

**THE INFLUENCE OF FOREIGN DECORATION ON WOMEN'S CULTURAL
FABRICS IN ANKOLE REGION; A CASE OF KAZO DISTRICT**

MUGISHA WYCLISON BAMUHAYIRA

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DECLARATION

I Mugisha Wyclision Bamuhayira, hereby declare that the work presented is my entirely original work and it has never been presented to any University for any academic award.

Signature Date:

WYCLISON MUGISHA BAMUHAYIRA

19/U/GMAID/20704/WKD

Department of Industrial and Commercial Art

School of Art and Industrial Design

APPROVAL

I hereby certify that this Research Dissertation has been under the guidance of the following supervisors as indicated below;

Signature

Date

PROF. PHILIP KWESIGA

PRINCIPAL SUPERVISOR

Signature.....

Date.....

MS.NAKAMYA ASSUMPTA LUUTU

SECOND SUPERVISOR

DEDICATION

This research study is dedicated to my beloved wife Mrs. Safra Twongyeirwe, and my children who have supported me thoroughly throughout the research processes.

ACKNOWLEDGEMENT

I am so thankful to the almighty God for the gift of life and love for me because not everyone can reach this stage in as far as education is concern.

My sincere gratitude really goes to my beloved supervisors because without their help and advice this research would not have been successful. May God bless the work of your hands.

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ABSTRACT

The study examined the influence of foreign decoration on women's cultural fabrics in the Ankole region, using Kazo District as a case study. The independent variable was foreign decoration while the dependent variable was women's cultural fabrics. The study was guided by the following objectives; to examine the extent to which foreign concepts of decoration have influenced women's cultural fabrics, to ascertain the factors that influence the choice of clothing among Ankole women, and to suggest design motifs for women's fabrics that promote Ankole cultural values. The study adopted a descriptive research design that was both qualitative and quantitative.

The study comprised of a sample size of 98 and included: 01 tribal leader, 04 craftsmen, and 95 women decorators were randomly selected. The tribal leader and 2 craftsmen were selected purposively. The data collection methods were questionnaire surveys and interviews.

The study also used a questionnaire and interview guides as data instruments. The collected data were analyzed both quantitatively and qualitatively. According to the findings, the influx of foreign fabrics into Ugandan societies has influenced women's fabrics in Ankole Region. The findings revealed that many factors influence women's choice of specific fabrics. These include a specific type of fabric based on its suitability to an occasion, event, or condition; thus, the type and style of fabric to be worn were determined by the occasion.

The study's findings also revealed that women cared deeply about quality while remaining committed to the fabric's affordability. The findings revealed that foreign magazines are the source of their foreign fabrics and that they also get their choices of foreign fabrics from the television and social media the study's findings revealed that foreign fabrics breed indecency and that Ankole cultural fabrics are poorly patronized.

According to the findings of this study, aesthetic factors influenced women's fabric selection. Findings also show that foreign fabrics have unique designs, indicating that many Ankole women shopped for such fabrics. Women believed that limiting the importation of foreign fabrics would promote Ankole traditional fabrics and that dressing in fabrics designed in Ankole, wearing fabrics with materials or garments originating in Ankole, and intensive education on the importance of our Ankole culture fabrics would promote Ankole traditional fabrics.

The study concluded that foreign decoration has a significant influence on women's cultural fabrics in Ankole region because foreign fabrics came with unique designs and are attractive therefore many of the women in Ankole patronized such fabrics. The influence was both positive and negative. On the positive side it was found that foreign fabrics promoted the quality of the fabrics and on the other hand foreign fabrics lead to erosion of Ankole culture that was portrayed through fabric designs that contain Ankole cultural values

The study recommended limiting the importation of foreign fabrics to promote Ankole traditional fabrics the study also recommended that Ankole women should dress in fabrics designed in Ankole to promote Ankole culture. The study also recommended intensive education on the importance of Ankole cultural fabrics to promote Ankole traditional fabrics

The study recommends more research to be carried out to determine the effects of foreign styles of dressing on locally made and designed clothes in Uganda

CHAPTER ONE:

INTRODUCTION AND BACKGROUND

1.0 Introduction

The study examined the influence of foreign decoration on women's cultural fabrics in the Ankole region. The independent variable was foreign decoration while the dependent variable was women's cultural fabrics. This chapter deals with the background of the study, the statement of the problem, the objectives of the study, the research questions, the study scope, the significance, the conceptual framework, and the operational definition of terms.

1.1 Background to the Study

Decoration was defined as the action of making an object or location more appealing by placing items on or around it (Anawalt, 2007). It is the process or art of decorating anything, according to the dictionary. Textile refers to a wide range of natural and synthetic woven materials in the context of this study. Thus, foreign decoration entails the insertion of innovative foreign cultural icons in the form of selected fabrics through the use of a combination of weaving and printing techniques such as screen printing and stenciling (Anawalt, 2007).

The practice of decorating fabric with icons is evident in different parts of the world. In Asia, nations such as India have significant work done in this regard as pointed out in the published documents. The study of motifs (n.d.) cites several textiles decorated with icons derived from the peacock, which is noted as India's national bird symbolizing immortality, and courtship. Besides the peacock image icon, the parrot image icon is another popular image motif that is largely found in textiles from West Bengal, Gujarat and Rajasthan embroideries and resist textile (Adamtey, 2015). The parrot is recognized as a symbol of courtship and passion. Japanese textiles are decorated with many images, including landscape scenes, abstract patterns, or images of traditional symbols like cranes, which convey good luck and good health, and chrysanthemums, the symbol of Japanese royalty. (Japanese Textiles: Art & Design Chapter5 / Lesson 14, n.d.), (Akinbileje TY (2017).

Decorating textiles was a practice that has been performed for centuries. As early as 327 BC decorated textiles were noted by Alexander the Great in India. Two basic methods of decorating textiles were in place at this time and these were; a direct painting which involved directly applying an image with color to the fabric, and patterning which involved painting or printing

with resists in patterns and then coloring the fabric (Egwim C (2010)). Methods, in this case, refer to a particular procedure for accomplishing or approaching something, especially a systematic and established one. A technique is regarded as a way of carrying out a particular task, especially the execution and performance of an artistic work or a scientific procedure (Eicher JB (1995)).

In addition, Shete (2013) states that in Palestine, "handmade and richly embroidered women's garments expressed regional identity and also described the age and status of the wearer in that before the middle of the twentieth century, women in each local region created garments with distinctive types of embroidery and decoration that immediately established the wearer's origin. To those who knew the regional variations in style, patterns, and colors of embroidery, a quick look at a dress was enough to determine the wearer's region and even village". These skills could be learned at school but more specifically using the apprentice model of skilling.

When Christian missionaries came to Uganda, they had a negative influence on the culture of indigenous tribes including the Ankole (Kizito, 2003). These missionaries introduced a formal type of education that disregarded cultural communities 'ways of life and considered them primitive. Because the Christian missionaries expressed no plans for most aspects of the natives 'culture in their overall vision for the region, they slowly indoctrinated them with negative perceptions hence such tribes gradually rejected their cultural icons/spots and adopted the foreign ones (Anku J, Danso DK, Kuwornu-Adjaottor JET ,2018).

Uganda's colonial masters together with Great Britain introduced a system of governance that favored centralizing power under one head of state as a step to independence in 1962. Sir Apollo Milton Obote the first president of Uganda abolished Kingdoms and their cultural significance to consolidate his power (Anku J, Danso DK, Kuwornu-Adjaottor JET, 2018).

Egwim C (2010) holds that even with political stability in 1986, educational and economic policies did not favor the preservation of cultural heritage; an example was Uganda's president's open disregard for teaching art subjects in schools in favor of sciences; this discouraged students from studying subjects that promoted cultural identity Much as some academic scholars have undertaken the initiative to try and solve Uganda's cultural heritage problems through art and design, their impact has not been so inclusive of the Ankole textile and decorated fabrics industry.

Works of Egwim C (2010) Women of all classes wore cow skins wrapped around their bodies. Today, Banyankole wear Western-style clothing. Dress suitable for agriculture such as overalls, shirts, and boots is popular. Teenagers are attracted to international fashions popular in the capital city of Kampala. This leaves glaring gaps in the manner they relate to Ankole women's cultural identity and heritage.

(Their contributions have not solved the identity crisis facing Ankole traditional textiles as most of these still retain a decorative aspect dictated by foreign influences.)

Ankole is a sub-region in Western Uganda composed of ten districts (Mbarara, Buhweju, Bushenyi, Ibanda, Isingiro, Kiruhura, Mitooma, Ntungamo, Rubirizi, and Sheema), whose inhabitants are called the Banyankole, speaking a Bantu language Runyankole. The Banyankole are divided into two subgroups; the pastoral Hima (Bahima) and the agricultural Iru (Bairu) though today both tribes rear cattle and grow crops (Adom D, (2017).

Traditionally, the Banyankole were very skilled craftsmen creating lots of artifacts such as huts, baskets, mats, gourds, and pots which were in most cases designed with motifs; a motif refers to a decorative design or pattern which can be seen as an image, sound, action or other figures that have symbolic significance and contribute toward the development of the theme, (Soini K, Dessein J, 2016).

Research carried out at Igongo Cultural Centre Museum located at Biharwe in Mbarara district revealed that in Kazo district, the Banyankole women of ancient times used to decorate themselves using decorations made out of indigenous materials such as the cowrie shells to decorate the hair, animal hair to make bracelets - *obese* and anklets - *enyereere*, seeds, and strings made out of plants all of which were both user and environmentally friendly. However, with the coming of the Arab traders (Foreigners) during the Chwezi dynasty, the Banyankole women were introduced to the already made suits "*Umushanana*" (the traditional ceremonial dress for women) which they have used since then to make body adornments comprising items such as the forehead adornments, necklaces, earrings, bracelets and the waist beads all of which have no particular designs that bring out a story which speaks of the Ankole culture.

Furthermore, the bride and the whole bridal entourage spend much time in salons where they are exposed to different kinds of decorations from other foreign countries and embrace them. This has gradually led to the Ankole people forgetting their own culture and tradition yet, it is on such an occasion that cultures and traditions should be exclusively expressed. Therefore, it is against

this background the researcher intended to find out the influence of foreign decoration on women's cultural fabrics in the Ankole region, using Kazo district as a case study.

1.2 Statement of the Problem

Visual icons have been used throughout history as powerful subjective representations of aspects of culture such as language, values, and belief systems. Some icons have outlived their time such as the traditional Scottish dress characterized by the appearance of plaid patterns (tartan). In Africa, some communities have transformed their cultural icons into designs and motifs for textile decoration; the Kuba in the Democratic Republic of Congo, the Yoruba of Nigeria, and the Ashanti of Ghana have translated their figurative motifs into contemporary designs on products such as ceramics, jewelry, furniture, and fabrics propelling the growth of such cultures.

However, in the Ugandan context, the use of decoration inspired by cultural icons of specific communities such as the Ankole motifs has hardly been explored for decoration of textiles and other relevant products and yet these are equally capable of celebrating and preserving cultural heritage on a global scale. For example, among the Banyankole of Western Uganda, women put on a specific three-piece attire suit for all their cultural and official functions. However, the decorations on the attires are foreign and do not communicate anything related to their indigenous culture. Yet, if such clothes were decorated with indigenous motifs from Ankole that are embedded with a lot of meaning, the youthful generation born in modern surroundings, as well as the global society, would benefit from learning about Banyankole culture. As a result, the researcher sought to conduct the study to examine the influence of foreign decorating on women's cultural textiles in the Ankole region.

1.3 Purpose of the study

The purpose of the study was to find out the influence of foreign decoration on Banyankole women's cultural fabrics in Kazo district.

1.4 Specific objectives of the study

The study was guided by the following objectives namely;

- i. To examine the extent to which foreign concepts of decoration and ways of wearing have influenced women's cultural fabrics in Kazo district.

- ii. To ascertain the factors that influence the choice of clothing among Banyankole women in Kazo district
- iii. To develop motifs based on Banyankole culture that can be used in women's traditional clothing in Kazo district.

1.5 Research questions

- i. To what extent has the foreign concept of decoration and ways of wearing influenced women's cultural fabrics in Kazo district?
- ii. What are the factors that influence the choice of clothing among Banyankole women in Kazo District?
- iii. How can motifs based on Banyankole culture be developed for women's traditional clothing in Kazo District?

1.6 Scope of the study

1.6.1 Geographical scope

The study was conducted in Kazo district. Kazo is a district in Uganda's Western Region. It is located approximately 200 square kilometers (77 sq mi) west of Uganda's capital Kampala. Kazo District is located in the pastoral rangelands of southwestern Uganda. It covers an area of 1,556 square kilometers (601 sq mi) and recorded a population of 177,054 in the 2014 Ugandan census. The capital of the district is the town of Kazo. It borders the districts of Kamwenge to the northwest, Kyegegwa to the northeast, Sembabule to the east, Kiruhura to the south, and Ibanda to the west, (National Population and Housing Census 2014).

1.6.2 Content scope

The content scope of the study was to find out the influence of foreign decoration on women's cultural fabrics in the Ankole region, Kazo district as a case study. The study further examined the extent to which foreign concepts of decoration and ways of wearing have influenced women's cultural fabrics, ascertain the factors that influence the choice of clothing among Ankole women, and finally develop motifs of women's traditional clothing in promoting Ankole women's cultural values in Kazo district.

1.7 Significances of the study

This study will benefit the following:

1.7.1. General public

The study was to play a significant role in the identification of the culture of a people. Therefore, the study will help in identifying Ankole Women's cultural practices in Kazo district.

The study was to give one a feeling of satisfaction and encouragement to be part of their group in the case of the outlook of the individual-the clothing pattern of the person according to the culture.

1.7.2. Institutions

The study enabled the researcher to gain more knowledge through exploration that was done both theoretically and practically in studio practice. The findings of this study will be a useful reference to students and teachers in Uganda who venture into using traditional icons for creative purposes on textiles and fabric. It will also inspire students, teachers and researchers to delve more into the subject of cultural identity with the aim of broadening its scope to suite other creative fields in the visual and performing arts and beyond into other areas such as architecture and industry

In traditional institutions, the study was a viable means through which the traditional values of a society are sustained.

1.7.3 Policymakers

It was hoped that the findings, recommendations, and conclusions were to be useful to policymakers by identifying cultural clothing in the existing cases.

The findings of this study were to contribute to the body of knowledge to the society. The literature review showed that no scientific study has been carried out on the influence of foreign decoration on women's cultural fabrics in the Ankole region: a case of Kazo District. To this end, it may contribute to the powerhouse of knowledge. Therefore, the study had wide-reaching implications not only for academicians but also for the government, policymakers, managers, and the private sector.

1.7.4 Future Researchers

This study focused at providing some knowledge to future researchers as it was to act as a roadmap as well as a reference to guide them on how to carry out their research works in all programs in academic.

1.7.5 Researcher

The study was to be of great importance to the researcher in that it was aimed at preparing a good foundation for the researcher to qualify for the award of the Degree of Master of Art and Industrial Design of Kyambogo University as it is a requirement.

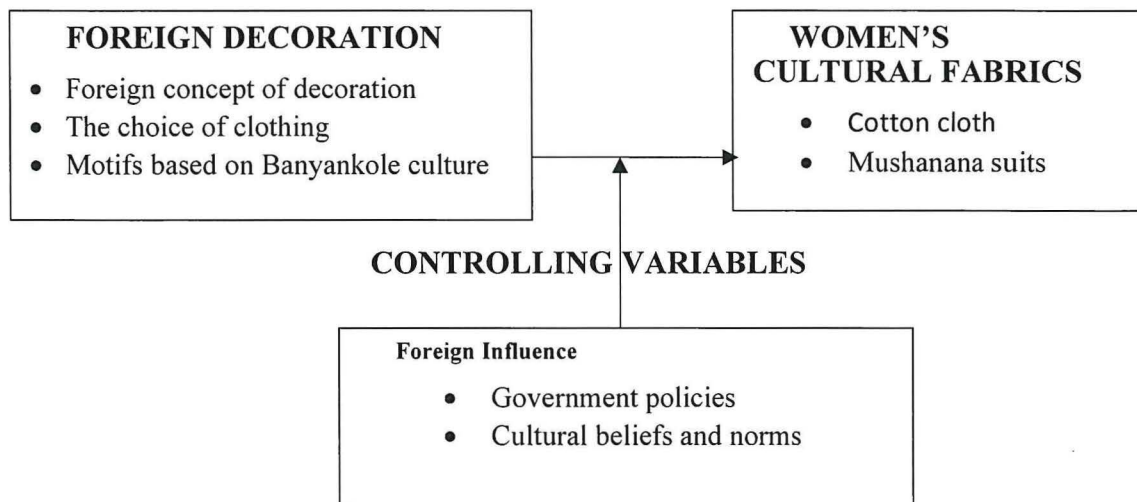
1.8 Conceptual Framework

According to Smyth (2004), conceptualizing is inventing or contravening an idea or explanation. A conceptual model or design identifies each of the series of logical steps, variables, and assumed interactions- bridging the gap from the beginning to the end of the total process upon which the research is dependent. In this study, the dependent variable is foreign decoration whereas the independent variable is women's cultural fabrics. Both the independent and dependent variables are affected by intervening variables and these are; government policy and cultural briefs and norms.

FOREIGN DECORATION OF WOMEN CULTURAL FABRICS

INDEPENDENT VARIABLE

DEPENDENT VARIABLE



Source: Gyekye K (2003) modified by Mugisha (2020).

The conceptual framework shows the relationship between independent variable (IV) which is foreign decoration conceptualized as foreign concept of decoration, the choice of clothing and Motifs based on Banyankole culture. On the other the dependent variables (DV) is the women's cultural fabrics measured BY Cotton cloth and Mushanana suits.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter reviewed literature from scholars on the view of assembling supportive material on the research study topic. The study reviewed literature presented in the following sub-sections; the extent to which foreign concepts of decoration and ways of wearing have influenced women's cultural fabrics, and the factors that influence the choice of clothing.

2.1 The foreign concepts of decoration and ways of wearing cultural fabrics

The desire for change was an integral part of every society. Change and adaptation of clothing are mostly expressed by the desire of individuals to accept new things. Ankole culture like all other cultures of the world does not remain uninfluenced by other cultures. Interaction with the world outside its boundaries gave birth to cross-cultural influences, which go a long way to change partly the Ankole culture and its mode of dressing. Due to trade liberalization, formal education, and the advancement in technology (Anawalt, 2007) negative foreign decoration styles have greatly influenced the local Ankole dresses that are epitomes of the rich Ankole cultural heritage. The negative influence of some foreign decoration styles was so obvious that it was no surprise to see Ankole people, particularly the Youths on various occasions in Ankole (Adom, 2013).

According to (Gyekye, 2003) education was considered to be the bedrock of the development of any nation. It was concerned with the total development of the personality traits of women to positively influence their behavioral patterns. The attainment of the lofty aims and objectives of education cannot be realized unless the environments of tertiary institutions of learning are made conducive to effective teaching and learning (Gyekye, 2003). Discipline was an essential ingredient of such an enabling operational learning climate. The attitudes and values of students constitute the critical factor in the level of discipline in the institution. There was a need for students to be aided in clarifying their values and modifying their attitudes to be able to make rational decisions in society (Gyekye, 2003). However, it was increasingly becoming obvious that indecent dressing has gradually taken over the dress pattern of students in higher institutions of learning in the Kiruhura district. Adamtey (2015) referred to indecent dressing as the attitude of a person to dress in a manner that exposes sensitive parts of their body such as the breasts,

buttocks, or even their underwear. This practice violates the acceptable norms and values of the Ankole society (Adom, 2013).

Perhaps the most obvious function of dress was to provide warmth and protection. Many scholars believe, however, that the first crude garments and ornaments worn by humans were designed not for utilitarian but for religious or ritual purposes. Other basic functions of dress include identifying the wearer (by providing information about sex, age, occupation, or other characteristics) and making the wearer appear more attractive (Marshall, Jackson, & Stanley, 2012). Although it was clear why such uses of dress developed and remain significant, it can often be difficult to determine how they were achieved. Some garments thought of as beautiful offer no protection whatsoever and may even injure the wearer. Items that identify one wearer can lose their meaning in another time and place. Clothes that are deemed handsome in one period are declared downright ugly in the next, and even uniforms the simplest and most easily identified costume are subject to change (Akdemir, 2018)

Furthermore, the idea that foreign decoration was a reflection of wealth and prestige can be used to explain the popularity of many styles throughout costume history. For example, royal courts had been a major source of foreign decoration in the West, where clothes that are difficult to obtain and expensive to maintain have frequently been at the forefront of foreign decoration. Ruffs, for example, required servants to reset them with hot irons and starch every day and so were not generally worn by ordinary folk. As such garments become easier to buy and care for, they lose their exclusivity and hence much of their appeal. For the same reason, when fabrics or materials are rare or costly, styles that require them in excessive, extravagant amounts become particularly foreign fabricscan be seen in the 16th-century vogue for slashing outer garments to reveal a second layer of luxurious fabric underneath (Hristova, 2014).

Martial display in Europe reached its apex with the tournaments of the middle Ages. The participants spent fortunes on enameled armor, ostrich plumes, pearl-embroidered tabards, ornate saddles and horsecloths, fine mounts, a retinue of grooms and squires, weapons, tents, and other materials. It was a formalized kind of warfare, and foreign ambassadors were invited to be impressed by the martial display of the king or prince. An audience of women was also essential, as they had to confer favors on the knights, and the lady of the tournament had to present the bejeweled prize to the overall victor (Essel & Amissah, 2015). In terms of its blatant attempt to draw attention to the phallus, the European codpiece was analogous to the penis sheath of New Guinea. During the 14th-century men started shortening their tunics until they reached the crotch.

A special pouch, the codpiece, had to be created to fill in the gap between the hose, as the latter comprised a pair of individual cloth tubes one for each leg that tied directly to a belt at the waist. Initially, the codpiece was not padded, but it grew larger until by the 1540s the Spanish were wearing a vertical, or erect, codpiece. This style and its spread to other parts of Europe may be seen to be a reflection of Spain's new dominance in the Western world and its new wealth (Gott, 2009).

A covered-up look dominated male attire from the 17th until the late 18th century when the Neoclassical movement led to tighter, more revealing clothes. Skin-colored knee breeches in buckskin became the rage, and waistcoats shrank, so that from the waist down the male form was again on the show. A naked style affected the army too; uniforms became skintight, and the male form was displayed most obviously in the Napoleonic period. Under Queen Victoria, the frock coat concealed all such shocking elements as legs, waist, and genitals, which remained concealed until after World War II, when skintight jeans became the means for a renewal of male sexual display. By the 1990s, Lycra had entered at least some men's wardrobes in the form of leisure wear, its clinging characteristics providing even more extreme "naked" outlines. Thus, since the 14th century in the West, the degree of exposure of the male body has alternated between total concealment and complete display (Dennis, 2018).

According to Akinbileje (2017), views on female display have also changed dramatically. In "primitive" societies living in hot climates, almost total nudity was acceptable for both sexes. However, with the rise of Christianity, and 600 years later of Islam, covering the female form became compulsory. Meant to simultaneously demonstrate and inculcate modesty, both religions exhorted women to be clothed from head to foot. St. Paul wrote to Timothy "that women should adorn themselves modestly and sensibly in seemly apparel, not with braided hair or gold or pearls or costly attire but by good deeds, as befits women who profess religion." St. Peter expressed similar views, and St. Augustine of Hippo censured makeup as well, although he allowed that a woman might adorn herself slightly to please her husband if the practice was carried out in private.

2.2 The choice of clothing among Ankole women

Women love to keep up with the latest fashion trends when it comes to clothing. Herein, they were highly influenced by celebrities, their choice of clothing, and hairstyles. They also tend to choose a handbag that their favorite celebrity had carried to a recent show or a red carpet event.

Aside from celebrity styles, women also followed fashion shows and movies to get inspired (Adom, 2017). The clothing line is considered to cover the modesty of women and accordingly, they make choices. However, the concept of modesty has a different meaning in different countries. While some regions impose no boundaries on women, some countries expect women to be decently clothed. This variation also influences women to make clothing choices. In addition, culture and tradition are other factors that affect the choice of clothing made by women (Soini, Dessein, 2016).

According to Bennett (2005), various forms of clothing and dresses are set aside for particular occasions and ceremonies to mark significant moments in a woman's life. For instance, there could be seen special outfits for weddings, evening parties, office parties or other occasions. These dresses are elaborate, classic, and often called a once-in-a-lifetime type of clothing that holds special meaning. For ceremonies, women love to wear traditional dresses that give them a completely different look. The status or position of women within a social group is also a crucial factor that influences clothing choices made by them. This trend also exists in the corporate culture, where women with high-income career positions can be easily distinguished from the low-income groups. The selection of clothes also depends on the career or profession of women (Shete, 2013).

According to Eicher Skivko (2018), the latest technology captures the attention of modern-day women in choosing the styles, designs, and cuts that suit their personalities. Women are used to searching for the latest fashion on the internet rather than wasting their own time in designing and choosing a new style. Moreover, the internet also facilitates finding a location for a particular store or a designer's outlet. The easy provision of the internet to the common man helps to be in touch with the latest happenings in the fashion world. There were many more websites that give useful information regarding the upcoming trends. Secondly, in every big city, fashion houses are opened to the public where they can find many types of designer wear under one roof. So, it helps the individuals to select the best-suited costume for themselves in a very short period. Technological advancements have also changed the mindsets of people around the world by giving them a multiplicity of clothing items. With the advent of many latest machinery, people can have the opportunity of having cost-effective, quick, ready-to-wear, easy-to-care, and easy-to-handle garments (Nwagwu, 2000).

According to Adeboye (2012), clothing was the most important feature of our lives. When we talk about clothing choices, it was summarized by the statement 'There was too much sensation,

too much temptation.' Psychological factors greatly affect the clothing choices of women. When we buy any article of clothing, we consciously or unconsciously think about its relationship with our personality type. If anybody is in a happy mood, she/he can easily go with bright and sharp colors whereas light and dull colors are usually used in the state of depression, sadness, and gloominess. For example, red color is always associated with feelings of love and happiness and yellow or orange shades relate to the sun, feeling of warmth and anger.

The texture of the material was also relevant to the psychology of our minds. For example, some people prefer to buy a comfortable dress if no matter it was out of fashion, whereas especially teenagers are more interested in wearing out something trendy no matter if it creates uneasiness for them. Moreover, it was also said that when we wear harsh, rough, and tough stuff, we were more apt to behave in the same manner as discourteous, ruthless, and rude with others. The same is the case when we wear light and soft materials; it helps us to behave in a cool, blissful, cheerful, and happy mood (Kaiser, 1997).

According to Gott, and Kristyne (2010), the economy was always the most important factor in bringing change in one's lifestyle. Families with fewer members have the opportunity to spend a lot of money on their clothing whereas it becomes difficult for large families. As today's woman has stepped into a professional living, she is ready to adapt herself to the modern world. She loves to wear attractive yet comfortable clothing for herself and at the same time she wants to maintain her individuality.

2.3 Motifs based on Banyankole culture for Women's traditional clothing

Motifs have always been a part of people's cultures, as evidenced by Jagannathan (1978), who stated that Indian tribal ancestry may be observed in the flower motif often utilized in Indian jewelry even now. According to Jagannathan (1978), in ancient times, jewelry was viewed as a symbolic decoration in which each stone was fashioned with legendary qualities and employed as a defense against evil forces. Furthermore, Kaur (2012) demonstrates that in India, jewelry is used not just for beautification but also to symbolize rank, wealth, and possessions, as well as to provide aesthetic enjoyment, all of which are reflected in the designs, materials, and craftsmanship that go into their manufacture.

Jewelry designers of the 1990s were motivated by a market that was in high demand for fancy – color diamonds, colored stones in dramatic combinations and large and multicolored cultured pearls that they had to create innovative cuts, distinctive setting styles, textures, and motifs.

(Misiorowski, 2000). For example, Turkmen jewelry is designed considering the most important features of balance, symmetry and repetition of motifs and this is actually demonstrated in all works of art (Khatminia, 2008).

In addition, Noruzi and Kermani (2015), states that Turkmen women jewelry is the most significant component of the arts among a variety of ethnic groups' jewelries. The visual striking feature of Turkmen jewelry is their big size and dimension for the user, weighing about 6 to 8 kg and that for girls and young women adorn themselves with much jewels and ornaments that can weigh up to 17kg which makes them hardly able to walk. Noruzi and Kermani (2015) mentions that Turkmen artists have amazingly considered an appropriate ornament for all parts of the body in combination with women clothing in this tribe. Adornments are so important to several communities as Peggy (1984) posted that in West Sumatra, the bridegroom, the bride and her attendants, dress themselves with traditional costumes that are highly adorned. That the adornment is not only for the bridal entourage but that even the bridal throne where the bride and the bridegroom sit is elaborately adorned with traditional textiles and embroidered cloth with symbolic meaning, also decorated with elegant designs is the bride's bed.

Clarke (2006) confirms that culturally, Africans define themselves in many different ways: by occupational caste, village, kinship group, regional origin, and nationality through artworks that have different meanings for different individuals or groups for example the painted designs on an Ejagham headdress in the South East of Nigeria, represent an indigenous form of writing, the meanings of which are restricted to individuals of the highest status and rank. Clarke (2006) observes that for Africans, personal adornment and dress are important forms of aesthetic expression and that scarification and hairstyle, in particular, are viewed as means by which the body is refined and civilized. More so, Sirico (2014), posted that the Tuareg - pastoralists who reside in areas in Libya, Algeria, Niger, Mali, and Burkina Faso dress themselves with adornments particularly bracelets that appear to be extremely heavy, made from solid metal and designed with delicate geometric motifs among which are pointed stars.

According to Cherrington (2006), the elegant beadwork that the Masai herders adorn themselves with means a lot to them than to the outside world. Masai men and women wear beaded-string necklaces as everyday decoration, but that the engagement necklace is distinctive because the strings are intertwined and the plaiting on it signifies the interconnection between husband and wife which makes it very symbolic. Moreover, Lizhybarnes (2015) observes that the beaded jewelry among the Masai consists of many symbols and the beadwork which illustrate the whole

of Masai culture representing tradition, beauty, strength, warrior hood, age group, marital status, social status and their deep love and devotion for their cattle.

In Uganda, as said earlier, indigenous traditional motifs have been used in other forms of art for example in textiles, ceramics, basketry, wood crafts, pottery and architecture. Nevertheless, these motifs have not been extensively used, and only a few (if any) can be seen in the jewelry section – particularly the contemporary Ankole bridal adornments yet these motifs can as well be applied on the bridal adornments to communicate to others about Ankole culture just like the Zulu in South Africa who use symbolic colors in their beadworks to represent their love for their cattle (Zibani 2002) or the Ndebele (South Africa) who make their bridal beadwork designs matched with the ones painted on their walls as revealed by Bell (2010).

Literature has also revealed that in Uganda, it is not only the Banyankole brides who adorn themselves with imported ornaments or with adornments made with imported materials but also other tribes such as the Baganda brides who do the same while dressed in their traditional dress locally known as the *Gomesias* shown in *Bride & Groom*, 2017. While explaining the importance of motifs among the Banyankole, Sekintu & Wachsann (1956) state that, it is in a decorated hut in the home of her parents that a daughter is given by her father to the clan of her bridegroom. More so, most of the used items during the Ankole traditional marriage ceremony were often decorated with motifs, such items included serving baskets where the in-laws would eat from, mats on which the bride and her entourage would sit, gourds from which porridge would be served and milk pots that were given as gifts to the bride

Research carried out at Igongo Cultural Centre Museum located at Biharwe in Mbarara district revealed that the Banyankole women of ancient times used to adorn themselves using ornaments made out of indigenous materials such as the cowrie shells to decorate the hair, animal hair to make bracelets - *obwoshe* and anklets - *enyerere*, seeds and strings made out of plants all of which were both user and environmentally friendly. However, with the coming of the Arab traders during the Chwezi dynasty, the Banyankole were introduced to the small plastic beads which they have used since then to make body adornments comprising items such as the forehead adornments, necklaces, earrings, bracelets and the waist beads all of which have no particular designs that bring out a story which speaks of the Ankole culture.

Literature revealed that worldwide, creators of bridal adornments use designs that depict the user's culture, for instance Zibani (2002) reveals that, the Zulu in South Africa have symbolic

motifs which they use as their source of inspiration. They produce adornments by arranging the beads of the necklaces to form geometrical forms such as the triangular patterns which are symbolic to them. They also use certain colours of beads to bring out some aspects in their culture such as green to represent the green pastures for their cattle and white for the milk. Producing adornments based on designs derived from the Ankole motifs which are very symbolic is a means to immortalize Banyankole culture and create ideas of identity and belonging among the Banyankole. It was found out that, the embaziz'enju motif is being commonly used in other kinds of art for instance in textiles, painting, ceramics and multimedia crafts. This showed the importance of the Ankole motifs and hence creating them on bridal adornments was important.

In conclusion, the Ankole motifs are very rich with symbolic meanings. Culturally based bridal adornments can be created from Ankole motifs - this brings people back home, keeps the motifs in posterity, helps the young people to understand their culture and also markets Uganda in the international community. Using the cow in the production of culturally based bridal adornments brings the original Ankole cattle back into the picture hence creating an attachment between the adornments and the wearer. Additionally, using the cow horn is a means of utilizing the local resources as well as conserving the environment.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter focused on the methodology that was used in the study; it described the study and the methods that were used to collect data from the field. It gave a summary of the research design, study population, sample size; data collection instruments and methods, data quality control, data analysis, limitations, and ethical standards.

3.1 Research design

According to Kothari (2004), a research design is the arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research. This research aimed to find out the influence of foreign decoration on women's cultural fabrics in the Ankole region. The study adopted a descriptive research design that was both qualitative and quantitative in nature. This method was convenient for the research because it enabled the collection of data from members of the population, interpretation, and establishing a relationship between the variables and their significance.

3.2 Area of study

Kazo is a district in Uganda's Western Region located approximately 200 square kilometers (77 sq mi) west of Uganda's capital Kampala. Kazo District is located in the pastoral rangelands of southwestern Uganda. The capital of the district is the town of Kazo. It borders the districts of Kamwenge to the northwest, Kyegegwa to the Northeast, Sembabule to the East, Kiruhura to the South, and Ibanda to the West.

3.2 Study Population

A target population is defined as a set of individuals, cases/objects with some common observable characteristics of a particular nature distinct from other populations. According to Ngechu (2004), a population is a well-defined set of people, services, elements, and events, groups of things, or households that are being investigated. In this study, the target population was 145 Tribal leaders, Craftsmen, and Women decorators in Kazo town.

Population studies were more representative because everyone had an equal chance to be included in the final sample that was drawn according to Mugenda and Mugenda (2006). A simple random sampling technique was used to select respondents from each stratum of the study where information concerning the objectives of the study was collected.

3.4 Sampling and sampling procedure

3.4.1 Sample size

According to Amin, (2005), sample size determination is the act of choosing the number of observations or replicates to include in a statistical sample. The sample size was an important feature of any empirical study in which the goal is to make inferences about a population from a sample. According to Amin, (2005) minimum of 50 respondents for any research gives well enough reliable and dependable results to the researcher; hence the researcher used a manageable number of 98 respondents for this research study.

The sample size was an important feature of any empirical study in which the goal was to make inferences about a population from a sample. In this study, a sample of 100 respondents was used as a representative of the whole population from which 01 tribal leader, 4 craftsmen, and 95 women decorators critically analyze the influence of foreign decoration on women's cultural fabrics in the Ankole region, a case of Kazo district. These three categories of respondents were selected using a simple random sampling method and purposive sampling technique.

Table 3.1: Sample size and technique

Category respondent	of	Population	Sample size	Sampling technique	Data collection methods
Tribal leader		01	01	Purposive	Interview
Craftsmen		04	02	Purposive	Interview
Women decorators		140	95	Simple random	Questionnaire
Total		145	98		

Source: Primary data, 2019

3.3.2 Sampling procedure

3.3.2.1 Non-probability

This study employed non-probability sampling. According to Amin and Martin, (2005), non-probability sampling was based on case selection rather than random selection of the population. It was described as being uncomplicated, convenient, and inexpensive and can be done on the spur of the moment to take advantage of the available or anticipated participants. It was impossible to include each element of the population but the sample can be regarded as adequate for a homogeneous population (Greenberg, 2015). A weakness of non-probability sampling was that it does not control for investigation bias in the selection of units. Examples of non-

probability sampling are convenience sampling; purposeful sampling and quota sampling, in this study purposeful sampling, was used as described below.

3.3.2.2 Purposeful sampling

The residents' study employed purposeful or judgmental sampling which was the selection of information-rich cases to study in depth. These were knowledgeable participants who reflected most of the characteristics, experiences, and representative or typical attributes of the population (Greenberg, (2015). In this regard, all participants in this study are individuals with direct or indirect experience and knowledge about the influence of foreign decoration on women's cultural fabrics in the Ankole region and therefore are regarded as examples of purposeful sampling.

3.4 Instrumentation

3.4.1 In-depth interviews

Interviews were methods of maintaining and generating conversations with people on a specific topic or range of topics to enable social researchers to interpret the resulting data. They involved direct personal contact with the participants who were asked to answer questions relating to the research problem (Amin, Martin, 2005). The current study used qualitative in-depth interviews which are in a setting whereby two or more individuals discussed a "theme of interest" and were particularly useful for exploring a topic in detail. Since this study sought to uncover participants' perspectives and experiences about the influence of foreign decoration on women's cultural fabrics in the Ankole region, the in-depth interview was the most appropriate format. The interviews for the present study were semi-structured to allow for open-ended and close-ended answers therefore the interviewer was flexible in terms of the order of the topics and the interviewees were at liberty to elaborate on the points of interest on their terms.

3.5 Data collection methods

3.5.1 Questionnaire Survey

Questionnaires were self-constructed and self-administered to women to find out their opinions and attitudes on the influence of foreign decoration on women's cultural fabrics in the Ankole region. The questionnaire was designed in the way of both open and closed. The questionnaire method was preferred because it is time-saving. Open ended questions are

meant to gather more information through elaboration and explanation. Closed ended questions, on the other hand, are asked to verify and confirm, usually eliciting only simple and specific answers. Open-ended questions offer more freedom to the respondents to expound on their views, feelings or attitudes toward a subject (Moser and Kalton, 1979). This allowed researchers to better access the respondents' true feelings on an issue whereas closed-ended question items limit the respondents to specificity of the responses for purpose of quantification and approximation of magnitude.

3.5.2 In-depth interviews

An interview is a conversation between two people (the interviewer and the interviewee) in this study questions were posed by the interviewer (researcher) to obtain information from the interviewee (the participant) to get more information concerning the particular study (Moser and Kalton, 1979). In this study, the interview guide was constructed to capture supplementary information and for triangulating information that was obtained from respondents. In this case, tribal leaders and craftsmen involved in the study were interviewed. Interviews allowed researchers to gain rich and detailed data from the participants' own words and expressions, which revealed their feelings, motivations, and meanings.

3. 6 Data collection instruments

The study used two categories of research instruments; a questionnaire and an interview guide.

3.6.1 Questionnaires

The majority of the questions were close-ended questions because the researcher wanted to gather as much information as possible about the perception of the influence of foreign decoration on women's cultural fabrics in the Ankole region. Questions on personal information such as gender, age and education were also asked. The main reason for using questionnaire method of collecting data was to ensure that the questions are understood to assist illiterate respondents and to minimize the risk of collecting incomplete and wrong information especially when people were unable to understand the questions considered by the researcher as the most appropriate in providing a safe basis for generalization and high accuracy. Questionnaires were used by the women decorators.

3.6.2 Interview guide

The interview guide was semi-structured containing a mix of unstructured and structured questions. Some of the questions and their sequence are determined in advance, while others evolve as the interview proceeds. Semi-structured interview schedule which contains both closed-ended and open-ended questions was used as a guide to obtaining quantitative and qualitative data from respondents. The interview guide was used because it had a high completion rate compared to other methods. In this case, tribal leaders and craftsmen were interviewed.

3.7 Data Quality Control

3.7.1 Validity

Validity refers to the accuracy and meaning of inferences, which were based on the results of research by Mugenda and Mugenda (2006). It was the degree to which results obtained from the analysis of the data represent the phenomena under study. The validity, therefore, has to do with how accurately the data obtained in the study represents the variables of the study objectives. The content validity of the instruments was therefore obtained by the researcher discussing the items in the instruments with University supervisors, other lecturers in Kyambogo University, and colleagues the advice given by these people helped the researcher improve the validity of the research instrument

The content validity ratio was used to calculate the Content Validity Index, using Amin's (2005) formula:

$$\text{CVI} = \frac{\text{Total Number of items rated valid}}{\text{Total Number of items in the Instrument}}$$

According to Amin (2005), if the A content validity index is greater than 0.7, the instrument is appropriate for the study.

3.7.1 Reliability

The reliability of the instruments was checked by the Test-retest method. Orodho (2005), points out that the reliability of instruments was their consistency in producing the same results. An instrument was reliable when it can measure a variable accurately and consistently and obtain

the same result under the same condition over some time. The reliability of a standardized test was usually expressed as a correlation coefficient, which measures the strength of association between 0.00 and 1.00 with the former (0.00) showing there was no reliability and the latter (1.00) showing that there is perfect reliability which is an ideal situation (Mugenda & Mugenda 2003). Internal consistency reliability was obtained using the formula of Vogt (2007) as;

$$\alpha = \frac{N \cdot \bar{c}}{\bar{v} + (N - 1) \cdot \bar{c}}$$

Where α – is the statistical tool Cronbach’s alpha

N - Number of items,

C-bar is the average inter-item covariance among the items and

V-bar equals the average variance

3.8 Research procedure

The researcher respected human dignity by not revealing the identity of the respondents in the study. A letter of introduction was got from Kyambogo University seeking permission to conduct the study after being directed by the supervisor to do so. These letters were presented to the respondents in the study area for permission to conduct the study. Once the permission was granted, the researcher distributed the questionnaires to the respondents, and in addition to interviewing them and the next stage was analyzing the data collected from the study respondents for writing the report.

3.9 Data analysis and management

Data analysis was done after collecting the raw data from the field, editing, and checking for accuracy of information, consistency, and uniformity. The collected data were analyzed both quantitatively and qualitatively. Quantitative data were grouped and statistical descriptions such as tables showing frequencies and percentages and pie- charts were developed for a better representation of the study findings.

Qualitative data refers to the data collected from respondents and presented in form of responses and the researcher analyzed this type of data by only identifying the responses from respondents that were relevant to the research problem at hand (Greenberg, (2015). Mainly such data were analyzed in a way of explaining the facts collected from the field under which the researcher used themes developed from the study objectives.

3.10 Ethical Considerations

Ethical considerations are principles that should bind the researcher in conducting the research (Greenberg, (2015). The researcher observed confidentiality by keeping information from the respondents confidential. The names and any form of identification that can be associated with the respondents were not sought because such information would not be included in the report. Moreover, before volunteering information, the respondents were given enough information regarding the study and the participation of respondents was voluntary. The researcher sought permission from relevant authorities before embarking on research. This included permission from Kyambogo University and the district offices.

3.11 Limitations of the study

Limited Time-Time scope was limited because the researcher had to attend lectures, do tests and course works and prepare for end-of-semester exams. To solve the limitation of time the researcher programmed himself within the time frame available and avoided procrastination so that all was done on time.

Financial constraints: the research required a substantial amount of money for traveling, and printing questionnaires among others. To solve this problem, the researcher solicited funds from family members and friends and also looked for cheaper service providers.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.0 Introduction

This chapter presented the results and discussion of the data from the study. The findings have been presented based on the research questions for the study. However, interesting themes within some of the research questions were highlighted to throw more light on the main tenet of the study. The section begins with the demographic background information of the participants of the study and how it influenced the findings of the study.

4.1 Demographic characteristics of the respondents

In the background of the respondents, several variables were investigated. The researcher's interest here were to measure the level of attachment of the respondents to their choice of fabrics. The results on the background information of the respondents are indicated in the following presentation.

4.1.1 Age Distribution of Respondents age.

Table 4.1: Age distribution of the respondents

	Frequency	Percent	Cumulative Percent
20-39	36	38.3	38.3
40-59	50	53.2	91.5
60-79	8	8.5	100.0
Total	94	100.0	

As observed from Table 4.1 above, it was clear that the majority of respondents, 50 (53.2%) were in the age range of 40-59, this was followed by 36 (38.3%) in the age range of 20-39, while the least age range was 60-79 which was represented by only 8 (8.5%). This meant that the majority of respondents (who took part in the study) were aged 40-59. During the interview sessions, it was noticed that Ankole women in this age bracket (40-59) had more attachment to Ankole cultural fabrics and had hands-on experience in Ankole cultural fabrics and other

cultural designs. It was implied that such elderly Ankole women were more attracted to Ankole cultural fabrics.

4.1.2 Distribution of Respondents by Sex.

Table 4.2: Sex of the respondents

	Frequency	Percent	Cumulative Percent
Male	45	47.9	52.1
Female	49	52.1	100.0
Total	94	100.0	

The researcher’s interest here was to establish a correlation of the sex of a respondent with their attachments to Ankole cultural fabrics. As observed from Table 4.2, it was clear that the majority of the respondents, 49 (52.1%) were female as opposed to males who were 45 (47.9%). This presupposes that generally the margin between males and females was minimal. This implied that there was equal representation of the male and female respondents in Kazo district. During the face-to-face interviews, the researcher found out that gender biases were insignificant in the attachment to Ankole cultural fabrics in the Kazo district.

4.1.3 Distribution of Respondents by the level of Education

Table 4.3: Respondents level of Education

	Frequency	Percent	Cumulative Percent
Primary	44	46.8	46.8
Secondary	32	34.0	80.9
Tertiary	18	19.1	100.0
Total	94	100.0	

The researcher’s interest here was to establish any link between the level of education and the respondents' attraction to Ankole cultural fabrics in Kazo district, and the best way to do so was to correlate the educational levels of respondents with their preference for Ankole cultural

fabrics in Kazo district. As observed in Table 4.3, it is observed that the majority of respondents 44 (46.8%) had attained primary education and yet 32 (34.0%) had attained secondary education, and those who had attained tertiary education were the least represented with only 18 (19.1%) representation. This implied that most respondents in Kazo district had not attained tertiary education and had high attachments to Ankole cultural fabrics and indeed there was an observation made by the researcher during the interviews that there were high levels of attachment to foreign fabrics attributed to low levels of education in Kazo district.

4.1.4 Distribution of Respondents by Marital Status

Table 4.4: Respondents by Marital Status

	Frequency	Percent	Cumulative Percent
Single	32	34.0	34.0
Married	62	66.0	100.0
Total	94	100.0	

The researcher's interest here was to investigate any correlates between marital status and attraction to Ankole cultural fabrics. As observed above, Table 4.4 clearly shows that 62 (66.0%) of the respondents were married as compared to 32 (34.0%) who were single. This implied that most respondents in the study had high levels of maturity and understanding and appreciation of Ankole cultural fabrics in Kazo district.

Table 4.5: Respondents' Choice of Clothing

Choice made by	Frequency	Percentage	Cumulative Percentage
Self	63	67.1	67.1
Parents	22	23.9	91.0
Friends	08	8.2	99.2
Spouse	01	0.8	100.0
Total	94	100.0	

From **Table 4.5:** about 67% of the respondents made their own fabrics choices, 23.9% of the respondents said make choices of fabrics in their clothes, 8.2% of the respondents said their friends influence the choice of fabrics in the clothes they wear and only 0.8% said their spouses make choices of the fabrics on the clothes they wear. Where parents and friends contributed to fabrics selection, respondents themselves were greatly involved. This finding agrees with Tam-et-al (2005) who reported that women love independence and this was seen in their fabrics choices; 23% either chose their fabrics with parents or parents chose them for them, and 8 % were aided by friends to select their fabrics. It was likely that those who chose their fabrics with friends depended on peer pressure and did not seek their parents' consent and were likely to commit fabric errors. Only one respondent said she chose her fabrics with the consent of her spouse.

4.2 Influence of foreign concepts of fabrics on Ankole women's cultural fabrics.

The researcher focus was to establish the extent to which foreign concepts of fabrics and ways of wearing have influenced women's fabrics in the Ankole region

4.2.1 Influx of foreign fabrics into Ugandan societies

The respondents were asked if the influx of foreign fabrics and the ways of wearing them into Ugandan societies have influenced Women's fabrics in Ankole Region

Table 4.6: responses on the influx of foreign fabrics into Ugandan societies

Statement	Frequency	Percentage	Cumulative percentage
Yes	82	87.1	87.1
No	08	8.2	95.3
Don't know	04	4.7	100.0
Total	94	100.0	

From table 4.6, the findings show that 87.1% of the respondent it was the influx of foreign fabrics to Ugandan societies that have influenced Women's fabrics in the Ankole Region, and 8.2% said its other factors that have influenced Women's fabrics in Ankole Region and only 4.7% didn't know what has influenced Women's fabrics in Ankole Region

Fig 1 shows Influence of foreign concepts of fabrics on Ankole women's cultural fabrics.

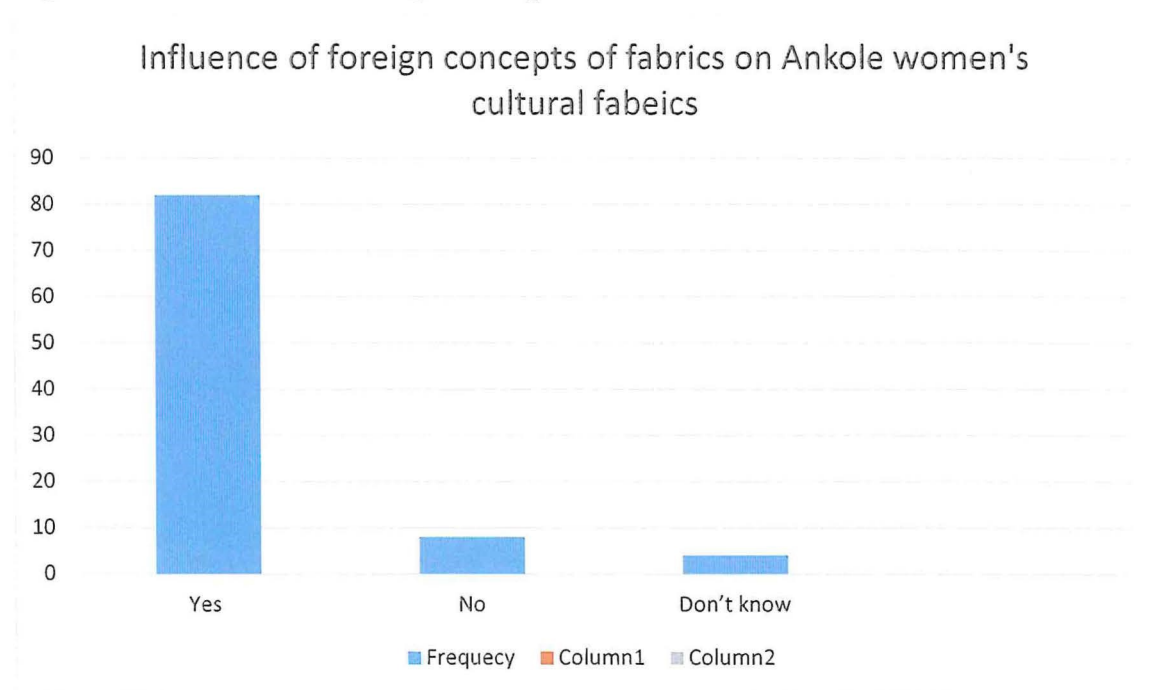


Figure 2: showing the influx of foreign fabrics into Ugandan society

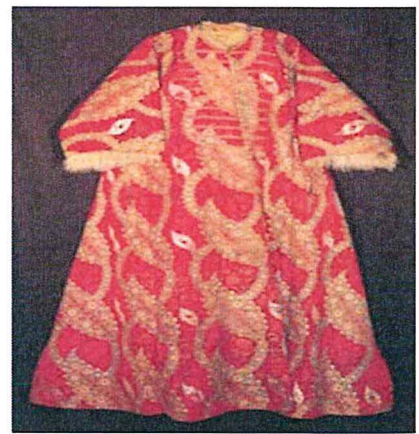
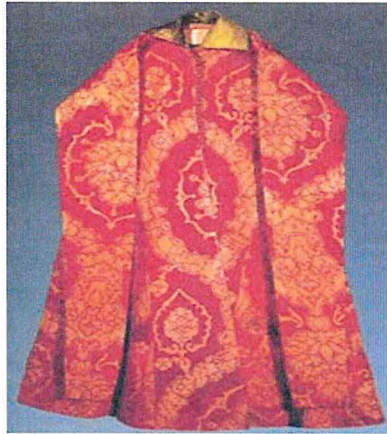
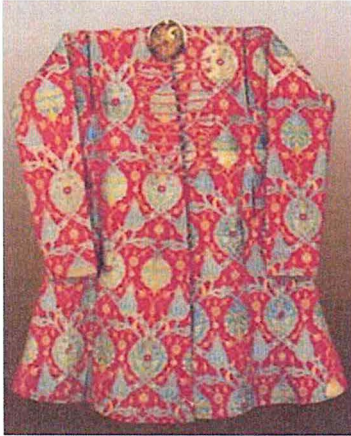


Table 4.7: Response on other factors that influence women’s choices of fabrics in the Ankole region.

Statements	Yes	Percentage	No	Percentage
Suitability for an occasion	45	82	10	18
Type of fabrics and texture	40	73	15	27
Comfort and protection	52	95	3	5
Label, brand, or designer’s name	10	18	45	82
Care and maintenance	40	73	15	27
Colour	39	71	16	29
Quality	51	93	4	7
Mood	30	55	25	45
Fashion trend	30	55	25	45
Decency/modesty	48	87	7	13
Parental consent	46	84	9	16
Religious expectation	20	36	35	64
Affordability	53	96	2	4
Attract the opposite sex	5	9	50	91
Uniqueness of style	38	69	17	31
Weather	40	73	15	27

The findings from table 4.7: show that many factors influence the selection of particular fabrics by women. Table 4.7 indicates that the majority of the participants of the study selected a specific kind of fabric based on its suitability to an occasion, event, or condition (82% of respondents). Thus, the occasion determined the type and style of fabric to be worn. Some of the respondents opined that fabrics to be worn for public occasions are supposed to be more visible and brighter than those meant for private places free from the full glare of the public such as in attending to domestic chores in the house. Also, the personal observations made by the researchers confirmed the views of 73% of the respondents that the type and nature of the fabric also influence the way of wearing. The most endorsed qualities of the most selected fabrics were their high absorbency rate and coolness to the skin. This was due to the appropriateness of such fabrics for the Ugandan tropical climate. Ninety-five percent of the respondents made it clear that comfort and protection were the main factors in their fabric selection. However, the findings showed that the brand name or designer’s name of a particular fabric did not in any way

influence their selection (82% of the respondents).

The findings from the study also indicated that the women cared greatly about quality (93% of the respondents) though they still held on to the fabrics' affordability (96% of the respondents). This finding is contrary to the early findings of Frings (1991) who noted that women generally cared less about quality in their selection of fabrics. This may be due to the enlightenment of women in this age, probably attributed to the development of science and technology. Colour plays a crucial role in the fabrics selection, with 71% of the respondents holding this view. However, religious expectations were seen as a less influencer in the selection of fabrics (64% of the respondents), among the women in Ankole as only 36% of the respondents supported the idea that it influenced fabrics selection. It was revealed from participants' responses that decency or modesty was an important factor in fabric selection. Out of the 94 respondents, 87 respondents agreed that modesty in dressing greatly influenced their fabrics selection. Though modesty was not a universal concept in all cultures in the selection of fabrics, the Ankole culture propagates modesty and decency in dressing and/or fabrics selection. With regards to seeking parental consent when it comes to the selection of clothing, only 9 respondents representing 16% said 'Yes' they do seek their parents' consent and 46 respondents representing 84% made it clear that they are mature enough to make their fabrics selection

Figure 3: showing how the Suitability for an occasion, type of fabrics and texture, Comfort and protection, Quality and Uniqueness of style influence women's choices of fabrics in Ankole region.



4.2.2 Where the women in Ankole region get foreign fabrics

The researchers focus was also to find out where women in Ankole region get foreign fabrics from and the responses were captured and presented in table 4.8 below:

Table 4.8: Responses on where women in Ankole region get their foreign fabrics.

Source of foreign decorations	Frequency	Percentage	Cumulative percentage
Foreign magazine	63	67.0	67.0
Social media	14	15.0	82.0
Television	17	18.0	100.0
Total	94	100.0	

The results from table 4.8 show that 67.0% of the respondents revealed that foreign magazines is the source of their foreign fabrics, 18.0% revealed that they get their choices of foreign fabrics from the television and only 15.0% revealed that they get their foreign fabrics from social media

4.2.3 The effects of foreign fabrics on women cultural fabrics in Ankole region

The researcher wanted to find out how foreign fabrics affect women cultural fabrics in Ankole region and the finding were summarized in table 4.9 below:

Table 4.9.: Responses on the effects of foreign fabrics on the women cultural fabrics in Ankole region

Effects of foreign decorations	Frequency	Percentage	Cumulative percentage
Low patronage of Ankole cultural fabrics	18	33.0	33.0
It will devalue our Ankole cultural fabrics	8	14.0	47.0
Breeding of indecency	24	44.0	91.0
No effect	5	9.0	100.0
Total	94	100.0	

Results from Table 4.9 show that 44.0% of the respondents said foreign fabrics breed indecency, 33.0% revealed that foreign fabrics lead to Low patronage of Ankole cultural fabrics ,14% said it was to devalue our Ankole cultural fabrics and only 9% said that foreign fabrics had no effect on Women's Cultural Fabrics in Ankole Region.

4.3 The factors that influence the choice of fabrics among Banyankole women

This section discusses the factors that influence the choices of fabrics among banyankole women in kazoo district and the finding were summarized in table 4.10 below

Table 4.10: Physical Factors that Influenced Respondents' fabrics Selection

Factors	Number	Percentage	Cumulative percentage
Type of Fabrics and texture	22	24.0	24.0
Size, length and fit	19	21.0	45.0
Style of fabric item	17	18.0	63.0
Weather and environment	12	13.0	76.0
Comfort and protection	08	9.0	85.0
Label, brand or designer name	06	7.0	92.0
Uniqueness of the style	05	5.0	97.0
Care and maintenance	03	3.0	100.0
Total	94	100	

Table 4.10 depicts the percentage distribution of physical factors that influenced respondents' fabrics selection. It was not surprising that 24% of the respondents indicated that the type of fabric and its texture were the most important physical factor that influenced their fabrics selection. Personal observation by the researcher revealed that cotton and linen were the most frequently worn fabrics. This was because they are absorbent and cool to the skin and are therefore suitable for the tropical climate in Uganda. Twenty-one percent of the respondents indicated that they considered size, length and fit, while 18% considered style of the decorated item. The weather and environment were considered by 13% of respondents. Comfort and protection were mentioned by 9% of respondents; 7% and 5% each said the label and uniqueness respectively influenced their fabric choice. Surprisingly, only 3% of respondents mentioned care and maintenance as factors that influenced their fabric selection Cross (1970) pointed out that feeling right in one's fabrics gives one a sense of security and confidence

Figure 4: showing the uniqueness of the fabrics and how it influences the choices for fabrics among Ankole women



Table 4.11 : Aesthetic factors that influenced respondents fabrics selection

Factors	Number	Percentage	Cumulative percentage
Colour	57	61.0	61.0
Attractiveness/Neatness/Smartness	18	19.0	80.0
Design	08	9.0	89.0
Simplicity/Formality	06	6.0	95.0
How it matches other accessories	05	5.0	100.0
Total	94	100.0	

Table 4.11 shows the percentage distribution of aesthetic factors that influenced respondents' fabrics selection. Both Rosencranz (1972) and Frings (1991) reported that colour was one of the most important factors and usually the first aspect of a garment or accessory to which consumers respond. This study revealed of 94 responses, 57 mentioned colour as a major aesthetic factor in their fabrics selection; 18 said attractiveness was an important factor in their fabric selection, 08 of them said the designs of the fabric affected their choice respondents said that foreign fabrics were in unique designs; therefore many of them patronized such fabrics. It was interesting to note that among both male and females, blue was the most favorites color.

Figure 5: showing how colour and attractiveness influence the choices of fabrics among the respondents



Change and adaptation of fabrics are mostly expressed by the desire of individuals to accept new things. Ankole culture like all other cultures of the world does not remain uninfluenced by other cultures. Interaction with the world outside its boundaries gave birth to cross cultural influences, which go a long way to change partly the Ankole culture and its mode of dressing, due to trade liberalization, formal education and the advancement in technology

4.4 Motifs based on Banyankole culture that can be used on women traditional fabrics

This section looked at the Motifs based on Banyankole culture that can be used on women traditional fabrics

Table 4.12: Ankole Cultural fabrics.

	Yes	Percentage	No	Percentage
Motifs that contain Ankole cultural symbols	40	73	15	27
Wearing clothes with fabrics in line with culture	19	35	36	65
Motifs that depict ones educational level	20	36	35	64
Exposing the most attractive part of the body	17	31	38	69
Motifs that are in conformity to the moral standard of the community	40	73	15	27
Wearing fabrics to portray ones parental training	35	64	10	18
Wearing fabrics that you appreciate as an individual	25	45	30	55
Motifs that suit an occasion	39	71	16	29
Motifs that attract the opposite sex	45	82	10	18

Out of the 94 respondents, 41 representing 75% responded positively that there were provisions of Ankole cultural values in some Ankole traditional clothes. On the other hand, 14 representing 25% responded negatively. The results clearly suggest that Banyankole have their own set of motifs that reflect the cultural norms buttressing the perspectives of Anawalt (2007) and Dogoe (2013) that many cultures have particular kinds of motifs that are peculiar to their cultural norms and are recognized worldwide.

Figure 6: showing the symbols of Ankole culture

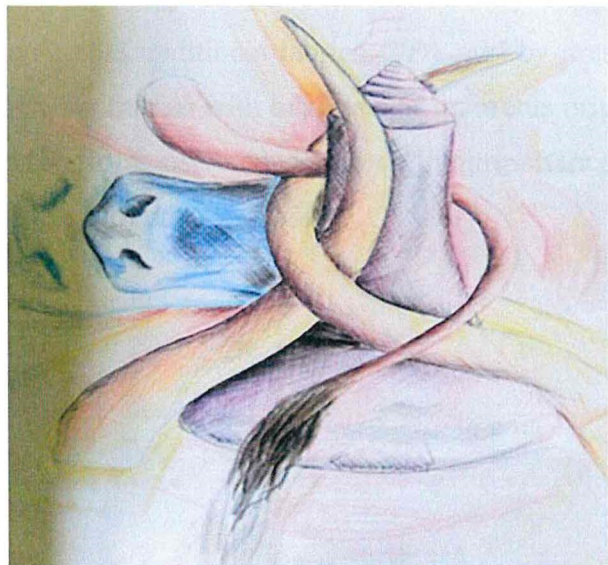
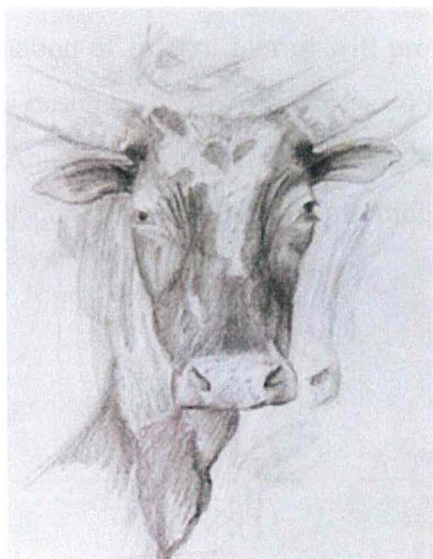
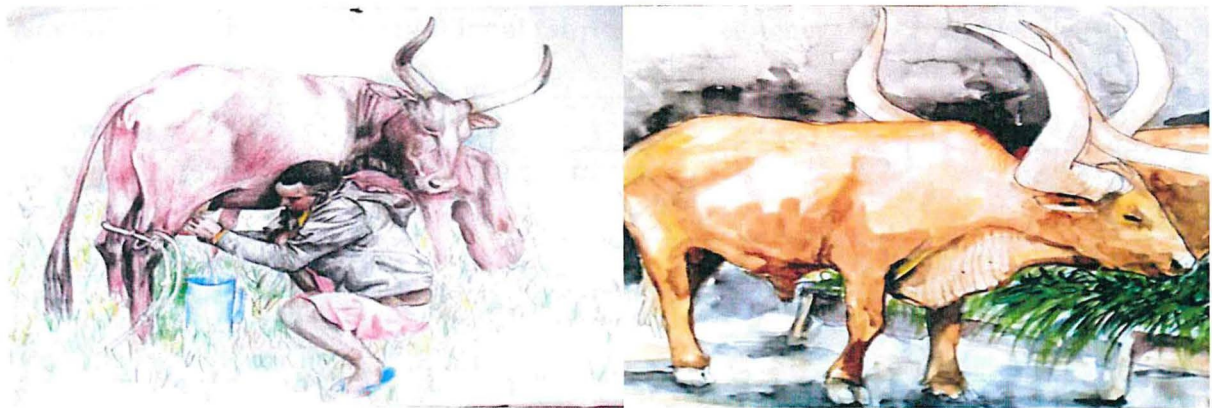


Field data 2023

This cow represented the Bahima clan who originated from the Bachwezi. The face of the cow represents the boldness of Omuhima man in a manner he faced the life situations. In most cases, Bahima are not intimidated even in a dangerous situation they feel they can succeed.

These female cows represent women life style. This was seen in the way how ladies walk in their slow movement that represents the gentleness of Ankole female cow. In most cases it moves either behind others or in the middle and it was normally chased by others and it does not fight back, a character we see in women by being peaceful.

Figure 7: Showing the drawings of Ankole cow



Field data 2023

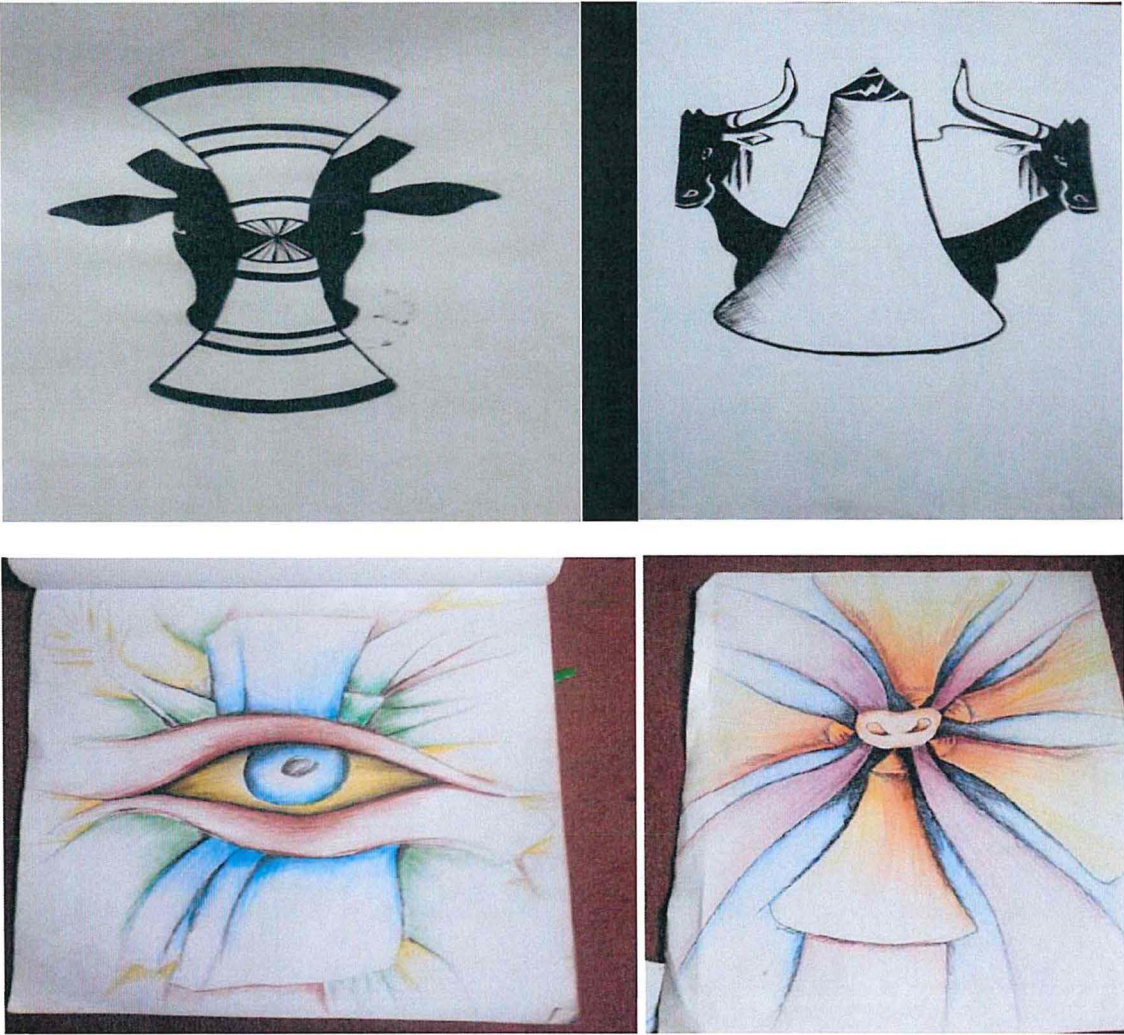
The Ankole culture is a rich culture blessed with herds of cattle which provide meat for ceremonies to Banyankole during the parties sit according to their herds of cattle and they consider cows as the best gift one can give his/her daughter while starting a new family in order for the new family not to starve.

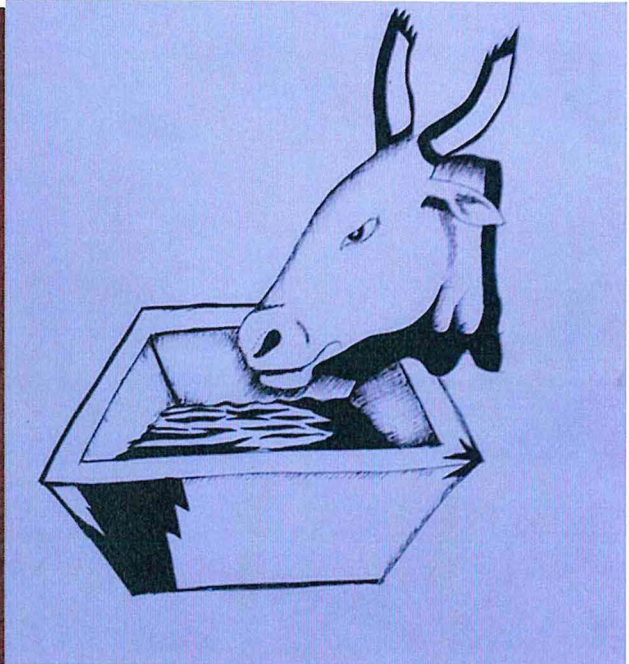
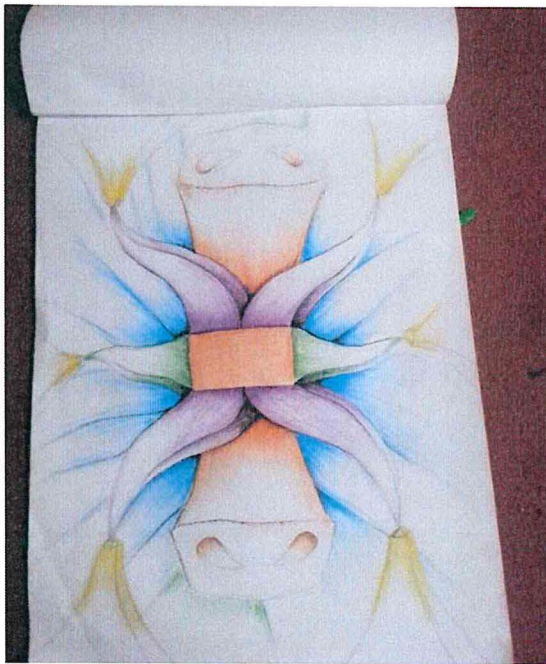
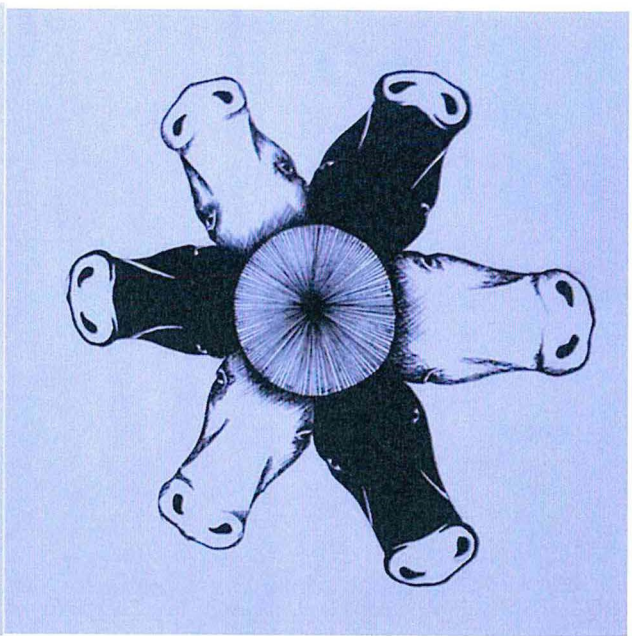
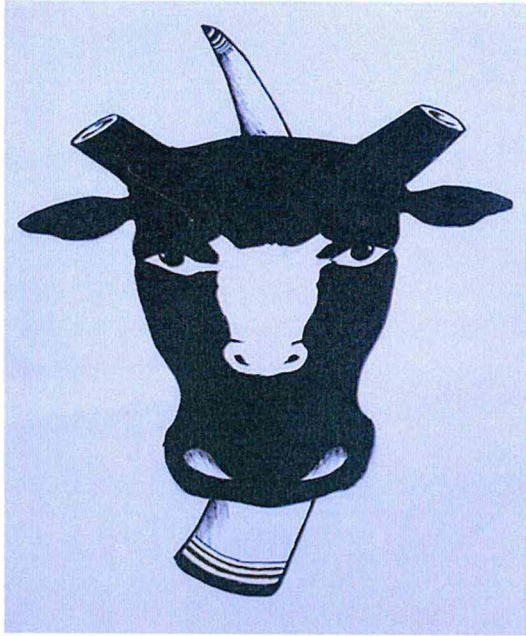
Table 4.13: Ways of promoting Ankole traditional fabrics

Ways of promoting Ankole traditional fabrics	Frequency	Percentage	Cumulative percentage
By dressing in fabrics designed in Ankole	11	20.0	20.0
By wearing fabrics with materials or garments originating from Ankole	16	29.0	49.0
By limiting the importation of foreign fabrics	21	38.0	87.0
Through intensive education on the importance of our Ankole culture fabrics	7	13.0	100.0
Total	55	100.0	

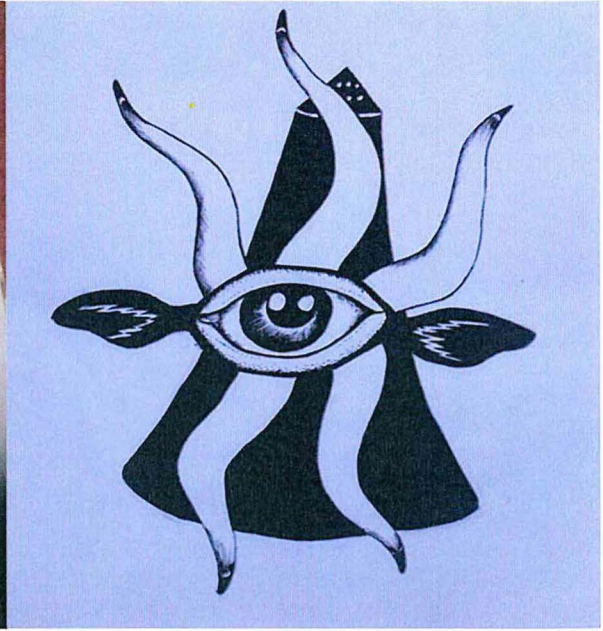
Results from table 4.13 show that 38% of the respondents believed that by limiting the importation of foreign fabrics will promote Ankole traditional fabrics, 20% said by dressing in fabrics designed in Ankole, 16% said by wearing fabrics with materials or garments originating from Ankole and only 13% believed that through intensive education on the importance of our Ankole culture fabrics Ankole traditional fabrics will be promoted.

Figure 7: Motifs that promote Ankole traditional fabrics

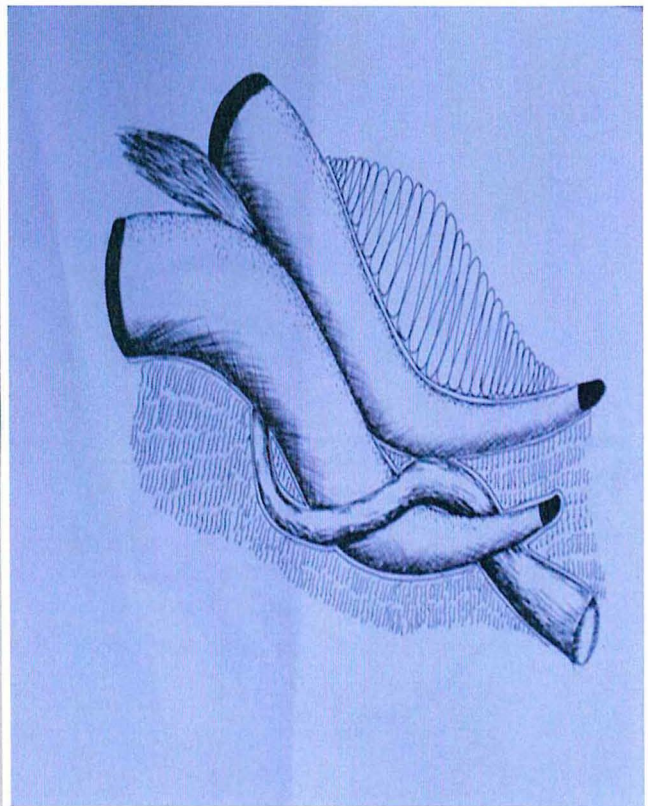
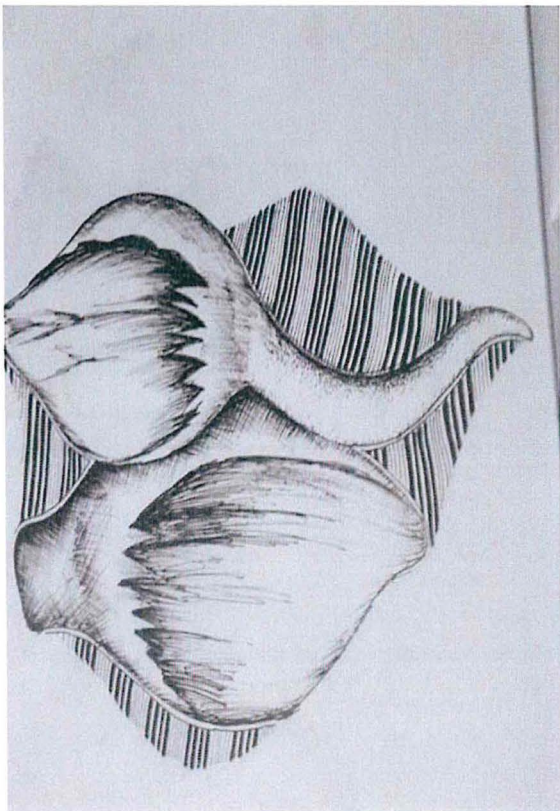
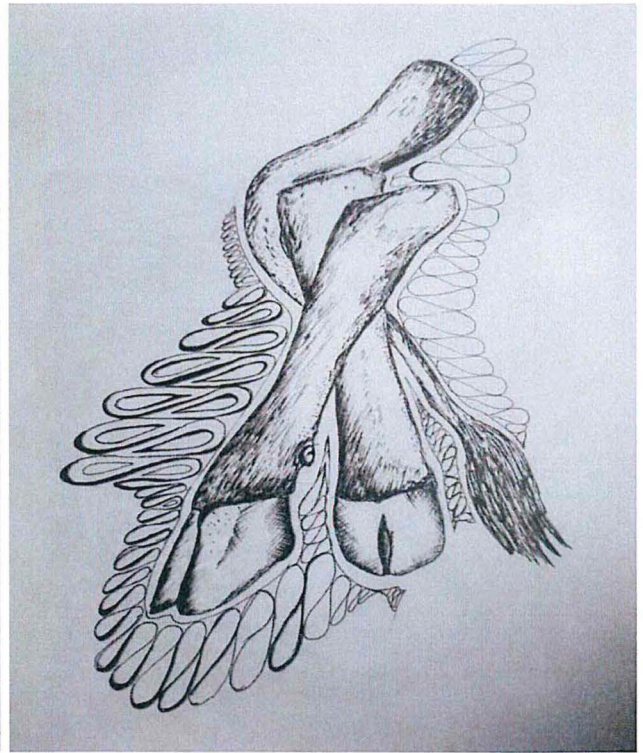
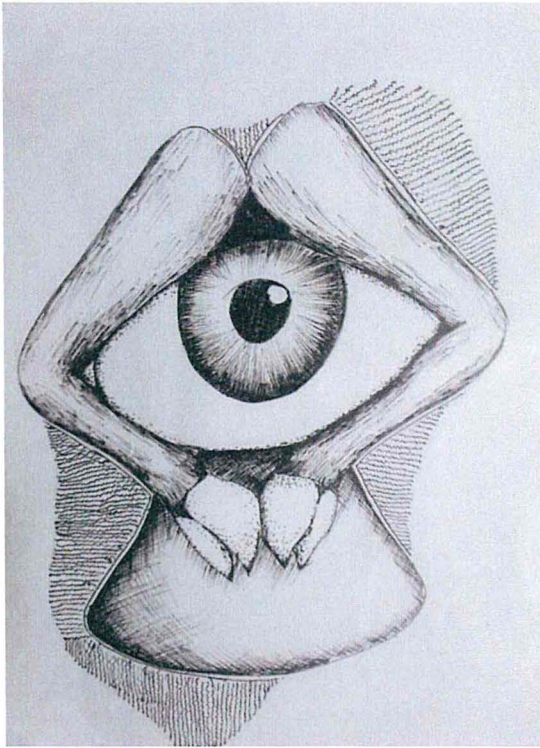




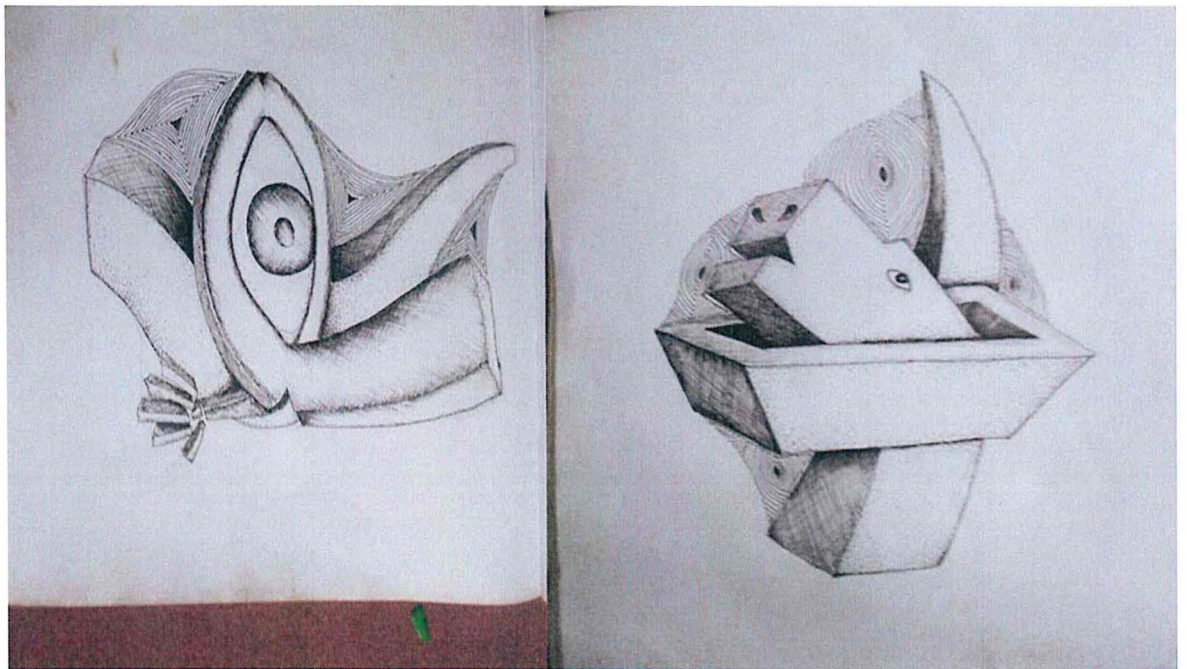
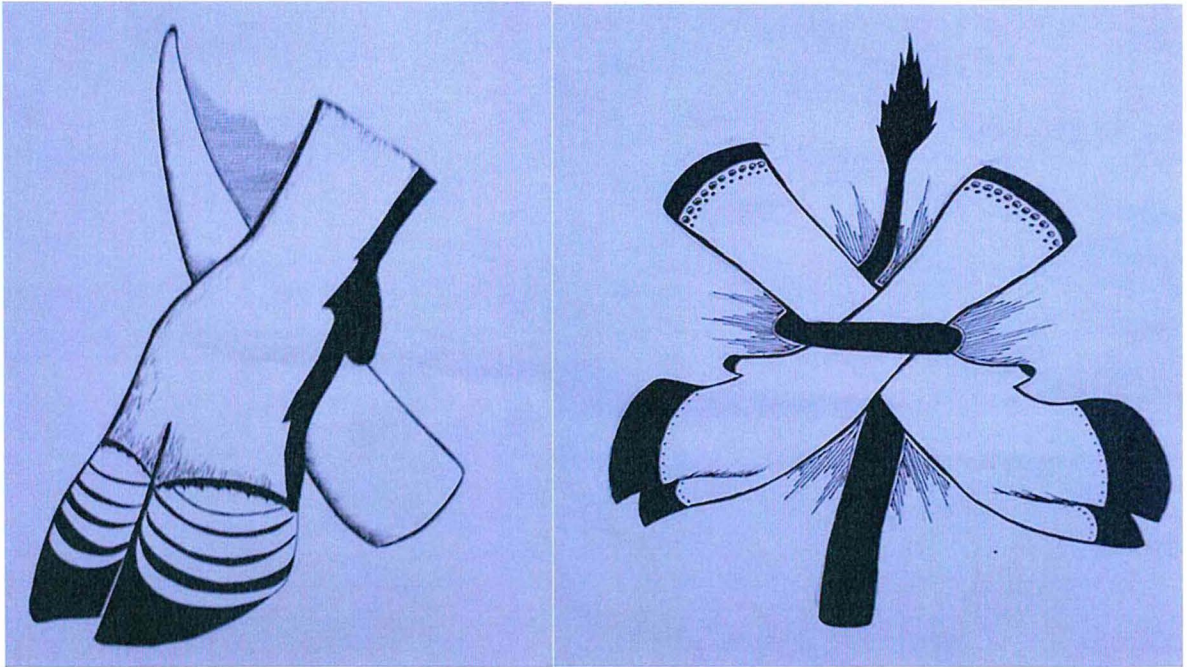
The motifs showing Ankole cow facial expression.



The motifs showing the milk containers derived from the parts of an Ankole cow.



The motifs showing different parts of Ankole cow.



The motifs showing different parts of Ankole cow.

Field data 2023

Figure 8: Printed fabrics that promote Ankole traditional.



Field data 2023

The study of Banyankole culture was intended to observe and understand the behaviors of the way different designs come or are made and how different ideals are used to make different designs as seen in step were the mixture of leaves and cow dung

4.5 Discussion of the findings

The finding revealed that 87.1% of the respondent said that it's the influx of foreign fabrics in to Ugandan societies that has influenced Women's choice of fabrics in Ankole Region, 8.2% said other factors have influenced Women's fabrics in Ankole Region and only 4.7% didn't know what has influenced Women's choice of fabrics in Ankole Region

The findings revealed that many factors influence the selection of particular fabrics by the women. Table 4.2.2 indicates that majority of the participants selected a specific kind of fabrics based on its suitability to an occasion, event or condition (82% of respondents). Thus, the occasion determined the type and style of fabric to be worn. Some of the respondents opined that fabrics to be worn for public occasions are supposed be more visible and brighter than those meant for private places free from the full glare of the public such as in attending to domestic chores in the house. Also, the personal observations made by the researcher confirmed the views of 73% of the respondents that the type and nature of the fabric also influence the way of wearing. The most endorsed qualities of the most selected fabrics were their high absorbency rate and coolness to the skin. This was due to the appropriateness of such fabrics for the

Ugandan tropical climate. Ninety-five percent of the respondents made it clear that comfort and protection were the main factors for their fabric selection. However, the findings showed that the brand name or designer's name of a particular fabric did not in any way influence their selection (82% of the respondents).

The findings from the study also indicated that the women cared greatly about quality (93% of the respondents) though they still held on to the fabrics affordability (96% of the respondents). This finding is contrary to the early findings of Idang GE (2015) who noted that women generally cared less about the quality of fabrics in their selection of the fabrics. This was due to the enlightenment of the women in this age, probably attributed to the development in science and technology. Colour plays a crucial role in the fabrics selection, with 71% of the respondents holding this view. However, religious expectations were seen as a less influencer in the selection of fabrics (64% of the respondents), among the women in Ankole as only 36% of the respondents supported the idea that it influenced fabrics selection. It was revealed from respondents' responses that decency or modesty was an important factor in fabrics selection. Out of the 94 respondents, 87 respondents agreed that modesty in dressing greatly influenced their fabrics selection. Though modesty is not a universal concept in all cultures in the selection of fabrics the Ankole culture propagates modesty and decency in dressing and/or fabrics selection. With regards to seeking parental consent when it comes to the selection of clothing only 9 respondents representing 16% said 'Yes' they do seek their parents' consent and 46 respondents representing 84% made it clear that they are matured enough to make their own fabrics selection.

The findings showed that 67.0% of the respondents revealed that foreign magazines was the source of their foreign fabrics, 18.0% revealed that they get their choices of foreign fabrics from the television and only 15.0% revealed that they get their foreign fabrics from social media.

Findings from the study revealed that 44.0% of the respondents said foreign fabrics breed indecency, 33.0% revealed that foreign fabrics lead to low patronage of Ankole cultural fabrics, 14% said it was to devalue our Ankole cultural fabrics and only 9% said that foreign fabrics had no effect on Women's Cultural Fabrics in Ankole Region.

Findings revealed that physical factors influenced women's fabrics selection. It was not surprising that 24% of the respondents indicated that the type of fabric and its texture were the most important physical factor that influenced their fabrics selection. Personal observation by the researcher revealed that cotton and linen were the most frequently worn fabrics. This was because they are absorbent and cool to the skin and are therefore suitable for the tropical climate.

in Uganda. Twenty-one percent of the respondents indicated that they considered size, length and fit, while 18% considered style of the decorated item. The weather and environment were considered by 13% of respondents. Comfort and protection were mentioned by 9% of respondents; 7% and 5% each said the label and uniqueness respectively influenced their fabric choice. Surprisingly, only 3% of respondents mentioned care and maintenance as factors that influenced their fabric selection. Idang GE (2015) pointed out that feeling right in one's fabrics gives one a sense of security and confidence

Findings from this study showed that aesthetic factors that influenced women's fabrics selection. Both Rosencranz (1972) and Frings (1991) reported that colour was one of the most important factors and usually the first aspect of a garment or accessory to which consumers respond. This study revealed of 94 responses, 57 mentioned colour as a major aesthetic factor in their fabrics selection; 18 said attractiveness was an important factor in their fabric selection, 08 of them said the designs of the fabric affected their choice, respondents said that foreign fabrics were in unique designs; therefore many of them patronized such fabrics. Fifteen and fourteen saw simplicity and how the fabric item matched other accessories as concerns in their fabric choice (respectively). It was interesting to note that among both male and females, blue was the most favorite color.

Findings revealed that 38% of the respondents believed that By limiting the importation of foreign fabrics were to promote Ankole traditional fabrics, 20% said By dressing in fabrics designed in Ankole, 16% said By wearing fabrics with materials or garments originating from Ankole and only 13% believed that Through intensive education on the importance of our Ankole culture fabrics Ankole traditional fabrics will be promoted.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter presents the summary of the findings, conclusion and recommendations and the areas for further study.

5.1 Summary of the findings

According to the findings, the influx of foreign decorations in Ugandan societies has influenced women's fabrics in Ankole Region.

The findings revealed that many factors influence women's choice of specific fabrics. These included a specific type of fabric based on its suitability to an occasion, event, or condition; thus, the type and style of fabric to be worn were determined by the occasion.

The study findings also revealed that women cared deeply about quality while remaining committed to the fabric's affordability. The findings revealed that foreign magazines are the source of their foreign fabrics and that they also get their choices of foreign fabrics from television and social media

The study findings revealed that foreign fabrics breed indecency and that Ankole cultural fabrics are poorly patronized.

According to the findings of this study, aesthetic factors influenced women's fabric selection. Color, according to Eckerdal JR, Hagstrom L (2017), was one of the most important factors and the first aspect of a garment or accessory to which consumers respond. This study discovered that color was a major aesthetic factor in fabric selection, attractiveness was an important factor in fabric selection, and that fabric designs influence Ankole women's fabric choices.

Findings also stressed those foreign fabrics have unique designs, indicating that many Ankole women shopped for such fabrics. Women believed that limiting the importation of foreign fabrics would promote Ankole traditional fabrics and that dressing in fabrics designed in Ankole, wearing fabrics with materials or garments originating in Ankole, and intensive education on the importance of our Ankole culture fabrics would promote Ankole traditional fabrics.

5.2 Conclusions

The research investigated the influence of foreign decoration on women's cultural fabrics in the Ankole region, it examined the extent to which foreign concepts of decoration and ways of wearing have influenced women's cultural fabrics in Kazo district, the factors that influence the choice of fabrics among Banyankole women and motifs based on Banyankole culture that can be used on women traditional clothing in Kazo district. The study concluded that foreign decoration has a significant influence on women's cultural fabrics in Ankole region because foreign fabrics came with unique designs and are attractive therefore many of the women in Ankole patronized such fabrics. The influence was both positive and negative. On the positive side it was found that foreign fabrics promoted the quality of the fabrics and on the other hand foreign fabrics lead to erosion of Ankole culture that was portrayed through fabric designs that contain Ankole cultural values.

5.3 Recommendations

The study suggested limiting the importation of foreign fabrics in order to promote Ankole traditional fabrics and reduce competition.

The study also suggested that Ankole women wear materials designed in Ankole in order to enhance Ankole culture and material culture.

The study also advocated for comprehensive education on the significance of Ankole cultural fabrics in order to promote and preserve Ankole traditional fabrics for posterity and preservation.

5.4 Areas for further studies

The study recommends more research to be carried out to determine the effects of foreign styles of dressing on locally made and designed clothes in Uganda.

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APPENDICES

APPENDIX I: RESEARCH QUESTIONNAIRE FOR THE TRIBAL LEADER

I am **Wyclison Mugisha** a student of Kyambongo University pursuing a Degree of Master of Art and Industrial Design, carrying out a research on “influence of foreign decoration on women’s cultural fabrics” in Ankole region, Kazo district as a case study. The research is meant for academic purposes only. The information will be treated with utmost confidentiality. May you please kindly respond to questionnaire designed to get information on the people’s views on the influence of foreign decoration on women’s cultural fabrics in Ankole region, Kazo district.

Section A: Background information

Please tick in appropriate:

1) What is your gender?

Male Female

2) What is your age group?

Below 20years 21-30 31-40 41-50 51 and above

3) What is your level of education?

Degree Masters Diploma Certificate A-level O-level

Any other, Specify.....

4) What is your marital status?

Single Married Divorced Separated

Any other, Specify.....

Section B: The extent to which foreign concept of decoration and ways of wearing have influenced women’s cultural fabrics

The following questions seek to address the extent to which foreign concept of decoration and ways of wearing have influenced women’s cultural fabrics. Please tick the appropriate using five

Liker scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/ N	Statement	SA	A	SD	D	NS
1	Foreign concept of decoration has caused cultural erosion					
2	Foreign concept of decoration has positively influence the behavioral patterns					
3	Foreign concept of decoration provides information about sex, age, occupation, or other characteristics					
4	Foreign concept of decoration violates the acceptable norms and values of the Ankole region					

Others specify.....

Section C: The factors that influence the choice of clothing among Ankole women

The following questions seek to address the factors that influence the choice of clothing among Ankole women. Please tick the appropriate using five Liker scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/N	Statement	SA	A	SD	D	NS
1	Women love to keep up with the latest fashion trends when it comes to clothing					
2	latest technology captures the attention of modern day women in choosing the styles, designs and cuts that suits her personality					
3	Economy is always the most important factor in bringing change in one's choice of clothing					
4	Psychological factors like Happiness, depression or sadness greatly affect the clothing choices					

Others specify.....

Section D: Ways of promoting Ankole women traditional clothing in promoting Ankole women cultural values.

The following questions seek to address ways of promoting Ankole women traditional clothing in promoting Ankole women cultural values. Please tick the appropriate using five Likert scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/N	STATEMENT	SA	A	SD	D	NS
1	Being picky when choosing the color of your clothing					
2	Introduction of a variety to clothing styles					
3	Investing in women traditional clothing					
4	Wash Your Clothes Less					
5	Practice Good Hygiene					

Others specify.....

THANK YOU FOR YOUR COOPERATION

APPENDIX II: RESEARCH QUESTIONNAIRE FOR CRAFTSMEN

I am **Wyclison Mugisha** a student of Kyambongo University pursuing a Degree of Master of Art and Industrial Design, carrying out a research on “influence of foreign decoration on women’s cultural fabrics” in Ankole region, Kazo district as a case study. The research is meant for academic purposes only. The information will be treated with utmost confidentiality. May you please kindly respond to questionnaire designed to get information on the people’s views on the influence of foreign decoration on women’s cultural fabrics in Ankole region, Kazo district.

Section A: Background information

Please tick in appropriate:

1) **What is your gender?**

Male Female

2) **What is your age group?**

Below 20years 21-30 31-40 41-50 51 and above

3) **What is your level of education?**

Degree Masters Diploma Certificate A-level O-level

Any other, Specify.....

4) **What is your marital status?**

Single Married Divorced Separated

Any other, Specify.....

5) **What is your religion?**

Catholic Protestant Muslim

If others specify.....

6). **Do you have dependents**

- a) 1-3 dependents
- b) 4-6 dependents
- c) Others, Specify.....

7). How long have you worked in this area?

- a) 1-2 years
- b) 3-4 years
- c) If others specify.....

Section B: The extent to which foreign concept of decoration and ways of wearing have influenced women’s cultural fabrics

The following questions seek to address the extent to which foreign concept of decoration and ways of wearing have influenced women’s cultural fabrics. Please tick the appropriate using five Likert scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/ N	Statement	SA	A	SD	D	NS
1	Foreign concept of decoration has caused cultural erosion					
2	Foreign concept of decoration has positively influence the behavioral patterns					
3	Foreign concept of decoration provides information about sex, age, occupation, or other characteristics					
4	Foreign concept of decoration violates the acceptable norms and values of the Ankole region					

Others specify.....

Section C: The factors that influence the choice of decoration among Ankole women

The following questions seek to address the factors that influence the choice of clothing among Ankole women. Please tick the appropriate using five Liker scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/N	Statement	SA	A	SD	D	NS
1	Women love to keep up with the latest fashion trends when it comes to clothing					
2	latest technology captures the attention of modern day women in choosing the styles, designs and cuts that suits her personality					
3	Economy is always the most important factor in bringing change in one's choice of clothing					
4	Psychological factors like Happiness, depression or sadness greatly affect the clothing choices					

Others specify.....

Section D: Ways of promoting Ankole women traditional clothing in promoting Ankole women cultural values.

- d) The following questions seek to address ways of promoting Ankole women traditional clothing in promoting Ankole women cultural values. Please tick the appropriate using five Likert scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/N	STATEMENT	SA	A	SD	D	NS
1	Being picky when choosing the color of your clothing					
2	Introduction of a variety to clothing styles					
3	Investing in women traditional clothing					
4	Wash Your Clothes Less					
5	Practice Good Hygiene					

Others specify.....

THANK YOU FOR YOUR COOPERATION

APPENDIX III: RESEARCH QUESTIONNAIRE FOR WOMEN DECORATORS

I am **Wyclison Mugisha** a student of Kyambongo University pursuing a Degree of Master of Art and Industrial Design, carrying out a research on “influence of foreign decoration on women’s cultural fabrics” in Ankole region, Kazo district as a case study. The research is meant for academic purposes only. The information will be treated with utmost confidentiality. May you please kindly respond to questionnaire designed to get information on the people’s views on the influence of foreign decoration on women’s cultural fabrics in Ankole region, Kazo district.

Section A: Background information

Please tick in appropriate:

1) What is your gender?

Male Female

2) What is your age group?

Below 20years 21-30 31-40 41-50 51 and above

3) What is your level of education?

Degree Masters Diploma Certificate A-level O-level

Any other, Specify.....

4) What is your marital status?

Single Married Divorced Separated

Any other, Specify.....

5) What is your religion?

Catholic Protestant Muslim

If others specify.....

6). Do you have dependents

- d) 1-3 dependents
- e) 4-6 dependents
- f) Others, Specify.....

7). How long have you been in this business?

- e) 1-2 years
- f) 3-4 years
- g) If others specify.....

Section B: The extent to which foreign concept of decoration and ways of wearing have influenced women’s cultural fabrics

The following questions seek to address the extent to which foreign concept of decoration and ways of wearing have influenced women’s cultural fabrics. Please tick the appropriate using five Likert scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/ N	Statement	SA	A	SD	D	NS
1	Foreign concept of decoration has caused cultural erosion					
2	Foreign concept of decoration has positively influence the behavioral patterns					
3	Foreign concept of decoration provides information about sex, age, occupation, or other characteristics					
4	Foreign concept of decoration violates the acceptable norms and values of the Ankole region					

Others specify.....

Section C: The factors that influence the choice of clothing among Ankole women

The following questions seek to address the factors that influence the choice of clothing among Ankole women. Please tick the appropriate using five Likert scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/N	Statement	SA	A	SD	D	NS
1	Women love to keep up with the latest fashion trends when it comes to clothing					
2	latest technology captures the attention of modern day women in choosing the styles, designs and cuts that suits her personality					
3	Economy is always the most important factor in bringing change in one's choice of clothing					
4	Psychological factors like Happiness, depression or sadness greatly affect the clothing choices					

Others specify.....

Section D: Ways of promoting Ankole women traditional clothing in promoting Ankole women cultural values.

- h) The following questions seek to address ways of promoting Ankole women traditional clothing in promoting Ankole women cultural values. Please tick the appropriate using five Likert scales SA= Strongly Agree, A= Agree, SD = Strongly Disagree, D=Disagree, NS= Not Sure

S/N	STATEMENT	SA	A	SD	D	NS
1	Being picky when choosing the color of your clothing					
2	Introduction of a variety to clothing styles					
3	Investing in women traditional clothing					
4	Wash Your Clothes Less					
5	Practice Good Hygiene					

Others specify.....

THANK YOU FOR YOUR COOPERATION

APPENDIX IV: INTERVIEW GUIDE

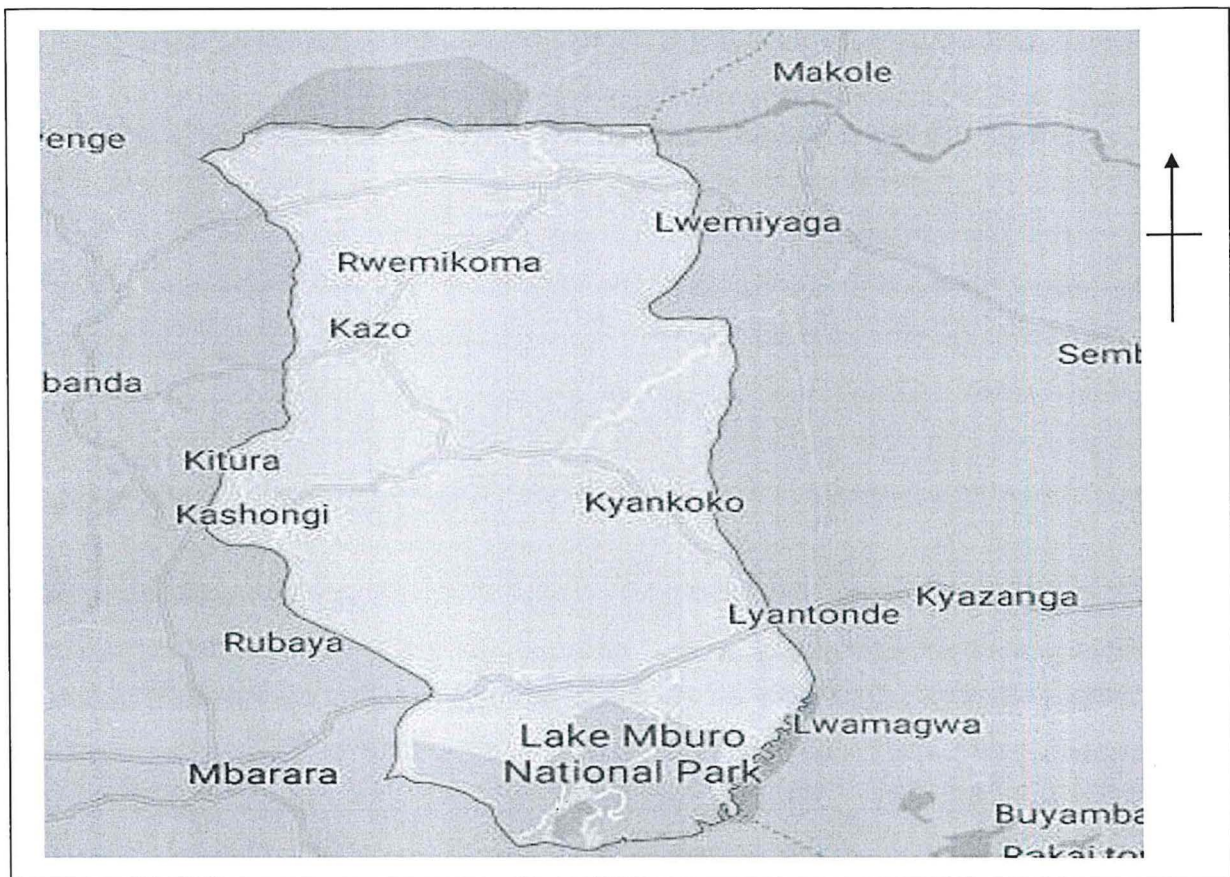
Particulars of respondent

Title (Mr, Mrs, Dr, etc).....



Sex, (i) Male (ii) Female..... Age.....

1. What are the indigenous Ankole region icons?
2. What are the titles given to the indigenous Ankole region icons
3. What are the meanings and interpretations behind such artifacts?
4. How were indigenous Ankole region icons used for and why?
5. What colors were used on indigenous Ankole region motifs?
6. Why those colors?
7. Are indigenous Ankole region icons still in existence? Where?
8. To what extent is foreign concept of decoration and ways of wearing have influenced women's cultural fabrics in Kazo district
9. What are the factors that influence the choice of clothing among Ankole women in Ankole region, Kazo district?
10. What are ways of promoting Ankole women traditional clothing in promoting Ankole women cultural values in Kazo district?

APPENDIX V: MAP OF KAZO DISTRICT



Key

-  Borders
-  Water bodies