderful ways (Par. 1)

Interestingly, the woks produced largely tell of their contemporary world and cultural values. Among these works is ‘The Hills of Pattern’ made out of water hyacinth, [an invasive aquatic plant], inspired by the topography of Rwanda, it features traditional patterns that represent the many paths that graciously

move through Hills starting from the heart of the country connoting peace and reconciliation.

One important aspect to note in this work is that, while telling a story through its patterns, its materiality is an effort to assist control the devastating consequences emanating from the growth of the water hyacinth

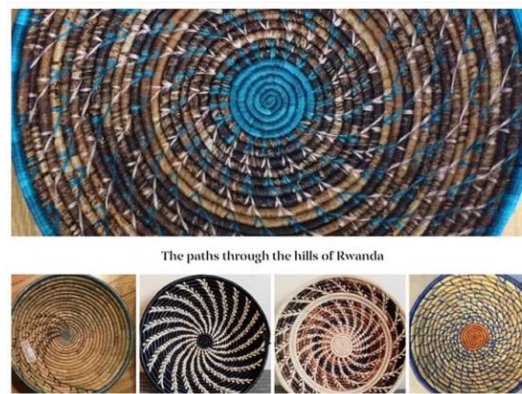


Figure 8: The Hills of pattern basket.

Source: <https://www.friendsofgashora.com/about-basket-patterns>

In addition to The Hills pattern, the Sun and Spiral Patterns are fascinating basketry theme designs. Where the Sun Pattern symbolizes peace and happiness, hope of prosperity and economic development. It features in the Rwandan flag; the radiant sun within the flag represent enlightenment. In this design, Gashora clarifies that; ‘Often a basket will have a sun rising over the horizon woven into it. This symbolizes the hope and glory of a bright new day.’ The Spiral Patterns on the other hand, Gashora notes that;

It is one of the most important traditional patterns. It represents the cycle of life, birth, growth, death. The spiral represents our identity

with the universe and that spiral progression from the center to ever higher understanding and expansion. (Par.2)



Figure 9. The Sun (Left) and Spiral (Right) Patterns.

Sourced: <https://www.friendsofgashora.com/about-basket-patterns>.

Basketry in Uganda, just like in Rwanda, Ghana, and Botswana, has patterns pivoting around cultural and economic significance. However there are some unique attributes that Vincent (2024) points out, He notes; ‘The beauty of basket weaving in Uganda lies not only in the craftsmanship and intricate designs but also in the cultural significance and stories woven into each piece.’ Additionally, he brings to light the eye catching intricate Patterns and Designs executed in vibrant colors and geometric designs made out of raffia palm, banana fibers, and papyrus reeds that reflect the creativity and cultural heritage of the weavers.

2.5 Profiling material culture and its attributes: A case of basketry

The context in which Profiling is referred to in this study holds the dimension of documentation or recording as a necessary practice that supports knowledge dissemination for continuity and sustainability of human values that include material culture. In a more precise way, Jean-Yves (2008), spells it out that, ‘Documentation is

the process of recording information about the collections for which a museum or cultural institution is responsible'. In an effort to shed light on why material Culture matters, Wong (2023) notes that material culture is the reflections of a people's cultural heritage and identity. Adding that; 'They are not merely artefacts of the past but living treasures of our present and future.'(par.1). Owing to the understanding of profiling or documentation and the material culture is, as mentioned above, profiling becomes such an important venture. Making a notable comment on the vitality of profiling, Markus (2024) clarifies that;

Written artefacts can tell us much more than what meets the eye. Apart from their written content or design, the materials used, and their great variety, they store a wealth of information – regarding production and preparatory treatment, writing practices, use and reuse, storage and deterioration, as well as possible traces of conserving intervention. (par. 1).

Well as documentation may be regarded in its literal meaning, it is also important to understand that Documenting artefacts is not merely a task but a responsibility and essential practice - a commitment to safeguarding the legacy of our cultural heritage. (Stiff, 2024. par.1)

Stiff further highlights that;

Through meticulous documentation, museums honour the past and empower the future. In this article, we discuss the critical role of thorough and consistent documentation, best practices, and provide a selection of links to helpful resources. (par.2)

Stiff, confining his submission on documentation with in the museum setting, makes it categorically clear that;

As stewards and guardians of our cultural history, our museums play a pivotal role in preserving and showcasing artifacts that provide a wide view of our rich cultural heritage. Documenting these artifacts is not just a task but an essential practice that ensures artifact longevity, authenticity, and educational value. (par.3)

Citing one of the key challenges on documentation in the museum settings stiff, states

Despite this importance, significant under feeding of the museum sector and a lack of manpower have compromised museum teams documenting efforts. These teams face the daunting task of cataloging an immense backlog of unrecorded artefacts; an inherited responsibility without necessarily having the means to facilitate with funding, time, systems, and expertise. (par.4)

Walking in line with Stiff's observation in mind, Patias (2006) further empathizes the vulnerability of material culture and underlines documentation as a bank from which the cultural future will draw its breath. He presents;

Cultural heritage around the globe suffers from wars, natural disasters and human negligence. The importance of cultural heritage documentation is well recognized and there is an increasing pressure to document our heritage both nationally and internationally.

Additionally, Patias submits that because of the increasing need to document, at all levels (local or international), international organizations were compelled to intervene by issuing guidelines describing the standards for documentation. Charters, resolutions and declarations on the purposes of conservation works, management, appraisal, assessment of the structural condition, archiving, publication and research. Notable international organizations such as the International Council on Monuments and Sites, ICOMOS (ICOMOS, 2005) and UNESCO, including the famous Venice Charter, The International Charter for the Conservation and Restoration of Monuments and Sites, 1964, (UNESCO, 2005); were instrumental in instituting guidelines. (Patias 2024)

Gómez-López et al (2023) presents documentation in the dimension of the digital realms. His submission pointed out the need to use digital tools for documentation. Among these tools is the 3D heritage documentation. Gómez-López et al note that this 3D documentation ‘provides an enormous advantage for documentation purposes with respect to classic techniques.

Adding that;

Parallel to these developments new necessities and purposes of this documentation have appeared such as virtual tours based on augmented reality (AR), which allow users to visit and interact with virtual scenarios from anywhere in the world.

(par.1)

Drawing conclusion from submissions made above regarding profiling/documenting material culture, it is categorically clear that documentation of material culture is fundamental to the sustainability and continuity of culture in any setting. It is also

important to note that because of the profound attributes of material culture documentation, the world today has instituted standards of documentation. Nevertheless, the new dimension of digital documentation has is a notable development that affirms its relevance in the current world communication trends.

2.6 Summary

Chapter Two of the literature review delves into the significance of Kiga traditional basketry as a cultural identity product, exploring its forms, intrinsic characteristics, materiality, and the intertwining of patterns and meaning within cultural contexts. The chapter outlines the theoretical foundation based on cultural identity theory, emphasizing the importance of traditional knowledge transmission, the varying forms of basketry across different cultures, and how basketry reflects community values and traditions. It highlights the relevance of material properties and design in articulating cultural narratives and sustaining traditional practices, with specific examples from East African basketry. Furthermore, the chapter underscores the need for documentation to preserve this material culture as a living reflection of heritage, advocating for a combination of traditional and digital documentation strategies to ensure its sustainability and relevance in contemporary society. Overall, it presents a comprehensive understanding of the craftsmanship, cultural significance, and the evolving practices of Kiga basketry within the broader scope of social and economic dynamics.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The purpose of this chapter was to introduce the research methodology for this qualitative study focusing on drawing knowledge and profiling the Kiga traditional basketry as a Cultural identity product. It as such presents the research plan that covers the methodology, study population, sample size, sampling techniques, and methods of data collection, data analysis, testing validity and reliability as well as the ethical practices.

3.1 Research Design

According to Yin (2013), a research design is a logical process that links empirical evidence to the opening questions of a study and, ultimately, to its findings. A narrative study design was used in this qualitative study. Inquiries into narrative analysis use stories to comprehend individuals, groups, and civilizations. It encompasses a collection of methods that depend on oral, written, or visual communication between people (Bell, 2014). The design greatly aided in highlighting the diminishing trend of Kiga basketry, as evidenced by the tales of regional craft artisans gleaned from in-depth conversations and observations. With a qualitative methodology, the study sought to understand the why, what, and how of Kiga traditional basketry profiling as a cultural identity product. The researcher can obtain a deeper and more comprehensive description by using the qualitative research method (Daaleman et al., 2013).

3.2 Study Population

The total set of individuals, occasions, or subjects of interest that the researcher wants to look into is referred to as the study population (Sekaran, 2014). The study had a target population of 30.000 people from which a study population of 80 participants were earmarked. They included fifty basket weavers, ten curators, and twenty basket venders. Because basketry is the primary socioeconomic activity among the Bakiga, the study was conducted in Kabale. Because they engage in the selling and weaving of basketry, hawkers, curators, and indigenous Kiga artisans were chosen for their opinions, perspectives, and ideas on characterizing Kiga basketry, which could yield pertinent information.

3.3 Sample Size

To determine a sample size of 18 participants from a population of 80, the researcher first defined the study's objectives and practical constraints, focusing on the key subgroups essential to the research, such as basketry weavers, curators, and hawkers. By employing judgmental sampling, the researcher selected representatives from each subgroup based on their relevance and availability, ensuring a well-rounded and manageable sample. This approach ensured that the sample not only met the study's goals effectively but also captured a diverse range of perspectives within the target population.

Table 1. Population and Sample Size

SN	CATEGORY OF RESPONDENTS	POPULATION SIZE	SAMPLE SIZE
1	Basket Weavers	50	10
2	Curators	10	03
3	Basket hawkers	20	05
	Total	80	18

3.4 Sample Selection Techniques

A crucial research technique is sampling, which is choosing a subset from a larger population in order to make generalizations about the population as a whole. Due to their difficult-to-reach position, the study's goal of comprehending the viewpoints of neighbourhood basket weavers led to the adoption of snowball sampling. This method increases the possibility of obtaining a variety of perspectives by enabling early participants to recommend others in their network. Furthermore, depending on the research objectives, judgmental sampling was utilized to choose Basket sellers and Curators, paying particular attention to important qualifications. The selection of basket hawkers was based on their interaction with both tourists and artists, providing insightful information about traditional basketry. Likewise, curators from government and private museums were chosen based on their qualifications in a range of cultural studies. This strategy guaranteed a pertinent and representative sample for the goals of the study.

Table 2: Sampling Techniques

SN	METHODS	TOOLS
1	Basket weavers	Snowball sampling
2	Curators	Judgmental sampling
3	Basket hawkers/Vendors	Judgmental sampling

3.5 Methods of Data Collection

3.5.1 Interview guide

In this qualitative narrative study design, interviews served as the primary technique for data collection. By conducting in-depth interviews, the researcher engaged participants in open-ended discussions that allowed for the exploration of their personal experiences and insights related to Kiga basketry. This method facilitated the gathering of rich narratives, revealing the emotional and cultural significance of basketry within the Kiga community. The flexibility of interviews enabled participants to articulate their stories in their own words, providing valuable context and depth to the data.

3.5.2 Observation

Complementing the interviews, observations played a crucial role in gathering primary data. By immersing himself in the Kiga community, the researcher overtly observed the weaving process. Overt observation was used because the researchers focus was to ensure ethical transparency, increased validity, reduced observer bias and easier data collection. This first-hand experience added a layer of richness to the data, capturing not only the techniques and materials used but also the social dynamics and cultural practices surrounding basketry. The combination of interviews and

observations helped create a more nuanced understanding of the significance of basketry in everyday life.

3.5.3 Documentary review

Secondary data was obtained through documentary reviews and curated works. Analyzing existing literature and cultural documents provided historical context and background information about Kiga basketry, framing contemporary practices within a broader narrative. Curated works, including exhibitions and online collections, highlighted the artistic and cultural significance of the baskets, offering insights into their reception beyond the local community. Together, these methods enriched the study by providing a multifaceted perspective on Kiga basketry, capturing both the lived experiences of the community and the broader cultural narratives that surround their craft.

3.6 Methods of data collection

Table 3: Data Collection Techniques and tools

SN	METHODS	TOOLS
1	In-depth interviews	Interview guide
2	Documentary analysis review	Foot notes.
3	Participant observation	Observation checklist.

3.6.1 Interview Guide

Kothari (2015) states that oral and vocal questioning techniques, as well as conversation, are used in interviews in order to collect qualitative data for the study. According to Turner (2014), a generic interview guide is a set of questions with a defined format that permits compositional flexibility. Since conducting in-depth interviews is a flexible way of gathering data and appropriate for sourcing information

for a narrative inquiry, it was done. In this context, Cohen et al. (2018) argue that the interview method of data collection is the most appropriate since some respondents are afraid to write down their answers, but during an interview, they may open up, and some may not have the time to sit down and carefully review the questionnaire and provide pertinent answers. Additionally, interviews are preferable since they minimize time wastage during data gathering by providing fast feedback.

3.6.2 Documentary Analysis

Through analysing existing documents, additional information that was not obtained in the interviews was gathered. Visits were made to libraries at Kyambogo University, Makerere University, as well as Igongo Cultural Village, the Uganda Museum, Akehogo ka Karwemera, and some Catholic Church libraries or data depositories. During these visits, information regarding Kiga basketry as a cultural identity product was collected. Additionally, data was obtained from journals, the internet, magazines, newspapers, reports, publications, arrivals, textbooks, and public records from museums and galleries. The information gathered was used to consolidate responses from interviews and questionnaires.

3.7 Data collection procedures

Data collection occurred over a three-week period, focusing on local artisans who use basketry in their socio-economic activities. The first week involved field observations to grasp the context and techniques of basketry, supplemented by informal interviews with artisans and photography to document various styles and stages of the craft. This qualitative data was then analysed thematically to uncover key patterns and themes. In the following two weeks, the researcher stayed in each village for three to four days, deepening their engagement with the community. This phase included continued field observations, detailed note-taking, and semi-structured interviews, which provided a

more nuanced understanding of the artisans' practices, challenges, and the socio-economic impact of basketry. This thorough approach ensured a rich and insightful collection of data, highlighting the significant role of basketry in the local socio-economic landscape.

3.8 Observational data collection

Basket weavers were observed over three weeks of field immersion. Observations provide a reality check, revealing discrepancies between what people say and what they do (Robinson, 2002). Sekaran (2020) asserts that this method involved collecting data through predefined behaviours. Similarly, this research aimed to bridge the gap between participants' statements and their actual practices. Ten weavers were observed in their natural environment. Since most of the women weavers are also farmers who work in the fields during the day, weaving practices were only observed during certain hours in the morning and evening. This observation helped me understand how the weavers balance their time between weaving and managing household chores. In addition to home settings, the researcher attended a few special religious ceremonies and village occasions. This provided insight into how traditional baskets are used within their cultural context. Field notes were taken during each visit, with subsequent expansion of these notes and journal entries

3.9 Data analysis

To arrive at insightful conclusions and suggestions, qualitative data analysis requires methodically going over the specific details found in interview transcripts (Creswell, 2003). In this study, an inductive theme approach was used to examine field data. In order to create themes and codes based on these patterns, the raw data had to be processed. The analysis followed the goals and research questions of the study. After

that, frequency distribution tables were created as a statistical depiction of the data, which was subsequently utilized to understand the study's conclusions.

3.10 Validity and reliability of instruments

The investigator utilized suitable techniques and instruments to gather data, verifying their efficacy via pilot testing to ascertain that answers were precisely comprehended and furnished significant insights. The researcher carefully chose reliable data sources and respondents, guided by the goals, objectives, and research questions of the study, in order to establish the reliability of the instruments. To increase the validity and reliability of the data gathered, the tools were tested with a small sample as part of the piloting process in order to clarify and improve the questions. The researcher wanted to make sure that the data truly reflected the opinions of the participants and the goals of the study, so they followed these strict protocols.

3.11 Ethical consideration

It is crucial to uphold ethical values by adhering to key research principles (Fleming, 2018). At the beginning of data collection, the researcher secured an authority letter from the Head of Postgraduate Studies at Kyambogo University. This letter was used to obtain permission from the intended respondents. To ensure confidentiality, consent forms were signed by all participants, who were assured that the data collected would be used solely for academic purposes and would remain confidential. Participants were guaranteed that their identities would be protected through anonymity, achieved by using serial numbers instead of names. Additionally, photos and recordings were only taken after explicit permission was granted by the participants.

CHAPTER FOUR

ANALYSIS, PRESENTATION AND DISCUSSION OF RESULTS

4.0 Introduction

The research findings are presented in this chapter in a descriptive style that supports the inferred interpretation and analysis of the data. A narrative research design was chosen for this study because its goal was to profile the Kiga basketry to promote identity and tourism. As a result, questionnaires, in-depth interviews, documentary analysis, and participant observation were used to collect the data.

The quest for this inquiry was grounded on the observation that, whereas the Kiga basketry carries high relevancy in terms of identity, utility, and income gained from local and international sales because of its high aesthetical values, its potentiality as a commodity that would be used to promote the Kiga cultural identity and tourism industry is not fully explored. As such, the projected objectives were; (i) To explore forms of traditional Kiga basketry in Kabale district and their cultural significance as a cultural identity product. (ii) To examine the relevance of intrinsic characteristics of materiality and meaning embedded in Kiga traditional basketry. (iii) To profile forms of Kiga basketry in Kabale district in a bid to promote its material culture for the Kiga tourism industry posterity.

4.1 Forms of baskets and their cultural significance

These findings on the forms of baskets and their cultural significances were guided by Question statement 1: What are the forms of Kiga basketry products in Kabale District and their cultural significance? Data collected was transcribed, clustered into themes, and accorded codes that yielded the following findings about the Kiga basketry forms and their cultural significance

The study established 13 (thirteen) different forms of basketry along with their basic function and cultural significance. The most common of these is the food basketry which is attached to practices involved in food. Drawing the description from the respondents, the *endiiro* is a beautifully woven little basket with a peaked lid just sizable enough to hold an amount of food enough to satisfy a Mukiga. Various foods have specific containers for example, millet bread is served in ‘ekiibo’ or ‘akeibo’ the same basket in the neighborhood Banyankore and Bahororo call it ‘*endiiro*’ well as the Banyarwanda call it *akeebo*. One respondent stated that; ‘The *endiiro* Baskets enshrines the essence of our culture, Crafted through intricate hand weaving using nature that includes sweet grass, along with organic dyes that enhance their ornamental qualities.’

He added that;

“Back-in days, these baskets held a significant role as cherished offerings presented to brides during traditional weddings. Their primary function lies in serving Karo (millet bread), a cornerstone of our renowned culinary heritage. Beyond this, Endiro baskets have evolved to encompass diverse roles, serving as both embellishments within living and workspace environments, as well as receptacles for safeguarding treasures such as earrings and other valuables.”



Figure 10: Endiuro Baskets.

Source the researcher.

Left; the endiuro local version is basically for serving millet bread. Right, Endiuro is used for weddings and giftings, and decorated in a contemporary style.

Source: Field Data.

Besides the ‘endiuro’ was presented in two folds namely; one that is used to serve millet and the other for gifting.

Then the other important basket is the *oluteete*. It was established that the ‘*oruteete*’ (Lukiga singular) or *enteete* (plural) was and still is, a very important item that aids in ferrying sorghum harvest from the gardens to homes. It is a firmly woven see-through basket made from twigs, measuring approximately 65cm high with a wide circular top of about 60 cm in diameter. Following the harvesting practice of procedure, the *oluteete* is only supposed to carry the *ebikumba* which are the dry cut part of sorghum called the *ebikonko*. Respondents also noted that much as today harvesters use alternatives like *obudeeya* or *eguniya* meaning, the suitability of *oluteete* cannot be matched. The *enteete* is believed to be as old as the sorghum farming among the Bakiga.



Figure 11: The eluteete Basket

Source: the researcher.

The *Enkangara* is another established basket form and it is designed for ceremonies as a gift to the bride on a giveaway as part of the *emihingizo*. Besides, it is used for Storing/keeping cloth in a home. The *enkangara* in this regard is crafted for this purpose. The basket is approximately 50 cm in height and 40 cm wide with a top and a handle. In the same category of ceremonial baskets, is the *entaara* and *entemere* baskets. The *entaara* is essentially given as a gift as a sign that the brides comes from the farming background well as the *Entemere* is a gift for utilitarian purposes.



Figure 12: Ceremonial baskets.

From left to right, the enkangara, entemere and entaara.

Source: Field Data.

The other basket form established is the winnowing tray locally known as the erugari or entaara specifically crafted to sort grains from stones and dust such as sorghum, maize, groundnuts and millet. This basket takes on a circular tray shape approximately 64cm diameter. It's made of forest creepers and smeared with cow dung as a finish and protection. This winnowing tray, illustrated by *Figure 13*, was mainly used by women and children.



Figure 13: Rugari or entaara winnowing basket.

Source: Field Data.

The *Entukuru* (fishing basket) is another form of basketry revealed in the findings. The *entukuru* exhibits the Bakiga's high level of creativity, design thinking and knowledge about their nature. With the endowment of fresh water bodies such as Lake Bunyonyi, Lake Mutanda and Lake Kyahafi, fishing happens to be one of their activities that not only generates income but also provides food harvest. No wonder this natural providence compelled them to devise ways of harvesting fish. The design concept of the *entukuru* is based on capturing and trapping idea and because of this, the basket has wider end of the narrow end where the wider end is to let in fish and the narrow is to trap, hence rendering the form conical. Fish is lured in by fish food

items, in this case sweet potato peelings are used. Beside the *entukuru* is the *engara* basket which is used to catch crayfish. Its form is closer to a cone than the *entukuru*



Figure 14: Fishing baskets.

Left, the entukuru and middle, the engara largely used to catch crayfish. Left, ekihembwe another fishing basket.

Source: Field Data.

Putting aside fishing baskets Poultry farming was and still is a popular activity among the Bakiga people. The *Endete* basket is one of the artistries work made to manage poultry. As such the *endete* is used to keep chicken in a home stead but also used to carrying chicken to the market and protecting the chicks for predators



Figure 15: The enteete basket (poultry).

Source: Field Data.



Figure 16: The Bakiga stretcher basket engozi.

Source: Field Data

The other interesting finding was the Stretcher basket locally Known as *engozi*, used for ambulatory services. Considering the terrain of Kigezi that is largely characterized by long and highly elevated mountainous, these stretchers were crafted to facilitate transportation of the sick and pregnant women to where medical attention is provided.



Figure 17: Ekitara (Granary basket).

Source: Field Data

Granary baskets called *ekitara* in Lukiga is a special craft dedicated to Preserving grains from going bad. One respondent narrated that these granaries were a must in every home, adding that during times of scarcity the granary was the most precious structure in a compound. In a brief description of how they are made, he said that; the main features of the basket structure are made of bamboo, papyrus reeds and small sticks but strong approximately 1cm diameter. The material is woven in a cylindrical shape of about 2 meters high and 1.5 meters in diameter. In order to keep it off the ground, the structure is mounted on wooden poles. This keeps it safe from rodents and water. At the top of the wooden poles, a round roof made of grass is placed and between the basket level and the roof, a reasonable space is left open to support aeration which slows the rate of the grains decay.



Figure 18: Fish preserver baskets. Ruteete also used to Cray fish to the market.

Source: Field data

The other form of baskets is the Fish preserver baskets. In Lukiga, it is called *Ruteete* used to carry fish to the market. One responded indicated that the reason for leaving wide open spaces was to enable fresh air to keep entering the basket so as to keep the fish fresh.

Finding also revealed that basketry was extended to the bedroom items. Carefully weaved large mat like items were made, compacted together using papyrus and fibres to give it a thickness that provided comfort and warmth. In addition to the bedding purposes, this weave locally known as *ekirago* served several other purposes including; working as carpets and curtains for doors and windows.



Figure 19: Bakiga Carpets/ Bedding basketry (Ekirago)

For bedding and curtaining.

Source: Field Data

Bee keeping was one of the activities carried out by the Bakiga people. Special baskets known as the ekihumi are made to harbour bees.



Figure 20: Ekihumi (beehive basket)

Left: Igongo Museum. Right: beehive in its setting.

Source: Field Data.

The Ekiteebo (Basket) is another basket that has been and is still being used for several purposes which include but not limited to; carrying food from gardens, Harvesting and food storage. This basket takes on different sizes and, in this way, the size may dictate the use it may offer. Because of this multiple uses it is associated to, its weave structure has the twig strands (weft and waft) close to each other.



Figure 21: Ekiteebo Basket

Left: A basket weaver displaying a finished ekitembo basket.

Right: different sizes of ekitembo nearing to completion.

Source: Field Data



Figure 22: Basket weaver aligning the top edge of the ekiteebo.



*Figure 23: Basket Vendors, Left and middle, male basket vendor and left, Women
Basket makers as well as vendors*

Source: Field Data

4.2 Intrinsic Characteristics of pattern and materiality of traditional basketry

The findings about intrinsic characteristics of materiality, pattern and meaning to the Kiga traditional basketry were guided by the question statement: What are relevancies of intrinsic characteristics of pattern, materiality and meaning embedded in Kiga traditional basketry? Based on the nature of this question that prompted narrative feedback or responses, an inductive thematic data presentation was employed. Inductive thematic analysis entails deriving meaning and identifying themes from data

with no preconceptions. Activities therein were; pre-coding (represent patterns and meaning in data), clustering codes to generate themes by linking trends and patterns with in the data provided.

Table 4: Intrinsic characteristics of pattern and materiality of traditional basketry.

Respondents	Transcript	Themes	Codes
Basket weavers, Curators and basket vendors	Unique patterns describing Kiga heritage	Aesthetics and Identity	Communication
	Striking shapes that vary in shape		
	Weaving, joining, coiling, twining interlacing	Techniques used to make baskets	Production
	Materials used e.g. Elephant grass & banana fibres, bamboo, clipping plants	Plant material for making	Materiality
	Use Clay, smoking, cow dung as	Preservatives;	Materiality

Source: Primary data

Table 4 describes the thematic analysis of responses from the three categories of respondents-basket weavers, curators, and basket vendors—highlights several key aspects regarding the relevance of intrinsic characteristics of pattern and materiality in Kiga traditional basketry.

Firstly, the data underscores that unique patterns in Kiga basketry are crucial for describing and preserving Kiga heritage. Both basket weavers and curators agree that these patterns are not merely decorative but served as a significant element of aesthetic and cultural identity. The distinctive patterns are seen as a form of communication, conveying historical and cultural narratives that are integral to the Kiga community's identity. Secondly, the analysis reveals that striking shapes and variations in form are important aspects of Kiga basketry. The complexity of shapes achieved through various weaving techniques, including joining, coiling, twining, and interlacing, contributes to the visual and functional diversity of the baskets. This thematic concern highlights the skill involved in production, showcasing the intricate techniques used by weavers to create baskets that are both functional and visually compelling.

Moreover, the materials used in Kiga basketry play a critical role in its tradition. The analysis notes that materials such as elephant grass, banana fibers, bamboo, and clipping plants are fundamental to the basket-making process. These plant materials are valued not only for their availability but also for their suitability in creating durable and flexible baskets. This thematic focus on materiality emphasizes the importance of natural resources in maintaining the quality and authenticity of Kiga baskets. In addition to plant materials, the use of clay, smoking, and cow dung as preservatives is a notable aspect of the basketry tradition. These materials are used to enhance the longevity and functionality of the baskets, reflecting an understanding of preservation techniques that have been passed down through generations. This aspect of materiality highlights the innovative approaches employed by the Kiga people to ensure their baskets remain in good condition over time.

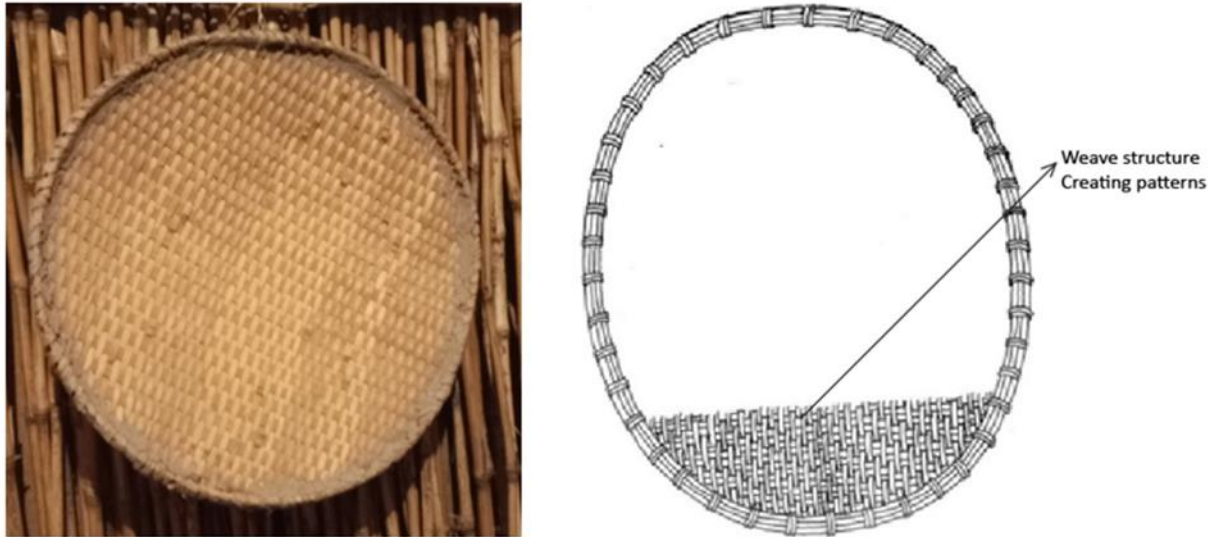


Figure 24: 'Orugali' and the graphic illustration of the weaving method.

Source: Field Data

Overall, the thematic analysis demonstrates that both the intrinsic characteristics of the patterns and the materiality of Kiga traditional basketry are deeply interconnected with the cultural and practical dimensions of the craft. The insights provided by basket weavers, curators, and basket vendors collectively underscore the intricate relationship between aesthetics, technique, and material in the preservation and expression of Kiga heritage. While exploring the cultural significance of basketry patterns among the Bakiga, one respondent highlighted that these designs reflect their natural environment. Specifically, the endiuro basket features patterns that symbolize the Kigezi landscape, mimicking the undulating hills and winding roads. This basket serves as a representation of the Bakiga's mountainous identity. However, recent observations indicate a shift in the market trends. Many baskets, especially those not housed in museums, now display patterns that diverge from traditional Bakiga cultural values. Instead, these patterns often reflect current beauty trends and colors influenced by imported products. One respondent shared, "We adopt patterns and colors from

imported items because people prefer them that way.” This shift is particularly evident in the ekiteebo baskets, which frequently feature trendy designs.



Figure 25: The endiuro basket alongside its inspirational source-the meandering hills of Kabale and the road layout.

Source: Field Data.



Figure 26: Kiteebo baskets.

(Left) Female vendor displaying kiteebo baskets. (Middle) Close-up of kiteebo patterns. (Right) Researcher with a vendor holding kiteebo baskets with simple linear patterns in various colors.

Source: Field Data.

4.3 Analysis, Presentation and interpretation of data obtained from research question three

Research Question3: What measures can be put in place to profile different forms Kiga basketry in a bid to promote its material culture (materiality) for the Kiga tourism industry posterity?

Based on the data from Curators regarding measures to profile different forms of Kiga basketry for promoting its material culture and enhancing the Kiga tourism industry, the Researcher observed several key trends across different categories of respondents. The data highlights the preferences and priorities of basket weavers, curators, and basket vendors regarding effective methods for showcasing and preserving Kiga basketry.

(Publication (Print and Digital)); When it comes to the publication of Kiga basketry, there is a notable variation in responses across the three groups. Among basket weavers, out of a population size of 10, 5 individuals consider publication—both print and digital—as an important profiling method. Curators show unanimous support, with all 3 respondents indicating that publication is a crucial measure. In contrast, basket vendors show a lower preference, with only 2 out of 5 seeing it as significant. This disparity reflects a higher appreciation for publications among curators and a more moderate view from vendors and weavers.

Museum Stocking with All Types of Baskets. For the stocking of museums with various types of Kiga baskets, basket weavers show considerable support. Out of 10 respondents, 7 believe this measure is important. This sentiment is echoed by curators, who unanimously agree on the necessity of comprehensive museum stocking. Basket vendors also align with this view to some extent, with 2 out of 5 considering it a key

profiling method. The data suggests that while curators see museum stocking as essential, vendors view it as less critical compared to weavers.

Basket Exhibition in Galleries. Exhibiting baskets in galleries such as *Akehogo Ka Karwemera* is another method evaluated. Among basket weavers, a significant majority of 8 out of 10 favour this approach. Curators, again, display full consensus, with all 3 respondents supporting the idea of exhibitions. Basket vendors, similar to the previous categories, show a lower percentage of support, with only 2 out of 5 valuing exhibitions highly. This highlights a strong inclination towards exhibitions among weavers and curators, while vendors' support is comparatively less enthusiastic.

Analysis presented for each method across the different respondent categories indicates varying levels of agreement and importance attributed to these measures. For publication, the highest level of agreement is among curators, who see it as crucial, while basket weavers and vendors are less aligned. Museum stocking garners strong support from both weavers and curators, with vendors showing less enthusiasm. The exhibition method receives the most support from weavers, with curators also in full agreement, but vendors' support remains subdued.

Comparative Trends. Overall, the data illustrates that curators consistently show higher levels of agreement across all profiling methods compared to basket weavers and vendors. Curators perceive both publication and museum stocking as essential, with exhibitions also being highly favored. Basket weavers show significant support for museum stocking and exhibitions, whereas basket vendors are less supportive of these measures, particularly publication and exhibitions.

Implications for Kiga Tourism Industry. The findings suggest a potential gap in how different stakeholders perceive the importance of various methods for profiling Kiga basketry. Curators' strong support for publications, museum stocking, and exhibitions highlights their role in promoting and preserving basketry. However, the varying levels of agreement from weavers and vendors indicate a need for tailored strategies that address the concerns and priorities of all involved parties to effectively promote Kiga basketry and enhance tourism.

All categories of respondents underscored the importance of sourcing basketry knowledge and profiling for consumption, highlighting a preference for digital media over print. They argued that digital media is trendy and resonates with the youth, who are deeply connected to contemporary digital tools. Conversely, vendors and makers expressed a reluctance towards print media due to challenges with reading efficiency. Curators advocated for utilizing both print and digital means to broaden outreach, emphasizing that diverse profiling methods cater to different audiences. They also stressed the necessity of updating museum and gallery collections to reflect the full spectrum of basketry forms. Additionally, curators pointed out the urgency of profiling as the knowledgeable individuals in the Bakiga community are dwindling. Efforts are being made by various organizations to promote environmental conservation among Kiga basket weavers, ensuring the sustainability of their materials and the preservation of ecosystems, including vital swamps.



Figure 27: Polluted wetland.

Source: Vintage photographers

In conclusion, the frequency distribution data reveals distinct preferences among basket weavers, curators, and vendors regarding methods for profiling Kiga basketry. Curators exhibit the highest levels of agreement on the importance of publication, museum stocking, and exhibitions, while basket weavers and vendors show varied support. This variation underscores the need for a comprehensive approach that incorporates the diverse viewpoints of all stakeholders to advance the material culture of Kiga basketry and strengthen its role in the tourism industry.

4.4 Discussion

4.4.1 Forms of traditional Kiga basketry in Kabale district and their cultural significance as a cultural identity product.

Thirteen different types of Kiga basketry were found in the research, and each one has a different cultural and utilitarian function within the community. The respondents deemed the complete basket to be the most noteworthy due to its dual purpose of providing millet bread and serving as a decorative piece. This dual objective highlights the Kiga community's deeply ingrained cultural emphasis on respecting elders.

Comparably, the oluteete, which is used to gather sorghum, upholds agricultural customs and reflects the Bakiga people's socioeconomic lifestyle. This demonstrates how traditional crafts, in keeping with Achraf (2021), who discussed the value of patterns in design, not only meet practical demands but also play a crucial role in preserving cultural identity.

4.4.2 Community Consensus on Basketry Types

Respondents' striking agreement demonstrated that they saw a variety of basket forms as essential to cultural expression, including harvesting, gift, ceremonial, meal serving, decorative, and winnowing baskets. Fishing baskets, on the other hand, were seen as important yet specialized, demonstrating varying predominance across cultural contexts. The complex interrelationships of craft, function, and cultural value are reflected in this heterogeneity. The underutilization of cultural crafts in contemporary marketplaces, as seen by Boddy & Salvi (2013), echoes the community's acknowledgment of Kiga basketry and supports the idea put forth by Cocks & Møller (2012) regarding the socio-economic roles of crafts.

4.4.3 The relevance of intrinsic characteristics of materiality, pattern and meaning embedded in Kiga traditional basketry.

Analyzing the essential qualities of Kiga basketry, it became clear that the functional and aesthetic qualities of the baskets depend heavily on their distinctive patterns and materials. Vendors, curators, and basket weavers all agreed in their responses that these designs convey cultural tales and legacy. There was emphasis on techniques like coiling, twining, and interlacing, which suggests that the artisans were highly skilled. The utilization of materials such as banana fibres and elephant grass brought attention to how important natural resources are to the production of long-lasting, genuine basketry. The significance of traditional methods and materials is examined by Cocks

& Møller (2012) and Davis (2015), while Davis (2013) highlights the pedagogical value of indigenous handcraft in transmitting wider cultural knowledge.

4.4.4 Profiling forms of Kiga basketry in Kabale district in a bid to promote its material culture for the Kiga tourism industry posterity

The study discovered a notable cultural shift in the patterns of contemporary basketry, especially with regard to ekiteebo baskets, which were affected by imported goods and modern aesthetics. As the community strikes a balance between artistic innovation and cultural authenticity, this tendency raises questions regarding the preservation of cultural identity. Arbeit (2014) examined how traditional crafts are changing in an increasingly globalized world, which is consistent with Ennaji (2015)'s analysis of cultural identity in the context of globalization. In order to preserve the sustainability of this art, respondents stressed the necessity for methods that promote Kiga basketry within the tourism industry while protecting its cultural legacy. This highlights the significance of balancing traditional values with modern commercial demands.

4.5 Summary of this chapter

Chapter Four presents a comprehensive analysis of the Kiga basketry forms in Kabale District, emphasizing their cultural significance and potential for promoting identity and tourism. The study identified thirteen distinct types of basketry, including the endiiri (food serving and decorative), oluteete (harvesting), and various ceremonial baskets like the enkangara and entaara, illustrating their roles in cultural practices, agricultural activities, and social events. Data collected through interviews and questionnaires revealed unanimous recognition among respondents regarding the importance of these baskets in serving practical and ceremonial functions, with detailed descriptions highlighting their craftsmanship and the materials used, such as elephant grass and bamboo. The thematic analysis of intrinsic characteristics,

including unique patterns and weaving techniques, underscored their connection to Kiga heritage, although market trends indicated a shift towards modern aesthetics. To enhance the promotion of Kiga basketry within the tourism industry, respondents suggested strategies such as publications (both print and digital), comprehensive museum exhibitions, and increased visibility in galleries. Interestingly, curators were in consensus with these measures, compared to the more varied responses from basket weavers and vendors, highlighting a potential gap in stakeholder perspectives. Overall, the findings call for a collaborative approach that integrates the diverse viewpoints and expertise of all parties involved to effectively promote Kiga basketry as a vital aspect of cultural identity and tourism.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter provides a comprehensive synthesis of the research by summarizing key findings, engaging in a detailed discussion, and offering conclusions and recommendations. It begins with a brief overview of the chapter's structure, setting the stage for a detailed exploration of the study's outcomes. The research objectives and questions are recapped to frame the context of the findings. The Summary of Findings section outlines the principal results, highlighting significant patterns, trends, and notable anomalies. It also presents a contextual summary, linking the findings to existing literature and theoretical frameworks, and evaluating how these results address the research questions and objectives.

5.1 Summary

The research on Kiga basketry in Kabale District presents a comprehensive examination of the varied forms of traditional baskets, their cultural significance, and the intrinsic characteristics that define them. The study utilized a combination of questionnaires, interviews, and observations to analyze the relevance of these baskets in promoting cultural identity and tourism. The analysis revealed thirteen distinct types of Kiga baskets, each exhibiting unique functions and attributes. Among these, the *endiiro* basket stood out for its dual role as a food serving and decorative item, highlighting the cultural importance placed on functionality and aesthetic appeal, as indicated by respondents affirming its significance.

In examining the cultural significance of basketry patterns and materials, the thematic analysis indicated that unique designs in Kiga basketry are crucial for expressing

cultural identity. Basket weavers and curators noted that patterns often reflect the natural landscape, such as the undulating hills of Kabale, thereby encoding regional identity into the baskets. Additionally, respondents emphasized the importance of traditional materials used in the crafting process, such as elephant grass and banana fibers, which contribute to the durability and cultural authenticity of the baskets. This connection between materiality and cultural heritage underscores the intricate relationship between the Kiga people's craftsmanship and the environment.

The study also identified specific measures to raise awareness and profile Kiga basketry within the tourism sector. Frequency distribution data revealed that the most endorsed methods among basket weavers included organizing exhibitions in local galleries, followed closely by museum stocking. Curators unanimously supported all profiling methods, highlighting their advocacy for comprehensive museum collections and exhibitions as crucial for promoting material culture. Interestingly, a notable gap existed in vendor support for these measures, with only 40% indicating the importance of publications and exhibitions, reflecting a disconnect in priorities across different stakeholder groups.

Moreover, when discussing the relevance of intrinsic characteristics, the coding process revealed three main themes: aesthetics and identity, production techniques, and materiality. Each respondent group emphasized the significance of these themes, with basket weavers highlighting the complex techniques used in basket creation, while curators focused on the broader implications of preserving Kiga heritage through material culture. This multifaceted approach demonstrates a collective understanding of how both aesthetic appeal and practical craftsmanship can bolster the Kiga tourism industry.

In conclusion, the frequency distribution analysis illustrates a varied response among basket weavers, curators, and vendors regarding the perceived effectiveness of various profiling methods. Curators consistently displayed the highest levels of agreement, particularly regarding publications, which were deemed critical, while basket weavers and vendors showed more cautious support for these initiatives. This divergence in perception highlights the need for a tailored strategy that considers the views of all parties involved, ultimately aiming to enrich the cultural landscape of Kiga basketry and enhance its promotion in the tourism industry.

5.2 Conclusion

Studies conducted on Kiga basketry demonstrate the intricate relationship between cultural identification and practicality within the Kiga community, as well as the basketry's varied relevance. It was determined that there are thirteen different types of Kiga basketry, each of which has specific cultural significances that both reflects and upholds the customs of the society. The endiuro basket, which serves millet bread, is one item that stands out for its dual purpose of ornamentation and utility, expressing the community's respect for its elders. The widespread acceptance of many types of baskets suggests that Kiga basketry is ingrained in the Bakiga people's culture. In addition to meeting practical needs, baskets represent significant cultural manifestations. Regarding the importance of food serving, ornamental, harvesting, ceremonial, gift, and winnowing baskets, respondents generally agreed, highlighting their crucial role in cultural activities and rituals.

The inherent qualities of Kiga basketry demonstrate the skill and craftsmanship inherent in ancient crafts, especially when it comes to patterns and materials. The information demonstrates the relationship between these distinctive patterns and the cultural tales they represent. The use of natural resources like elephant grass and

banana fibers promotes the sustainability of artisan methods, while techniques like coiling, twining, and interlacing highlight the workmanship that adds to the aesthetic value of baskets.

The many viewpoints on the profile of Kiga basketry draw attention to the critical need for approaches that reconcile traditional values with contemporary consumer needs. Effectively promoting indigenous crafts necessitates a well-rounded strategy that blends marketing acumen with cultural heritage advocacy. In order to properly address both cultural relevance and contemporary appeal, it is crucial to match priorities and create collaboration among artisans, curators, and sellers, as seen by the various levels of support across stakeholders.

5.3 Recommendations

Exploring Forms of Traditional Kiga Basketry and Their Cultural Significance

The many types of traditional Kiga basketry must be documented and promoted, with a focus on their cultural significance as identification items. Developing thorough catalogues or digital archives of various basket kinds can be a great way to emphasize the histories, applications, and symbolic significance of each basket, making them useful resources for both residents and visitors.

Community workshops are needed so that regional craftspeople may explain the background and significance of certain baskets. By including younger generations in these workshops, we can inspire them to pick up traditional weaving techniques, therefore preserving these stories and abilities for future years.

Marketing methods that are specifically designed to highlight Kiga basketry as a distinctive cultural product are vital. Working with travel firms to incorporate basketry experiences into travel itineraries can draw tourists seeking genuine cultural

experiences, increasing traveller numbers while preserving the Kiga people's unique cultural identity.

Examining the Relevance of Intrinsic Characteristics of Materiality, Pattern, and Meaning

The significance of intrinsic qualities of Kiga basketry, such as materiality, pattern, and meaning, needs to be brought to light. Workshops centered on traditional materials, including fibres from bananas and elephant grass, can teach customers and craftspeople about the importance of genuine workmanship and ecological practices.

The distinctive designs and weaving methods that characterize Kiga basketry must be highlighted. The cultural tales that these baskets express can be brought to light through exhibitions that showcase the artistic qualities of basketry. The craft may remain relevant and appealing to current audiences by working with local artists to create contemporary versions of old designs

Research projects are required to investigate and record the significance of diverse patterns and designs. Both visitors and locals can have a greater appreciation for Kiga basketry by publishing research or producing multimedia content that highlights the cultural significance of these components. This will strengthen the bond between customers and the art.

Profiling Forms of Kiga Basketry to Promote Material Culture for Tourism

It is necessary to create a methodical profile of Kiga basketry that is in line with tourism objectives. Forming alliances with tourism boards can assist in producing marketing materials, such as brochures and web content that showcase the distinctive qualities of Kiga baskets and draw in tourists who are interested in cultural tourism.

Regular basket exhibitions and cultural festivals that highlight the many Kiga basketry forms must be implemented. Organizing celebrations of the craft might attract visitors from abroad as well as from inside the area. To increase visitor enjoyment and involvement, these exhibitions should include interactive activities, storytelling, and live demonstrations.

Tourism tactics must be continuously assessed and modified in response to input from vendors, curators, and basket weavers. Creating platforms or gatherings where relevant parties can talk about achievements and difficulties would assist improve strategies to make sure they serve the needs of the Kiga community while successfully advancing the tourism sector. Future generations will be able to enjoy the material culture of Kiga basketry thanks to this cooperative endeavour.

5.4 Areas for further research

Here are three refined research topics with placeholders filled in to provide a clear direction for future studies:

Longitudinal Studies on the Impact of Cultural Preservation on Community

Development: Future research could focus on conducting longitudinal studies to monitor changes over time regarding the impact of cultural preservation initiatives on community development. This would provide a more comprehensive understanding of how sustained cultural preservation efforts influence social cohesion, economic growth, and community identity.

Comparative Analysis of Traditional Craft Industries across Different Cultural

Contexts: Exploring how traditional craft industries, such as basketry or pottery, vary in different cultural, social, or economic contexts could yield valuable insights. Comparative studies could reveal differences or similarities in production techniques,

market dynamics, and cultural significance, illuminating the factors that contribute to the sustainability and economic impact of these industries.

Developing New Methodologies for Assessing Indigenous Knowledge Systems:

There is a pressing need for innovative methodologies that can better capture the specific nuances and complexities within indigenous knowledge systems. Future research could explore participatory research methods, digital ethnography, or other advanced techniques, which might enhance data collection and analysis, leading to more robust findings on how indigenous knowledge is applied and preserved in contemporary setting

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APPENDICES

Appendix A: Introductory Letter


KYAMBOGO UNIVERSITY

P. O. Box 1 Kyambogo, Phone: 041-285001/2 Fax: 041-220464
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SCHOOL OF ART AND INDUSTRIAL DESIGN
DEPARTMENT OF INDUSTRIAL AND COMMERCIAL ART
MASTERS OF ART AND INDUSTRIAL DESIGN

25.08.2023

CHAIRMAN LCV
KABALE DISTRICT

Dear Sir/Madam,

TO WHOM IT MAY CONCERN

This letter introduces **ASIIMWE IVAN BAGAMBA** a final student of Masters in Art and Industrial Design (MAID) Programme at Kyambogo University. Registered under number **21/U/GMAID/14042/PE**.

In partial fulfillment for the award of a MAID Programme at Kyambogo University, he is expected to conduct a research study in a specialized area as approved by the school graduate board.

The purpose of this letter therefore, is to request you to allow him to conduct Research at/in NTORWA COUNTY, KABALE DISTRICT and accord him the necessary support for the study.

Looking forward to your kind cooperation.

Yours Sincerely,



Prof. Kwesiga Philip

Head of Department, Industrial and Commercial Art



Appendix B: Interview Guide for Basket Weavers

I am Asiimwe Ivan Bagamba, a student pursuing a Master's degree in Industrial Art and Design of Kyambogo University. I am conducting a research study on "Profiling Kiga traditional basketry as a cultural identity product: a case study of Ndorwa County, Kabale District". I assure you safety and confidentiality.

1. Significant cultural forms of Kiga basketry

- (i) Which types of basketry are associated with the Bakiga?
- (ii) What forms of basketry describe the Kiga community?
- (iii) How important was the Kiga Basketry to the community?
- (iv) Of what value is the Kiga Basketry in the community today?
- (v) To what extent was/is basketry practiced amongst the Kiga Community?
- (vi) What is the cultural contribution of the Kiga basketry to the community?
- (vii) Why is basketry a cultural identity product in this area? How valuable are these objects/baskets?
- (viii) How are people able to gain financially from Kiga basket products?
- (ix) What story can you tell me about Kiga Basketry?

2. Intrinsic characteristics of Kiga Basketry

- (i) What constitutes the Kiga basketry?
- (ii) Which types of materials are used for the production of basketry?
- (iii) Which weaving techniques are used to make baskets amongst the Kiga Community?
- (iv) Which aesthetic values are associated with the Kiga Basketry?
- (v) Why are Kiga baskets woven in their specific styles?
- (vi) How is basketry been seen by others? How far has it been used?
- (vii) What would I miss if I do not use these products of yours?

(viii) In your opinion, do you think there is connection between Kiga culture and materiality in regard to Kiga Basketry?

3. Conservation of Kiga basketry

- (i) How long has basketry been practiced amongst the Bakiga community?
- (ii) In which ways have the Kiga basketry been preserved?
- (iii) Which forms of preserved Kiga basketry exist today?
- (iv) What are the major threats to the preservation of Kiga basketry?
- (v) How can the community preserve Kiga basketry today?
- (vi) Do Kiga basketry products promote any material culture for Kiga tourist industry?
- (vii) In your opinion, do you think Kiga basketry has promoted Kiga tourist industry posterity through its material culture?
- (viii) To what extent do you think this area has benefited from the tourist industry as a result of Kiga Basketry?

Appendix C: Interview Guide for Basket Vendors

I am Asiiimwe Ivan Bagamba, a student pursuing a Master's degree in Industrial Art and Design at Kyambogo University. I am conducting a study on "Profiling Kiga traditional basketry as a cultural identity product: a case study of Ndorwa County, Kabale district". I assure you of safety and confidentiality.

1. Significant cultural forms of Kiga basketry

- (i) Which types of basketry are associated with the Bakiga?
- (ii) What forms of basketry describe the Kiga community?
- (iii) How important was the Kiga Basketry to the community?
- (iv) Of what value is the Kiga Basketry in the community today?
- (v) To what extent was/is basketry practiced amongst the Kiga Community?
- (vi) What is the cultural contribution of the Kiga basketry to the community?
- (vii) Why is basketry a cultural identity product in this area? How valuable are these objects/baskets?
- (viii) How are people able to gain financially from Kiga basket products?
- (ix) What story can you tell me about Kiga Basketry?

2. Intrinsic characteristics of Kiga Basketry

- (i) What constitutes the Kiga basketry?
- (ii) Which types of materials are used for the production of basketry?
- (iii) Which weaving techniques are used to make baskets amongst the Kiga Community?
- (iv) Which aesthetic values are associated with the Kiga Basketry?
- (v) Why are Kiga baskets woven in their specific styles?
- (vi) How is basketry been seen by others? How far has it been used?
- (vii) What would I miss if I do not use these products of yours?

- (viii) In your opinion, do you think there is connection between Kiga culture and materiality in regard to Kiga Basketry?

3. Conservation of Kiga basketry

- (i) How long has basketry been practiced amongst the Bakiga community?
- (ii) In which ways have the Kiga basketry been preserved?
- (iii) Which forms of preserved Kiga basketry exist today?
- (iv) What are the major threats to the preservation of Kiga basketry?
- (v) How can the community preserve Kiga basketry today?
- (vi) Do Kiga basketry products promote any material culture for Kiga tourist industry?
- (vii) In your opinion, do you think Kiga basketry has promoted Kiga tourist industry posterity through its material culture?
- (viii) To what extent do you think this area has benefited from the tourist industry as a result of Kiga Basketry?

Appendix D: Interview Guide for Curators

I am Asiiimwe Ivan Bagamba, a student pursuing a Master's degree in Industrial Art and Design at Kyambogo University. I am conducting a study on "Profiling Kiga traditional basketry as a cultural identity product: a case study of Ndorwa County, Kabale District". I assure you safety and confidentiality.

1. Significant cultural forms of Kiga basketry

- (i) Which types of basketry are associated with the Bakiga?
- (ii) What forms of basketry describe the Kiga community?
- (iii) How important was the Kiga Basketry to the community?
- (iv) Of what value is the Kiga Basketry in the community today?
- (v) To what extent was/is basketry practiced amongst the Kiga Community?
- (vi) What is the cultural contribution of the Kiga basketry to the community?
- (vii) Why is basketry a cultural identity product in this area? How valuable are these objects/baskets?
- (viii) How are people able to gain financially from Kiga basket products?
- (ix) What story can you tell me about Kiga Basketry?

2. Intrinsic characteristics of Kiga Basketry

- (i) What constitutes the Kiga basketry?
- (ii) Which types of materials are used for the production of basketry?
- (iii) Which weaving techniques are used to make baskets amongst the Kiga Community?
- (iv) Which aesthetic values are associated with the Kiga Basketry?
- (v) Why are Kiga baskets woven in their specific styles?
- (vi) How is basketry been seen by others? How far has it been used?

- (vii) What would I miss if I do not use these products of yours?
- (viii) In your opinion, do you think there is connection between Kiga culture and materiality in regard to Kiga Basketry?

3. Conservation of Kiga basketry

- (i) How long has basketry been practiced amongst the Bakiga community?
- (ii) In which ways have the Kiga basketry been preserved?
- (iii) Which forms of preserved Kiga basketry exist today?
- (iv) What are the major threats to the preservation of Kiga basketry?
- (v) How can the community preserve Kiga basketry today?
- (vi) Do Kiga basketry products promote any material culture for Kiga tourist industry?
- (vii) In your opinion, do you think Kiga basketry has promoted Kiga tourist industry posterity through its material culture?
- (viii) To what extent do you think this area has benefited from the tourist industry as a result of Kiga Basketry?

Appendix E: Letter of Consent

Dear Respondent,

My name is Asiimwe Ivan Bagamba, pursuing a Master of Art and Industrial Design at Kyambogo University.

I would like to carry out research about Profiling Kiga Traditional Basketry as a Cultural Identity Product: A Case Study of Ndorwa County, Kabale District

This interview should take less than one hour and I will be doing the recording in order to capture every detail of the deliberations as I also take some notes during the session. I encourage you to be more audible when speaking so that we do not miss your comments and your suggestions and ideas during the discussion sessions.

Every response will be kept confidentially and used for the purpose of this study. Your interview responses will be analysed to ensure that any information included in the report does not identify you as a respondent.

Is there a question about what I have just explained?

Are you willing to participate in this interview?

I.....Accept to take part in this research and oblige to give the necessary feedback to the researcher.

Signature.....

Date.....