

**VISUALISATION OF KIGA TOTEMS AS MEANING MAKING MODES
TOWARDS CULTURAL IDENTITY AND APPRECIATION**

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DECLARATION

This thesis is my original work and has never been presented for a degree in any other University.

Signed *for W* Date 11 / 11 / 2019 .

Aturinda Joshua

APPROVAL


This thesis entitled “VISUALISATION OF KIGA TOTEMS AS MEANING MAKING MODES TOWARDS CULTURAL IDENTITY AND APPRECIATION”

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DEDICATION

I dedicate this research to GOD ALMIGHTY for giving me life and providing me with the resources that I required to accomplish this level of education, to HIM be the glory.

Secondly, I dedicate this research to my family and friends that have been with me all through this journey.

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ABSTRACT

Kiga totems as forms of cultural identity were substantial information of the Kiga cultural identity and appreciation. The Kiga totems have functioned as cultural identity symbol that create identity awareness of kinship among clan members irrespective of them being part of the geographical location of the clan or are scattered in diaspora. It has been anticipated that such a practice enabled control of incest and wildlife preservation because of the high level of respect attached to these totems. Existing literature affirms that such esteemed beliefs and norms among the Kiga people were brought to a decline by the western ideologies imposed onto Africans during colonialism. This has triggered gradual decline in awareness and appreciation of the same among the practitioners. This study therefore set out to visualise the Kiga totems as meaning making modes towards cultural identity and appreciation by specifically establishing the various totems that Kiga clans identify themselves with as symbols of cultural identity and appreciation; develop graphical illustrations from selected Kiga totems that could be potentially used for promoting the knowledge of Kiga totems among Kiga people and develop mock-up designs for selected surfaces that could be potentially used to disseminate the developed graphical illustrations into the Kiga community. The relevancy of this study was to bring about the significance of visual communication towards cultural awareness, sense of belonging through lived experiences of the Kiga cultural communities. Using qualitative study approach and ethnographic research design, ten (10) respondents were purposively selected and data was collected through in-depth interviews, photography, observation as well as documentary analysis of existing scholarly data. The collected data was then analysed and subjected to studio practice. Totems of five clans were used as inspirations to come up with graphical illustrations of the same as well as mock-ups of the various surfaces used to give an impression of the final usage of these illustrations in the community.

CHAPTER ONE: INTRODUCTION

1.0 Introduction

This chapter presents background of the study, statement of the problem, purpose of the study, objectives of the study, research questions, scope of the study, and significance of the study.

1.1 Background of the study

Totems can be referred to as animals or plants in close relationship or restricted to definite clans or localities. According to Freud (1938) a totem is a rule, an animal [whether edible and harmless or dangerous and feared] and more rarely a plant or a natural phenomenon [such as rain or water], which stands in a peculiar relation to the whole clan.

Most of the tribes and cultures across the world have for a long time been identified with totem animals, birds and plants which they have close connection to. Neal (1985) suggests that images of the relationships between human and animals take a variety of forms in a variety of cultures. Animals and other living things are endowed with souls and the humans are engaged in a symbolic relationship with all that exists. This assumption by Neal explains partly why most of the cultures across the world have close relations with totems which they identify with through symbolic relationships, spirituality and identity. Several tribes around the globe - attach themselves to totems that are symbolic to power, authority, luck and blessings.

From a global perspective, totemic institutions were and still are being observed in operation among the North American Indians, the peoples of Oceania, in the East Indies and a large part of Africa. According to Wagner (1987), in North America and Australia, communal cults are correlated with complex societies of hunter or gatherers which are internally segmented into corporate groups. These

groups use totems as symbolic representations of natural species and phenomena to identify group members and to symbolise group unity.

According to Abayie-Boaten (1998), studies have shown that in Ghana, people protect their natural resources using taboos and totems. Similarly, Millar (2004) argues that the spiritual world in Ghana is the major driving force that regulates the performance of all traditional institutions in their quest to manage natural resources. Wildlife species regarded as totems in many parts of Ghana have their historical and socio-cultural significance as well as their symbolic quality of clans that adhere to them.

In Uganda, a number of the tribes have existed with clan totems; some have clear routes of how they were obtained and others without any clear information about how they were obtained. For example, Roscoe (1907) points out that the Bahima people are divided up into fourteen clans, each having its own particular sacred object as totems [emiziuro]. Some of the clans are subdivided, but retain the one common totem [omuziuro] in addition to the new one adopted by the section of the clan. Roscoe suggests that when some of the Bahima ancestors partook of some portion of the animal and died from the effects, the descendants were then prohibited from eating that food, and it became the family totem [Taboo]. Tribal members who share the same totem [Omuziuro], are regarded as brothers, sisters, and cousin. In Buganda kingdom, a lot of work has also been done to document their totems for example Taga, (2014) came up with a book he claims comprises of paintings and drawings to educate people on how to create today and future environmental warriors through the idea of totems.

According to Karwemera (1994) the Kiga people are divided into 10 clans each of which has got a totem taboo and the totem friend. The use of these totems is

primarily for identification purposes of the clan and clan members. In the Kiga tradition, men are not supposed to marry women from their own clan. Culturally, is believed that members of the same clan are blood relatives. This means that if a man marries a woman from his own clan, he is committing incest. Among the Kiga people, incest is regarded as a misconduct which is believed to bring curses and misfortunes to the couple and families involved.

Although the Kiga people and most tribes in Africa are identified by their clans and totems, the current lifestyles have gradually affected both the knowledge and the significance of totems among the present generation.

The post-colonial era Kiga generation has gradually adopted the Western modernity tendencies which to a big extent have negatively affected the significance of the cultural norms like totems and the values associated with them. For instance, Igboin (2011) argues that colonial rule disrupted the African traditional machinery of moral homogeneity and practice. Igboin (2011) further connotes that the method of moral inculcation was vitiated, which resulted in the abandonment of traditional norms and values through a systematic depersonalisation of the African and [paganization] of its values. This has consequently given birth to generations of the Kiga people that are gradually being detached from their cultural norms and values to an extent that a big number of the current Kiga generation neither know their totems nor their significance.

However due to the fact that we cannot reverse to pre-colonial times where this knowledge was predominant, we can use the current modern set up to pass on these cultural norms and values to the community. A big percentage of the Kiga people currently live in semi urban or urban setting. Statistics from the National Population and Housing Census (2014) reveal that the urban population in Uganda has been

increasing overtime from about 1.7 million in 1991 to nearly 7.4 million in 2014. Thus, most of the Kiga people have adopted urban living styles that have gradually influenced the current Kiga generation away from the knowledge of their totems and subsequently their importance. In addition to that, most of the young people spend most of the time at school. Further, the same statistics disclose that about 87% of the boys and girls of primary school going age (6-12 years) were attending school and the curriculum taught in schools to these young people does not provide for the traditional cultural beliefs and norms. Thus, most of the current generation of the Kiga people have little or no knowledge about their totems.

1.2 Statement of the problem

Although the Kiga cultural communities are identified by their clans and totems, the current living patterns have greatly changed this understanding. Most of the people have adopted modern living styles and cultures. This has affected the young Kiga generation in that they no longer understand or attach importance to their traditional beliefs, values and norms. The Kiga clan totems serve a vast importance among the Kiga people that range from clan identity and conservation of the totem animals to avoiding scenarios of incest among the Kiga people. Some efforts have been done to document some of the Kiga totems through written literature by several writers and radio talk shows about the subject but there is still a knowledge gap about the Kiga tribe members about their clan totems especially those that are not in reach of the radio talk shows and the scarce written literature. Additionally, due to the change of times, the Kiga people are no longer confined in one area of settlement, a big number of them have relocated to various parts of the country and the world, young people spend the biggest part of their lives in schools where they are not taught their traditional cultural beliefs and norms and have ended

up adopting new beliefs and cultures thus forgetting their totems. This therefore calls for alternative modes of communication for the scattered modern Kiga people that cannot access the already existing knowledge about their cultural heritage.

1.3 Purpose of the study

The purpose of the study was to visualise Kiga totems through developing illustration design concepts of selected clan totems that could be disseminated to the Kiga community on surfaces of objects that are used in day today life for cultural awareness and appreciation among the Kiga people within various communities.

1.4 Objectives of the study

This study was guided by the following objectives;

1. To establish the various totems that Kiga clans identify themselves with as symbols of cultural identity and appreciation.
2. To develop graphic illustration concepts of selected Kiga totems that could be potentially used for promoting the knowledge of Kiga totems among Kiga people.
3. To develop mock-up designs for selected surfaces that could be potentially used to disseminate the developed graphical illustrations into the Kiga community

1.5 Studio guide questions

1. Which totems do the Kiga people identify themselves with as symbols of cultural identity and appreciation?
2. How can graphical illustration concepts that can be developed from the selected Kiga totems for promoting cultural identity and appreciation among the Kiga people?

3. Which mock-up surfaces that can be used for developed graphical illustrations for promoting cultural identity and appreciation among the Kiga people?

1.6 Scope of the study

The scope of this study was organised under; content scope, geographical scope and time frame.

1.6.1 Content scope.

The content scope of this study was guided by the set research objectives;

- i. To establish the various totems that Kiga clans identify themselves with as symbols of cultural identity and appreciation. In this, the researcher investigated the various totems that are symbols of cultural identity among the Kiga people through engaging respondents from the Kiga community in order to obtain the information.
- ii. To develop graphic illustration concepts of selected Kiga totems that could be potentially used for promoting the Cultural identity and appreciation among Kiga people. Under this objective, the researcher engaged in studio practice with the aim of developing graphical illustrations of the selected Kiga totems, namely; Ente ngoobe, Ekikoono, Enyaruju, Enkanda, Engabi, Ekyanira, Empungu and Engwe that could potentially be used for promoting Cultural identity and appreciation among Kiga people.
- iii. To develop mock-up designs for selected surfaces that could be potentially used to disseminate the developed graphical illustrations into the Kiga community. Under this objective, the researcher engaged in studio practice in order to produce mock-up designs on selected surfaces such as t-shirts,

telephone covers, hoodies, table calendars, wall clocks and umbrellas with developed Kiga totem graphical illustrations for dissemination into the Kiga community.

1.6.2 Geographical scope

The study took place in Kabale municipality located in Kabale district, Uganda. This was so because the municipality is an urban place in Kabale district where people of different cultures come for business thus, I was certain almost all Kiga clans were represented in Kabale Municipality.

1.7 Significance of the study

The study significantly improved the researcher's competence in conducting research and as well will enable the researcher to come up with a publication that contributes to the academic knowledge. This will help other scholars that need in-depth knowledge about the Kiga totems but also promote the knowledge of the Kiga totems among the Kiga community.

This study as well contributes to the conservation of wildlife in a way that a clan member is not supposed to kill or harm their totem, thus promotion of this knowledge will rhyme with The National Environment Management Act 1998 (CAP 153) and Uganda Wildlife Statute 1996.

This study further promotes the Kiga cultural heritage among the Kiga community thus upholding the Uganda government initiative on upholding cultural heritage. In this the government has come up with several acts such as National Cultural Policy (2006) and Copyright Act & Neighbouring Rights Act (2006). Further still, the strategic development goals (SDG, No. 11) and African Agenda 2063 of strengthening cultural identity, common heritage, values and ethics, were upheld in this study.

1.8 Definition of operational terms

Tradition; in the context of this study, tradition means a belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past.

Culture; refers to the ways of life of the members of society, or of groups within a Society. It includes how they dress, their marriage customs, language and family life.

Totemism; is a system of belief in which humans are said to have kinship or a mystical relationship with a spirit-being, such as an animal or plant. The entity, or **totem**, is thought to interact with a given kin group or an individual and to serve as their emblem or symbol.

Totem friend; This is an animal or plant that serve as an emblem of or symbol to a clan to which clan members consider friendly to them.

Totem taboo; This is an animal or plant that serve as an emblem of or symbol to a clan to which clan members are restricted to interact with.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

This chapter presents the theoretical framework of this study while reviewing related literature aligned to the objectives of this study. In the first section, I expound the theory underpinning this study, while in the second section, I establish the historical and cultural perspectives of the totems. This provides an understanding of the origins and the use of totems in various cultural and social settings, while drawing examples from the Kiga community. And lastly established the use of graphics as a tool for promotion of cultural identity and appreciation.

2.1 Theoretical framework

This study's theoretical framework is drawn from the Identity theory by Stets (2009). The Identity theory is a social psychological theory that attempts to understand identities, their sources, processes of operation and consequences for interaction with in society from a sociological perspective. The scholars' identity theory is based on two ideas; *symbolic interactionism*, which includes thoughts about what makes up identities as well as how they function. This is found in the work of (Stryker, 1980; 2002). The other idea is *perceptual control*, a theory as developed primarily by William T. Powers in 1973, as cited in (Burke & Stets, 2009).

Within the context of this study, the identity theory affirms to the notion that Kiga totems are a special norm among the Kiga people. This defines the perceptions of how individual clan members view themselves based on the totems' symbolic attributes. Secondly, it streamlines the social interactions amongst members of the same clan as well as with other clan members. These totemic symbols are core in forming the identity of the various clans among the Kiga people.

2.2 Totems in a cultural and historical perspective

To understand how totems are embedded within Kiga culture and other cultures, we need to first define culture and totems in both scholarly and personal point of views. Williams (2006) explains that the word culture as understood in the German language, was used in the sense of becoming *cultivated* or *civilized* and as a description of the universal process of human development or civilization. William further stresses the social definition of culture as a description of a particular way of life, which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behaviour. In agreement with Williams, culture defines our responses to life and our daily encounters thus; culture is core to our ordinary behaviour, analysis of elements in our way of life, our human development and civilization process.

Schoenmakers (2012) further argues that, the development of the idea of culture propels the development of the conception of civilization. Analysing Schoenmakers argument, the researcher argues that for instance, the African traditional culture mushrooms from the clan basis which feeds the bigger tribes. This kind of organisation is what informs the African traditional culture and gives birth to beliefs and norms. The beliefs and norms start to flourish at a clan level thus contributing to the conception of civilisation. For example, the Bahesi people of the Kinyagiro clan among the Kiga people were and are still known for iron smelting. This way of life for this particular group of people feeds in to the bigger cohesion of the African culture and the civilization conception.

On the other hand, Keesing (1974) refers to culture(s) as system(s) of socially transmitted behaviour patterns and serve to relate human communities to their ecological settings. In agreement with Keesing's argument, culture brings a core

relation between human communities and the ecological setting. This is true in such a way that most cultural communities with animal and plant totem figures, are not in any way supposed to kill, eat or harm these figures. This sets a good relationship between man and the ecological setting especially in terms of preservation of the plants and animal totem figures. Keesing (1974) further denotes that these ways of life of communities include technologies, modes of economic organisation, settlement patterns and modes of social grouping, political organisation, religious beliefs and practice.

Totems on the other hand are spiritual beings, sacred objects and symbols that serve as emblems of groups of people, such as families, clans, lineage and tribes. A totem is usually an animal, or any other natural figure that spiritually represents a group of related people such as a clan (Kabanankye, 2015). A totem is a class of material object which a savage regard with superstitious respect, believing that there exists between him and every member of the class an intimate and altogether special relation.

Mashige, (2011) says that a celebrated Ghanaian writer Ayi Kwei Armah once opined that a people who are bereft of their origins are dead while a people who are deaf to purpose are lost. In agreement with the Ghanaian writer Ayi Kwei Armah, the researcher argues that our origins in reference to the Kiga people, can be traced from the micro organisations which are our individual clans. If our clan beliefs and norms are forgotten, then the whole notion of origin is lost and are thus considered dead of purpose as the writer asserted.

Freud (1938) asserts that Totemism is a system which takes the place of a religion among certain primitive peoples of Australia, America and Africa, and provides the basis of their social organization. In agreement with Freud's assertion,

Karwemera (1994) confirms that the Kiga people were organised into several clans each of which was represented with a particular totem. Totems in this instance served as emblems of Kiga clans. The consequence of this relationship is that the people are united in spirit with these animals and are therefore never supposed to harm them. These totems affect the social interaction between clansmen in terms of who to marry and not to marry. It spreads far much wider to preservation of these totem figures in terms of protecting them from any harm.

Kabananukye (2015) asserts that in the Banyakigezi culture, for an object to be labelled as a totem, a reasonable degree of admiration had to be attached. The totemic symbols are revered by clan members because they represent the soul and spirit of their ancestors.

He further asserts that taboos and totems played a significant role in unifying and bonding the group of people from the same ancestry. Every clan established has its specific symbols that took cognizance of their ecosystem and historically proven phenomena that have impacts on their livelihoods.

Freud, (1938) argues that the punishment for the violation of a taboo was no doubt originally left to an internal, automatic agency: the violated taboo itself took vengeance. When at a later stage, ideas of gods and spirits arose, with whom taboo became associated; the penalty was expected to follow automatically from the divine power. One is left to wonder whether such notions still hold value to the current Kiga community.

2.3 Use of graphics as a tool for promotion of cultural identity and appreciation

Freedman (2000) argues that the visual arts help to make life worth living. They enable us to create, force us to think, provide us with new possibilities and

allow us to revisit old ideas. It is artistic freedom to create and have access to those mind-expanding ideas and objects, that perhaps best illustrates democratic thought. In agreement with Freedman, the researcher argues that creating Kiga totemic graphical designs aids the Kiga community to start envisioning the totems and hence reflecting on the importance totems have to the community and the environment at large. It is the researcher's belief that once people start to see these designs on the day to day items that they use in the community, they will begin to realise the importance and value these totems bring to society, which is cultural and social cohesion.

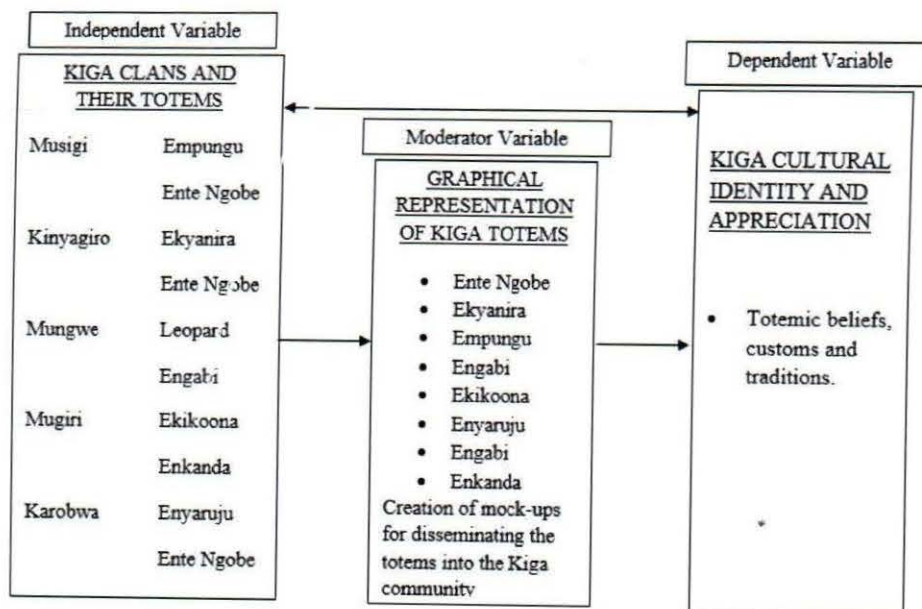
Workers who make objects of any sort do not randomly design and produce works; they carry with them cultural assumptions about how chairs, cars, paintings, or TV ads should look and function (Becker, 1978). In this context, it is the researcher's belief that the graphical illustrations produced will enable society particularly the Kiga people to concretise cultural totemic beliefs. These illustrations will inform not only the cultural assumptions as stated by Becker but facts and truth concerning the knowledge of Kiga totems thus aiding promotion of Kiga cultural identity.

Dissanayake, (2003) argues that Art is no longer considered automatic to be [distanced] from ordinary life and concerns. In agreement with Ellen, Art is inspired by what is around us, in fact without life around us, I would argue that there would be no Art. Visual communication is a mode of communication to address life concerns and in the field of graphics, the element of visual communication can be best achieved if life concerns are addressed. It is from this basis that graphics was considered as the best choice to visually address the issue of cultural identity and appreciation of the Kiga people by using graphical elements and principles to

illustrate the Kiga totems. In so doing, the researcher managed to use Art to address the social cultural concern raised in this study.

Sidford, (2011) states that culture and the arts are essential means by which all people explain their experience(s), shape their identity and imagine the future. The researcher's position in this instance is that if culture and arts are means to explain peoples' experience(s), shape their identity and imagine the future, then it is by all means a necessity to preserve the same in order to realise the imagined future. The researcher therefore argues that, when it comes to talking about the future of culture in an environment that is suffocating the African traditional culture, arts can be used as a tool to revive the dying out identity. This fact was addressed by using graphics to develop graphical illustrations of the Kiga totems as a means to address the issue of cultural identity and appreciation among the Kiga people.

2.4 Visualisation of the theoretical framework



Under the theoretical framework, the study addressed three variables; the independent variable, dependent variable and moderator variable (Trochim & Donnelly (2001); Sharma, Durand & Gur-Arie, 1981).

Under the independent variables, the researcher placed a keen interest on the four Kiga clans of Musigi, Kinyagi, Mungwe, Mugiri and Karobwa, and their totems due to the fact that these clans have totems that are currently extinct thus hard to find within the environment. The order of their appearance reflects the clan totem friend and the totem taboo.

In order to bridge the gap between the clan totems and the Kiga cultural identity and appreciation, a moderator variable was put in place. Under this, graphical representations of the Kiga totems as well as mock-ups for surfaces to disseminate the Kiga totems were executed in studio. This studio process was the influencing factor to strengthen the relationship between the independent and dependent variables. In the context of this study, the dependent variable was the Kiga cultural identity and appreciation. This particularly puts a profound interest on the Kiga totemic beliefs, customs and traditions.

CHAPTER THREE: METHODOLOGY

3.0 Introduction

This chapter highlights the overall procedure and design employed to collect and analyse data. It describes the research design employed, the population of the study, the population sample, the sampling techniques used, and the methods, procedures, instruments of data collection, Data analysis, data control, ethical considerations, limitations and delimitations of the study.

3.1 Research design

The study was ethnographic and exploratory in nature. Ethnographic research design was employed in order to study the target population in their own environment and their interactions and responses to the Kiga totems. It allowed the researcher to investigate systematically the views of the people about the subject under study (Henn, Weinstein, & Foard, 2009). On the other hand, exploratory research design helped the researcher to develop relevant graphical illustrations of totems and to come up with mock up designs for the final products in which the illustration appeared. (Bordens, 2002)

3.2 Population and sampling

The study considered a population of Kiga people and out of the totems for ten Kiga clans a sample of totems for five clans was taken.

3.2.1 Study Population.

According to the National Population and Housing Census 2014 report released in April 2017, Kabale Municipality has a population size of 49,186 people and a total of 11,678 households. Kabale municipality is composed of 3 municipal Divisions; Northern, Southern and Central divisions. The study was carried out from Kabale central division because it is a more urbanised area in the centre of Kabale

town representing the biggest number of Kiga people with diverse clans settled in one area.

3.2.2 Sampling techniques.

Purposive sampling technique was used to select the number of totems to be developed on studio practice. Voluntary participation techniques were employed in order to obtain relevant data from respondents for interviewing during the study.

A total of 16 totems were identified from each of the 10 Kiga clans. Each clan is identified with two totems one of which is a friend and the other a taboo to the clan. Both of these totems are symbols of identity to the respective clans. Five clans that consist two totems each [friend and taboo], were selected for this study, as highlighted in the next paragraph.

The Musigi clan; this clan is identified with the spotted cow [Ente Ngoobe] as a totem taboo, and an eagle as a totem friend. The spotted cow is a common totem taboo identified among four Kiga clans namely: The Musigi clan, Mwisya clan, Karobwa clan and the Kinyagirol clan. It is one of the totems that are getting extinct and are scarcely known by most of the current generation of the Kiga people. For this reason, all these four clans have been purposively selected for this study. On the other hand, the eagle is identified with two clans as their totem friend, that is to say the Musigi and the Mwisya clans. In addition to the four clans, is the Mugiri clan identified with a pied crow [Ekikoona] as a totem friend and the Yellow-backed duiker [Enkanda] as a totem taboo. Karwemera (1994) states that and the Yellow-backed duiker [Enkanda] is extinct because of over hunting.

The selection of the totems to be developed in this study was done on the basis of purposively identifying clans that are associated with spotted cow [Ente Ngoobe] and a yellow backed duiker [Enkanda] which are known to be extinct.

3.3 Data collection methods and instruments

Interviews, observations, photography and documentary analysis were the methods employed to conduct this study. On the other hand, interview guides, observation checklists, cameras and archival data analysis, were the instruments employed in collecting and analysing data.

3.3.1 In depth Interviews.

In depth interviews were held through use of interview guides which the researcher used to ask to questions that were answered by the interviewees (King, Horrocks & Brooks, 2018). This was so in order to obtain straight forward and detailed information from resourceful respondents from the field study.

3.3.2 Observation.

This method was employed as one of the strategies to; Obtain information from platforms such as the internet and illustrated books and newspapers so as to ascertain how to develop graphical illustrations of Kiga totems, Mulhall, (2003). It further helped in assessing how various mock-up designs for selected surfaces on which these totemic illustrations would appear, would look like. This is putting into consideration that the surfaces on which the graphical illustrations appeared, were used as channels of disseminating information into the Kiga community.

3.3.4 Photography.

Photography was used to capture other vital aspects in field study that can be best recorded through it, (Schwartz, 1989). This method was used in obtaining pictures of clan totems from the field by taking their photographs. Photographs supplemented the written narratives collected from the field as evidence.

3.3.5 Documentary analysis.

Library and archival survey were used to collect data about Kiga totems that is documented in various books and journals written by different scholars on the same subject.

3.4 Data collection procedure

Introductory letters were obtained from the Head of the Art and Industrial Design Department and delivered to various persons that were going to participate in the study. Meeting schedules and appointments were agreed upon with relevant stakeholders for various dates for interviews. The data obtained were analyzed and studio practice commenced to develop relevant graphical illustrations of Kiga totems as well as mock-ups designs of surfaces for dissemination of these visuals into the Kiga community.

3.5 Data analysis

The audio data obtained from the interviews was transcribed into written information and analysed, the data relevant to the set objectives of the study was used and that which was not corresponding was left out. .

Data was as well analysed through studio practice where the acquired photos of the clan totems from the field were used to develop the graphical illustration in the studio. community.

3.6 Data control

Data control in this study was ensured through several strategies that include confidentiality of the data obtained until it was analysed in order to avoid being compromised by third parties. The data collection tools such as the interview guide was pretested by going through it with the supervisor to ensure that it was appropriate. Photographs of totems obtained were taken to the Kiga elders to ensure

that they depict the true images of the clan totems. The researcher also ensured that the data obtained was carefully stored in order to guarantee safety against loss. Further still, the researcher made sure that data was strictly obtained in the designated scope of the study to ensure that it is both valid and reliable.

3.7 Ethical considerations

The researcher acknowledged other research work by ensuring in-text citation and referencing the respective sources in this study to avoid plagiarism. Permission was sought from relevant authorities in places and to persons that the researcher intended to obtain information from. Confidentiality of the respondents was ensured through providing pseudonyms to the respondents in the study, (Hansen, Schwartz & Cooper, 2008). The 10 Kiga elderly people that were interviewed in the study were given pseudonyms according to the order in which they were interviewed that is; respondent 1 to respondent 10.

3.8 Limitations

There were a few persons of age with full knowledge on the study variables who provided the researcher with relevant information about the Kiga totemic beliefs. Some resourceful respondents were not willing to freely give the information they knew without pay thus making the study costly. More to that respondents with rich information about the study were located in scattered locations making their accessibility challenging. It was difficult obtain pictures of totems form the field due to the fact that most of the totems are now extinct.

CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS OF FINDINGS

4.0 Introduction

This chapter presents data, and analysis of findings. The chapter was written following the objectives of the study.

4.1 The various totems that Kiga clans identify themselves with as symbols of cultural identity and appreciation

4.1.1 Significance of totems to the Kiga community.

“...it is very important that you rather forget the name of your clan than forget your totem because a totem is the basis to know that you do or do not share the same blood with another person...” as stated by respondent 1, (3/3/2019).

Totems are of great significance to the Kiga tribe and the subsequent clans that belong to this sect. In one of the interviews I held with respondent 2 on (28/2/2019), he stated that; “a totem is an animal that represents a clan or group in order to distinguish one clan from another and thus preventing inbreeding or incest or help one to monitor the kinship”

Respondent 2 further stressed that; “Totems are memorial points to remind one that he or she belongs to a certain clan and not to forget what their ancestors went through. They help clan members be reminded of the past struggles and triumphs that their ancestors went through”

Respondent 3 in an interview held on (25/2/2019), said that “totems were significant in a way that they were a mode of organized division or clustering people,” he further stated that “totems helped people to discover fellow clansmen and that members of the same clan and totem were obligated to help and love each other”. He as well stated that “totems serve as identification images for clans and were mainly put in place to help the Kiga people avoid incest [“Amatembane”].

Incest in the view of respondent 3 and in the context of this study, being an act where a man marries a woman from the same clan sighting that clansmen have the same blood type which accommodates certain genetic diseases that run in particular clans. He sighted an example of asthma and arthritis.

Respondent 4, (22/2/2019), said that totems help in preservation of nature and environment. The relationship between these animals and humans help them not to kill them.

4.1.2 Clans of the Kiga people.

In order to establish the totems of the Kiga people it is necessary to first establish the Kiga clans, it is from that position that we will ably understand the totems that these various clans attach themselves to as symbols of identity and appreciation. Ngorogoza (1967) states that the Kiga people are divided into seven clans namely; Mungwe, Mwisya, Kinyagi, Musigi, Mugiri Karobwa and Muhutu. On the centrally, Karwemera (1994) holds that the Kiga people are divided into ten clans; the Musigi, Kinyagi, Karobwa, Mwisya, Mugiri, Mugyesera, Muhutu, Mungwe, Muyangwe and Mugara. However, this difference between Ngorogoza and Karwemera, remains a matter of debate as to whether the Kiga clans are seven or ten considering also the fact that even one of the interviewees from this study; respondent 2 claimed that the Kiga people have 8 clans; Batwa, Musigi, Mugiri, Mugyesera, Mungwe, Abasyaba and Abahinda.

This study therefore considered the 10 tribes as stated by Karwemera considering the fact that his study combines most of the clans mentioned by respondent 2 and Ngologoza. Furthermore, the ten clans are the most pronounced among the Kiga people.

4.1.3 Totems that Kiga clans identify themselves with as symbols of cultural identity and appreciation.



Figure 1: Ente Ngoobe (spotted cow).

Source: Primary data, Kagarama, Kabale district, (February, 2019)

Respondent 2 describes this particular totem (Figure 1) as a cow with spotted skin. This is a particular kind of cow that is different from the rest of the breeds of cows considering its skin. It is a totem taboo identified with by the Musigi, Kinyagi, Mwisya and Karobwa (Karwemera, 1994); Ngorogoza, 1967). The clans that identify with this kind of cow are forbidden from eating it.

A legend is told by respondent 2 in an interview with the researcher that; Minyaruko the grand child of Kasigi had more cows than any other Tutsi in Rwanda. Among those cows was a spotted cow which used to make a huge sound that could be heard over many hills afar, one of the chiefs in Rwanda took interest in it, he wanted to slaughter it and use its skin to make a big drum for his kingdom. The King believed that the drum would make as much the sound as the cow's voice. He asked the cow from Minyaruko who refused to give it to him, the chief of Rwanda Ndori II chose to fight Minyaruko in order to take this cow. This led to many deaths among the Basigi clan. It was from this instance that this particular cow was declared a

totem taboo among the Basigi. In a different perception, Karwemera stated that the Karobwa clan detest the spotted cow due to its unpleasant skin and mentioned that their fore fathers believed that its meat was also unpleasant for consumption.



Figure 2: Empungu (Eagle).

Source: Secondary data; Retrieved from:

https://www.allaboutbirds.org/guide/Bald_Eagle/id on 3/2/2019

According to Kabanankye (2015); Karwemera (1994) and Ngorogoza (1969), this particular totem in Figure 2 is identified with as a friend to the Musigi and Mwisya clans. Respondent 2 claims that while the Basigi were still in Rwanda, they faced tough wars with the Batwa and that this caused them to migrate. It is therefore believed that an eagle helped them discover a new place in Uganda to settle. Respondent 2 further asserts that as the Basigi were moving, an eagle hovered over them until it settled on a certain tree where they also stopped to rest and ended up discovering that the land they had come across, was fertile and thus settling in Kigezi. He also stresses that to the Basigi, an eagle is a symbol of vision and focus.

He says that this particular bird has a very powerful eyesight and can watch its prey from very many kilometres in the sky.



Figure 3: Enyaruju (chameleon).

Source: Secondary data; Retrieved from:

<https://www.cbreptile.com/product/ambanja-panther-chameleon-for-sale/> on
14/2/2019

A chameleon (Figure 3) is a totem friend to the Karobwa clan (Kabanankye, 2015; Karwemera, 1994 & Ngorogoza, 1969). Karwemera (1994) stresses that because of the constant migrations of the Karobwa people, many of them died in wars between them and the tribes they came across in various places that they wanted to inhabit. This raised a concern among the ancestors of the Karobwa people on a harmonious living with the people they found in places they migrated to without necessarily going to war. Consequently, they borrowed the characteristics of a chameleon that allows it to change colours to resemble and blend with its surrounding. The ancestors therefore adopted the chameleon as their totem friend and a learning point which would enable them to blend with other people they encountered. This helped them avoid unnecessary wars between them and the new tribes they came across. Karwemera, held that a chameleon is a symbol of good luck to the Karobwa clan members.



Figure 4: Ekyanira (Brown Eagle).

Source: Secondary data; Retrieved from:

<https://www.flickr.com/photos/tambako/6016326169> on 3/2/2019

Figure 4 represents a totem kin for the Kinyagiro according to Karwemera (1994). However, the researcher obtained no information regarding how this bird came to be a totem friend for this clan.



Figure 5: Enkanda (Yellow backed duiker).

Source: Secondary data; Retrieved from:

<https://www.flickr.com/photos/delacouri/7015144257> on 3/2/2019

Enkanda (the Yellow backed duiker) In figure 5, is identified with the Mugiri clan as a totem taboo (Karwemera, 1994). Respondent 3 stresses that the animal is at the verge of extinction due to hunting. It is believed that this particular animal has got tasty meat and is the cause of its extinction. It is believed that a fight erupted between Mugiri clan members over Enkanda's meat. This was after one clan member had hunted the animal and refused to share with his clan members. The fight caused many deaths among the Mugiri clan members. It was from that background that the Enkanda animal was declared a totem taboo among the Mugiri clan. Karwemera further stresses that it is forbidden for a Mugiri clan member to eat meat from Enkanda,



Figure 6: Ekikoona (Pied crow).

Source: Secondary data; retrieved from:

<https://www.africanbirdclub.org/afbid/search/birddetails/species/2089/33499> on
2/3/2019

According to Kabanukye (2015), Karwemera (1994) and Ngorogoza (1969), a pied crow is a totem friend to the Mugiri clan. Respondent 5, held that a pied crow has bitter meat which can't be eaten, and because of that the Mugiri clan made it their totem friend, extracted from the interview held on (4/3/2019). Accordingly, unlike the Enkanda that their brothers fought over due to its tasty meat, the pied crow's meat is sour and cannot be eaten and thus regarded as a totem friend.



Figure 7: Engwe (Leopard).

Source: Secondary data; retrieved from:

<https://conserwildcats.org/resources/amur-leopard-facts/> on 2/3/2019

According to Kabanankye (2015), Karwemera (1994) and Ngorogoza (1969), a leopard is a totem friend to the Mungwe clan members. Stories about how this came to be are not known but according to an interview with respondent 3 held on (4/3/2019), a Mungwe clan member cannot be harmed or eaten by a leopard because a leopard has a spiritual connection with members of this clan.



Figure 8: Engabi (Bush buck).

Source: Secondary data; Source: Secondary data; Retrieved from:

<https://www.africanskyhunting.co.za/trophies/bushbuck-hunting.html> on 3/2/2019

According to Kabanankye (2015), Karwemera (1994) and Ngorogoza (1969), a bush back is a totem taboo to the Mungwe Clan members. Respondent 3, holds that this animal became a totem taboo to Mungwe clan after a fight broke up among clan members regarding distribution of its meat. Like the Enkanda, the Engabi's meat is believed to be so tasty. Many clan members died in the fight over the meat and this led to Mungwe clan elders to declare Engabi as a totem taboo.

4.2 Presentation of Studio findings

The second objective of this study was to develop graphical illustrations from selected Kiga totems that could be potentially used for promoting the knowledge of Kiga totems among Kiga people. In studio execution of this particular objective, the researcher began the process by acquiring the pictures of the totems which were later drawn in objective study forms. Water colour was later applied on the totem drawings subjectively in order to get an impression of the illustrations and the drawings were later transferred to a computer in order to achieve computer aided illustrations of the totems. Under this section, I present the studio process for the graphical illustrations of the selected Kiga totems.

4.2.1 Ente Ngoobe.

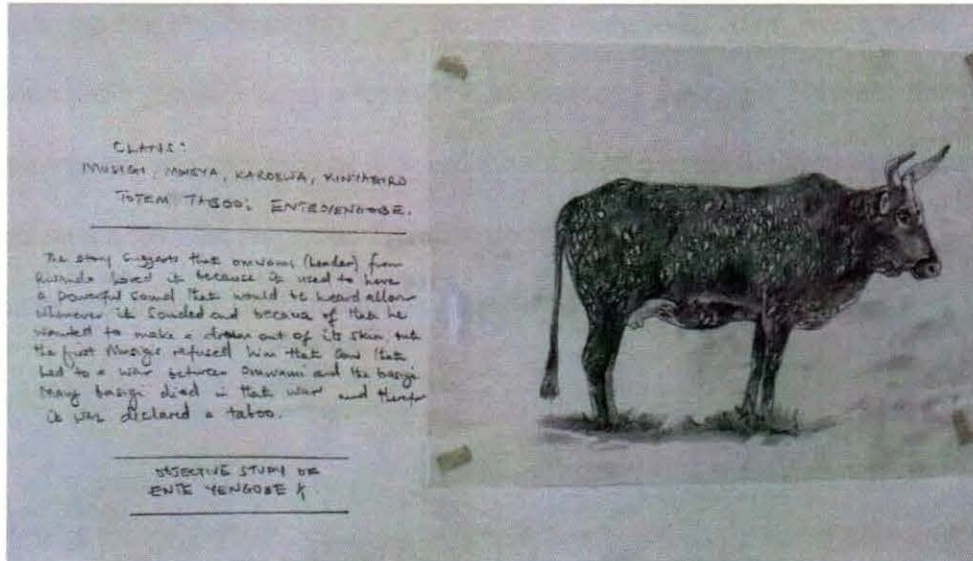


Figure 9: Objective study of a Spotted cow (Ente Ngoobe).

Source: Primary data; Artistic impression by researcher (2018)

Figure 9, represents an objective study of the Spotted cow (Ente Ngoobe) using a B- pencil on a tracing paper as the surface. The purpose of this step was to enable the researcher to get acquainted with the subject matter and through various drawings, a suitable design was achieved.

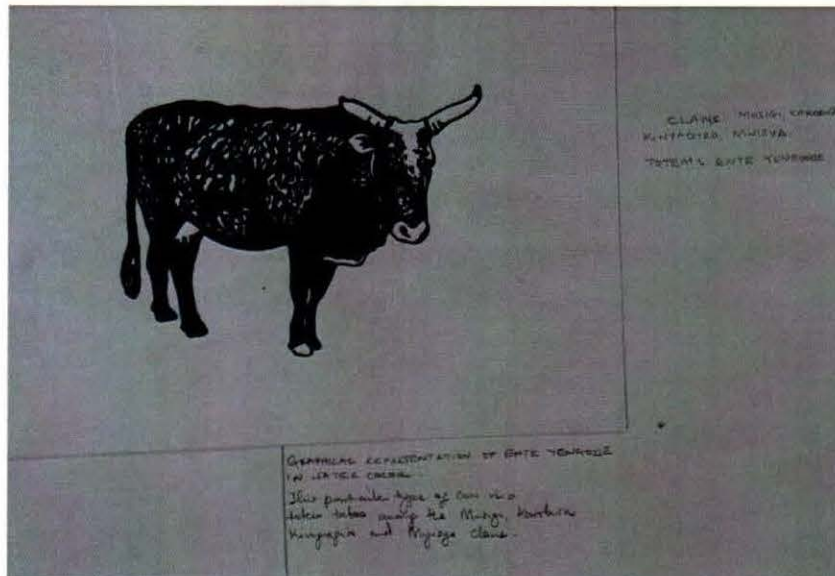


Figure 10: Water colour interpretation of a spotted cow (Ente Ngoobe).

Source: Primary data; Artistic impression by researcher (2018)

This step consists of the study of the (Ente Ngoobe) in water colour. The aim of this step was to subjectively study the subject using water color. Acron water colours and a graphics brush were used in execution of this stage. However the outcome was not very successful as it lacked the ability to express the ideal pattern of the spots on the cow, the researcher therefore decided to study ente ngoobe using illustrator in order to obtain more realistic forms of this cow.



Figure 11: Front view of the spotted cow.

Source: Primary data; Artistic impression by researcher (2018)



Figure 12: Side view of the spotted cow.

Source: Primary data; Artistic impression by researcher (2018)

Figure 11 and 12 were executed in adobe illustrator, the process consisted of importing an image of the spotted cow into adobe illustrator. A pen tool was used to draw the features of the cow based on the imported image. Lastly colour was applied on to these features in order to come up with the both figures as displayed above.

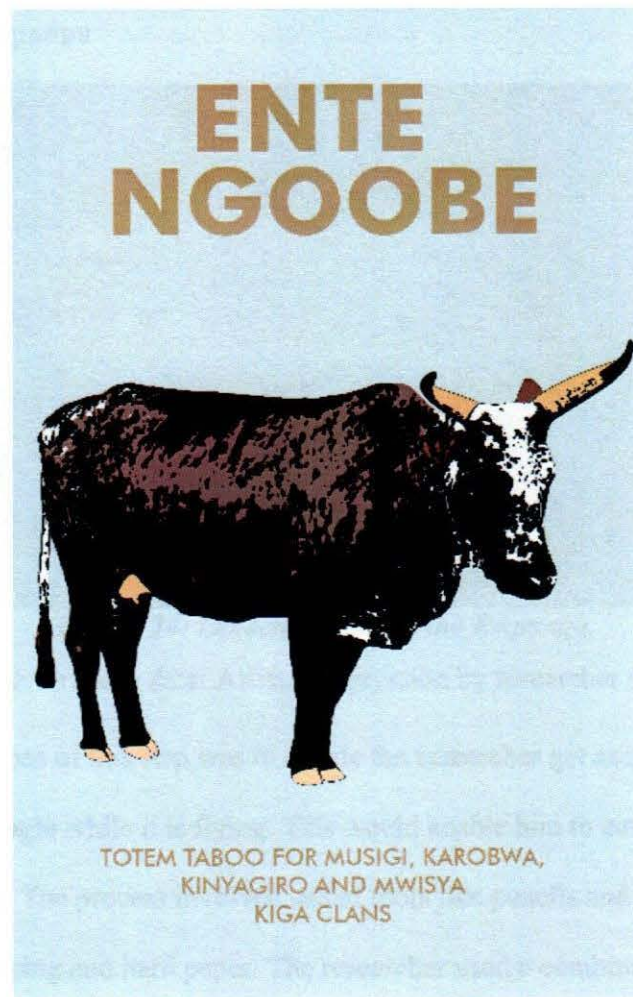


Figure 13: Final illustration of spotted cow (Ente Ngoobe).

Source: Primary data; Artistic impression by researcher (2018)

This totem taboo illustration of Ente ngoobe represents four Kiga clan namely; Musigi, Kinyagi, Karobwa and Mwisya clans

4.2.2 Empungu

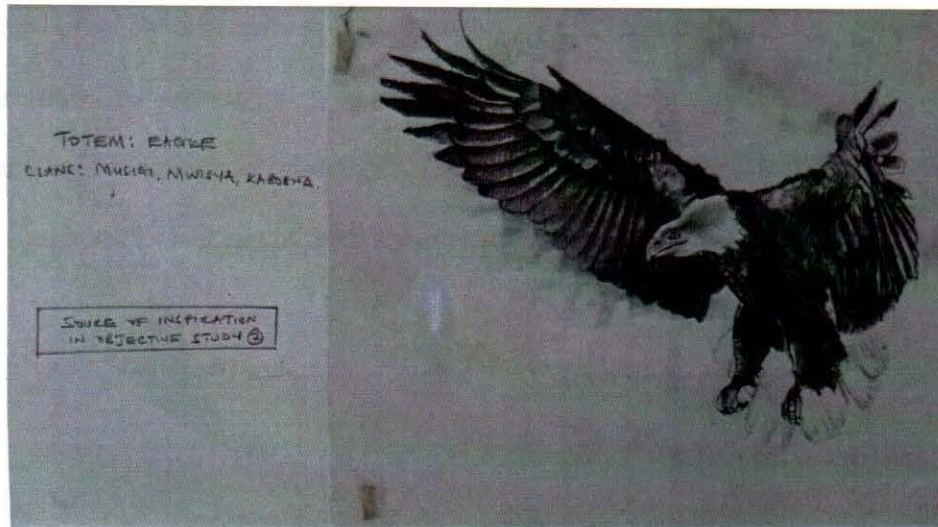


Figure 14: Objective study of the Empungu.

Source: Primary data; Artistic impression by researcher (2018)

The purpose of this step was to enable the researcher get acquainted with the character of an eagle while it is flying. This would enable him to come up with a good illustration. The process involved use of tools like pencils and rubber and materials like tracing and hard paper. The researcher used a combination of hatching and smudging techniques of drawing in order to come up with this figure.

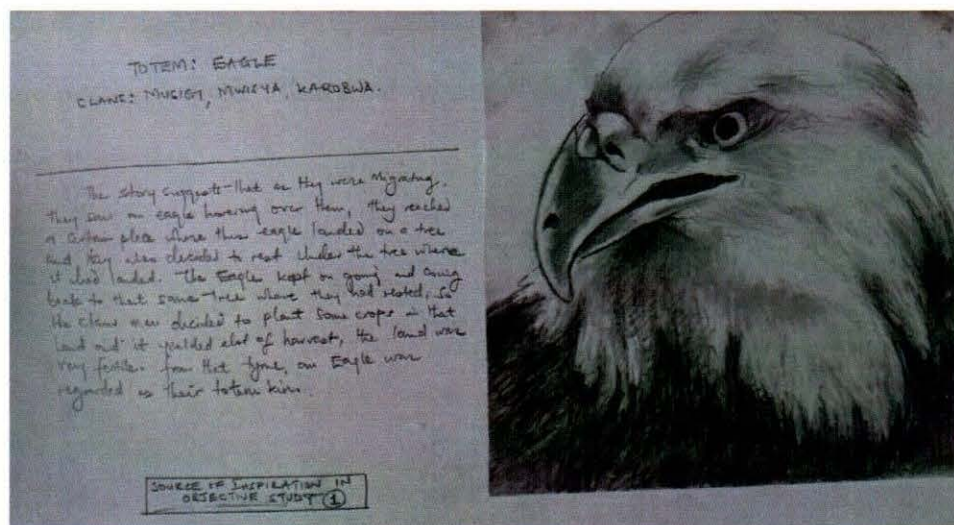


Figure 15: Further objective study of an eagle's head.

Source: Primary data; Artistic impression by researcher (2018)

Further studies of the eagle the intention of this was to study the head features of this bird in order to build its structure and form in an effort to develop its illustration. The process involved use of tools such as pencils and rubber and materials like tracing and hard paper. The researcher used a combination of hatching and smudging techniques of drawing in order to come up with this figure.



Figure 16: 1st graphical illustration of an Empungu (eagle).

Source: Primary data; Illustration executed in adobe illustrator (2018)

Figure 16 was created using adobe illustrator. The researcher imported an image of an eagle into adobe illustrator and used an image trace option to trace the image creating a vector illustration version of the image. Colour was later suggested for the illustration.



Figure 17: 2nd graphical illustration of Empungu (eagle).

Source: Primary data; Artistic impression by researcher (2018)

This is another illustration of an eagle that was developed with an aid of Adobe illustrator. This was developed by redrawing from the actual image of the eagle using the pen tool in adobe illustrator. Each individual feature of an eagle was drawn and colour applied to it in order to come up with a detailed illustration.

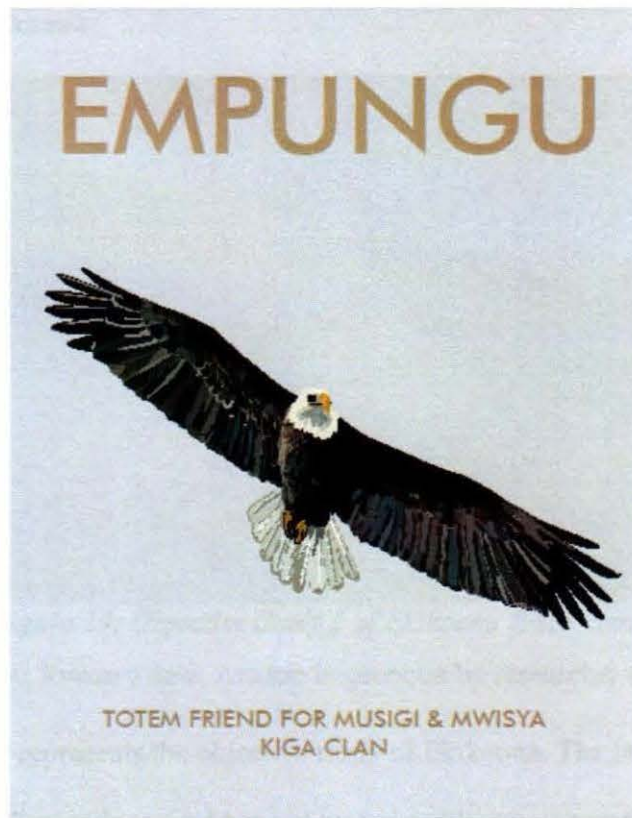


Figure 18: *Final concept for the Empungu (eagle) graphical totem illustration for the Musigi, and Mwisya clans of the Kiga tribe.*

Source: Primary data; Artistic impression by researcher (2018)

4.2.3 Ekikoona



Figure 19: Objective Study 1 of Ekikoona (Pied crow).

Source: Primary data; Artistic impression by researcher (2018)

Figure 19 represents the objective study of Ekikoona. The process involved use of tools like B-pencils and rubber and materials like tracing and hard paper. The researcher used a combination of hatching and smudging techniques of drawing in order to come up with this figure.

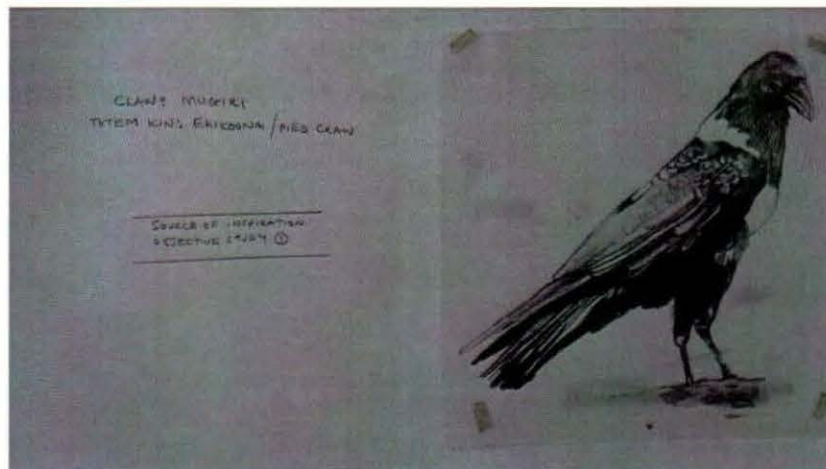


Figure 20: Objective Study 2 of Ekikoona (Pied crow).

Source: Primary data; Artistic impression by researcher (2018)

Figure 20 represents the second objective study of Ekikoona in another posture. The process involved use of tools like B-pencils and rubber and materials

like tracing and hard paper. The researcher used a combination of hatching and smudging techniques of drawing in order to come up with this figure.

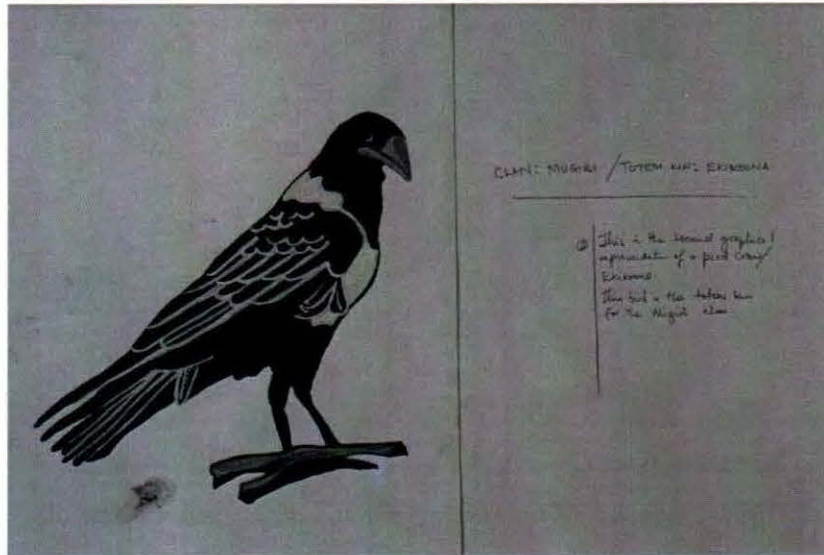


Figure 21: Water colour interpretation of the Ekikoona (Pied crow).

Source: Primary data; Artistic impression by researcher (2018)

Figure 21 is a study of (Ekikoona) in water colour. The aim of this step was to subjectively study the subject using water colour. This stage was experimental in order to enable the researcher start to analyse ways of coming up with an illustration of (Ekikoona). Acron water colours and graphics brushes were used in execution of this stage.

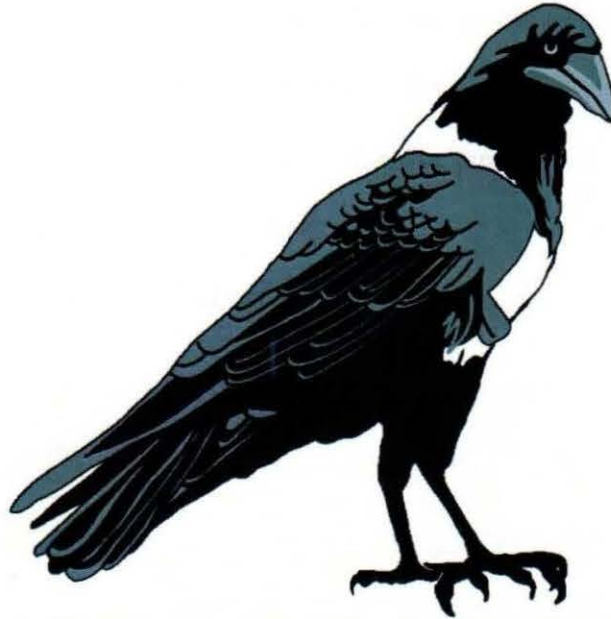


Figure 22: 1st interpretation of The Pied Crow Illustration.
Source: Primary data; Artistic impression by researcher (2018)

Figure 22 was developed by importing figure 21 into Adobe illustrator and redrawing it using the pen tool.

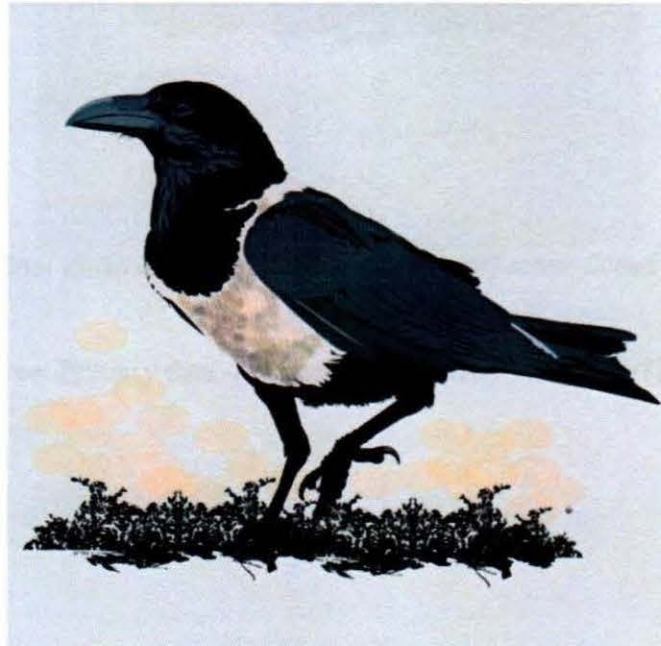


Figure 23: 2nd interpretation of the pied crow using adobe illustrator.
Source: Primary data; Artistic impression by researcher (2018)

The above illustration of a pied crow that was developed with an aid of Adobe illustrator. This was developed by redrawing from the actual image of the a pied crow. Using the pen tool in adobe illustrator, individual features of a pied crow were drawn and colour applied on to them. These features were then assembled together in order to come up with this detailed illustration.

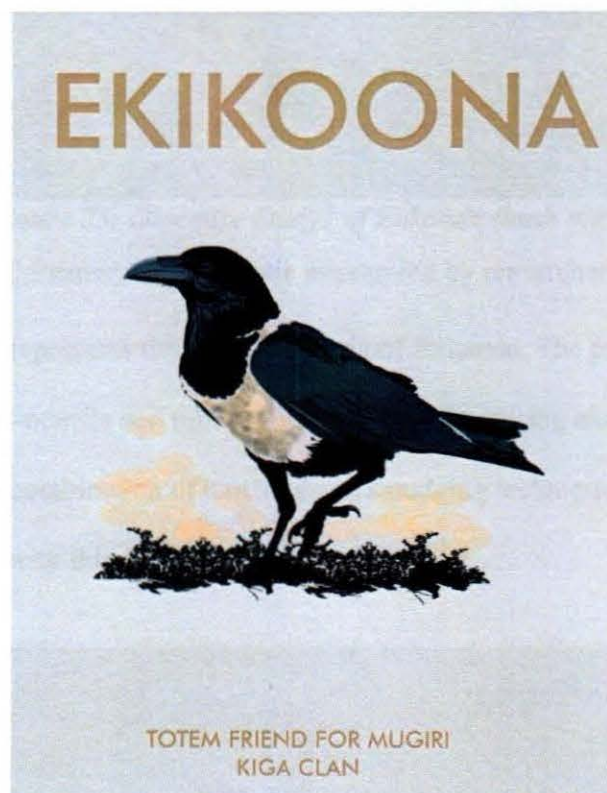


Figure 24: Final illustration of Ekikoona (pied crow) totem friend for the Mugiri clan of the Kiga tribe.

Source: Primary data; Artistic impression by researcher (2018)

4.2.4 Enkanda

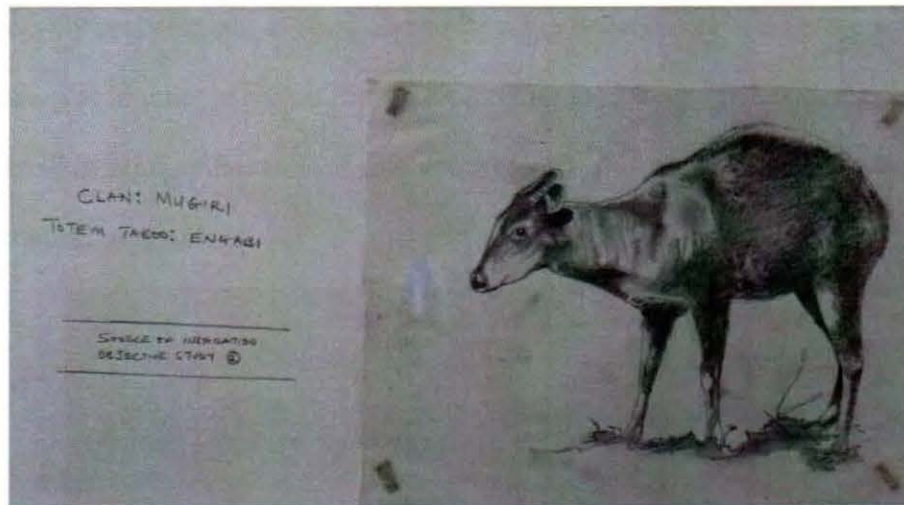


Figure 25: Objective Study 1 of Enkanda (bush back).

Source: Primary data; Artistic impression by researcher (2018)

Figure 25 represents the objective study of Enkanda. The process involved use of tools like B-pencils and rubber and materials like tracing and hard paper. The researcher used a combination of hatching and smudging techniques of drawing in order to come up with this figure.

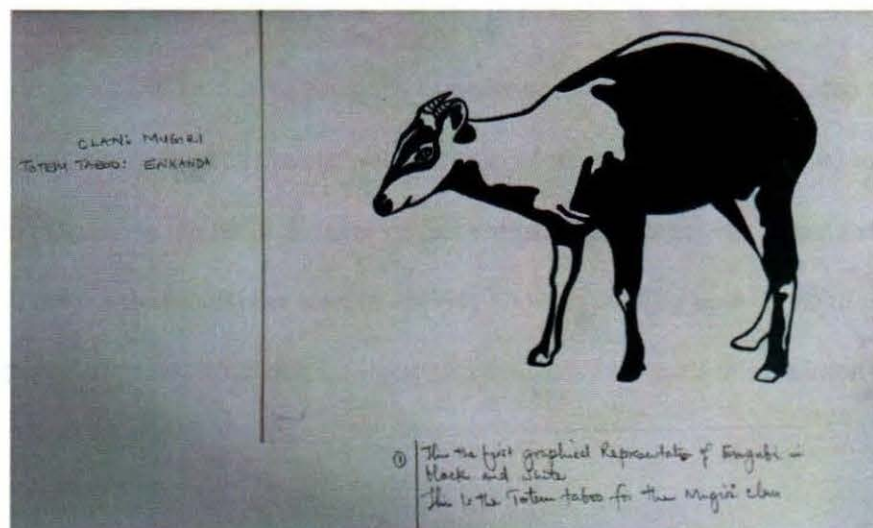


Figure 26: 1st water colour interpretation of Enkanda (Yellow backed duiker) illustration.

Source: Primary data; Artistic impression by researcher (2018)

Figure 26 is a study of Enkanda in water colour. The aim of this step was to subjectively study Engabi in black and white using water colour. This stage was experimental in order to enable the researcher start to analyse ways of coming up with an illustration of Enkanda. Acron water colours and graphics brushes were used in execution of this stage.



Figure 27: 2nd water colour interpretation of Enkanda (Yellow backed duiker) Illustration.

Source: Primary data; Artistic impression by researcher (2018)

Figure 27 is a study of Enkanda in water colour. The aim of this step was to subjectively study Enkanda using water colour. More colours were applied in this stage to emphasise the more features of this animal. This stage was experimental in order to enable the researcher start to analyse ways of coming up with an illustration of Engabi. Acron water colours and graphics brushes were used in execution of this stage.

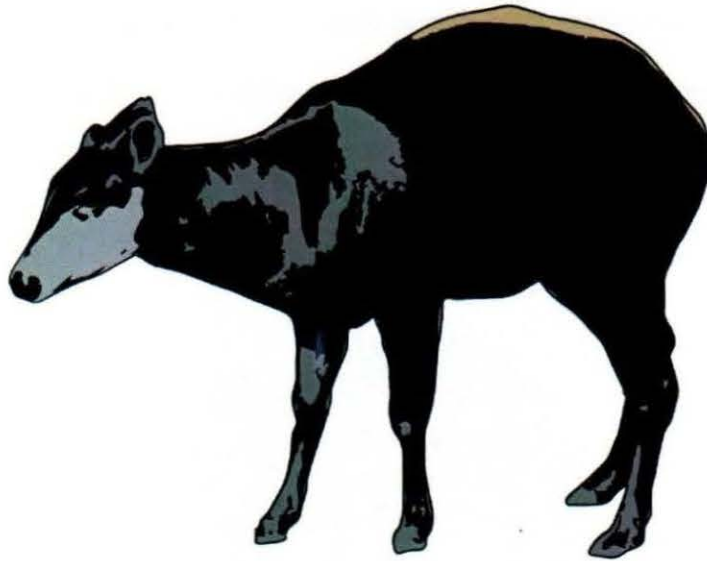


Figure 28: 1st Interpretation of Enkanda (Yellow backed duiker) illustration.

Source: Primary data; Artistic impression by researcher (2018)

The above illustration of Enkanda that was developed with an aid of Adobe illustrator. This was developed by redrawing figure 27 using a pen tool in Adobe illustrator.

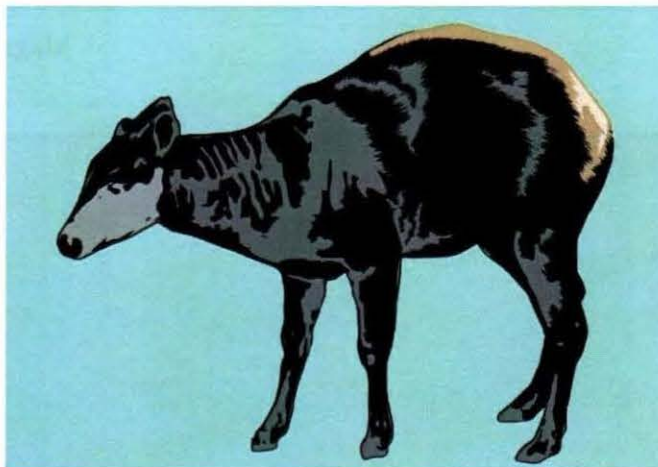


Figure 29: 2nd Interpretation of Enkanda (Yellow backed duiker) illustration.

Source: Primary data; Artistic impression by researcher (2018)

The above illustration of Enkanda that was developed with an aid of Adobe illustrator. This was developed using a pen tool in Adobe illustrator. After realising

that the illustration in figure 28 needed more details, more feature depicting Enkanda were added to the illustration in order to give an impression of its natural structure.

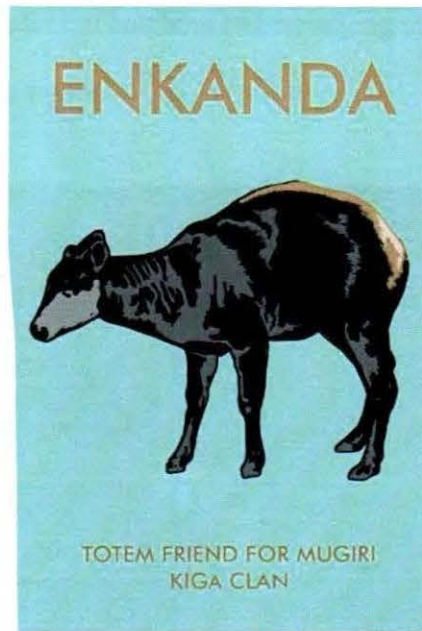


Figure 30: Final illustration of Enkanda (Yellow backed duiker) totem friend for the Mugiri clan of the Kiga tribe.

Source: Primary data; Artistic impression by researcher (2018)

4.2.5 Engabi

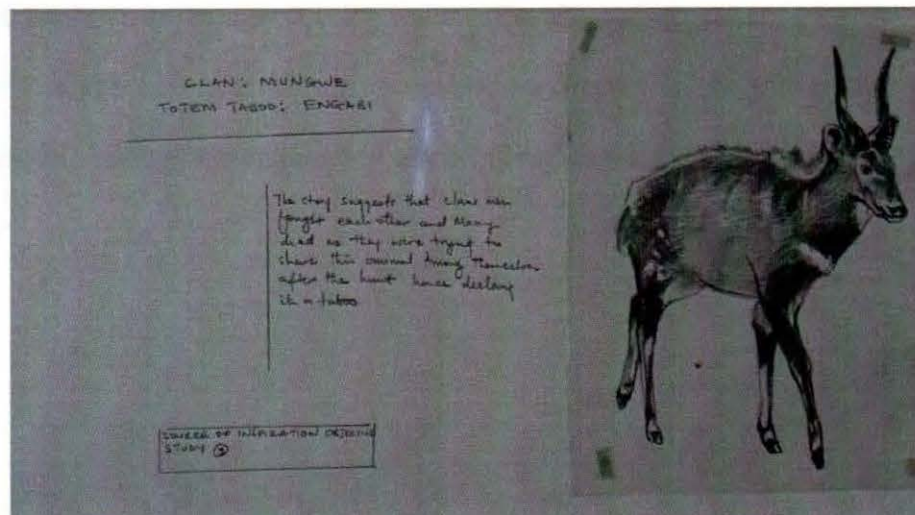


Figure 31: Objective Study of Engabi (Bush back).

Source: Primary data; Artistic impression by researcher (2018)

Figure 19 represents the objective study of Engabi. The process involved use of tools like B-pencils and rubber and materials like tracing and hard paper. The researcher used a combination of hatching and smudging techniques of drawing in order to come up with this figure.

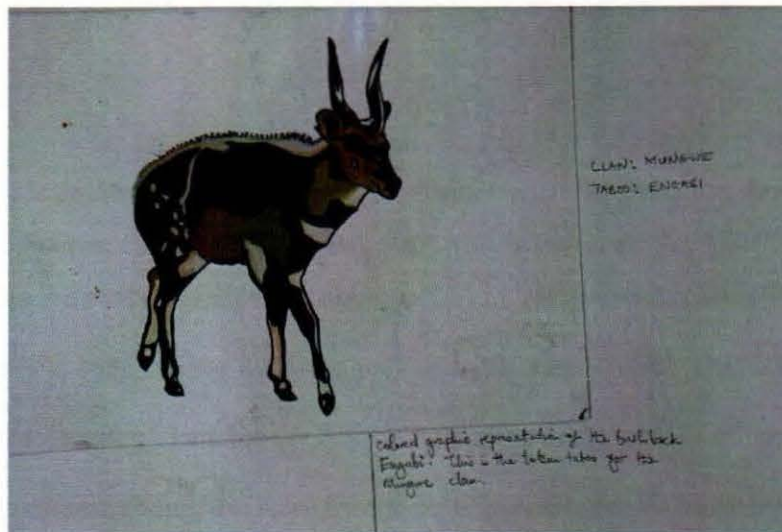


Figure 32: 1st interpretation of Engabi (bush back) Illustration in water colour

Source: Primary data; Artistic impression by researcher (2018)

Figure 32 is a study of Engabi in water colour. The aim of this step was to subjectively study the subject using water colour. This stage was experimental in order to enable the researcher start to analyse ways of coming up with an illustration of Engabi. Acron water colours and graphics brushes were used in execution of this stage.

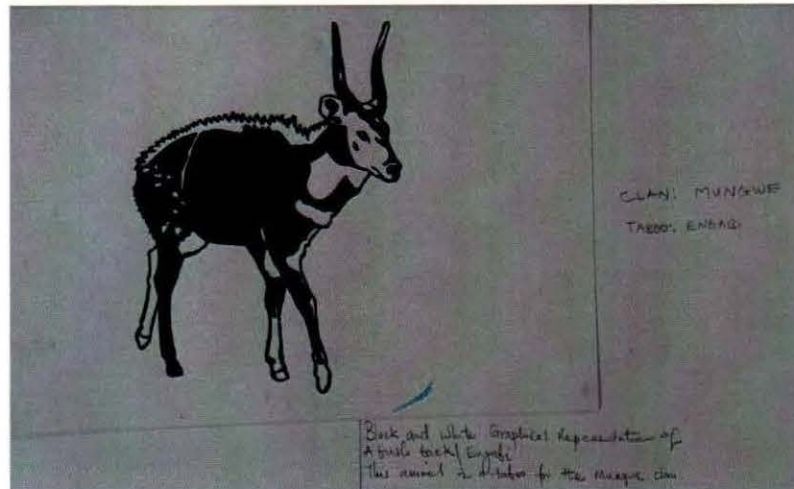


Figure 33: 2nd interpretation of Engabi (bush back) illustration in water colour

Source: Primary data; Artistic impression by researcher (2018)

This is a study of Engabi in black and white using water colour. The aim of this step was to subjectively study the subject using water colour. This stage was experimental in order to enable the researcher start to analyse ways of coming up with an illustration of Engabi. Acron water colours and graphics brushes were used in execution of this stage.



Figure 34: 1st interpretation of Engabi (Engabi) illustration.

Source: Primary data; Artistic impression by researcher (2018)

The above illustration of Engabi that was developed with an aid of Adobe illustrator. This was developed by redrawing the water colour illustration in figure 33 using a pen tool in Adobe illustrator.

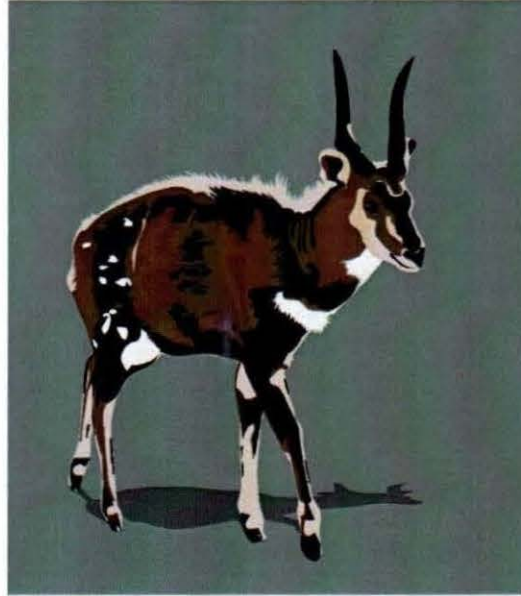


Figure 35: 2nd interpretation of Engabi (Engabi) illustration.

Source: Primary data; Artistic impression by researcher (2018)

The above illustration of Engabi that was developed with an aid of Adobe illustrator. This was developed using a pen tool in Adobe illustrator. After realising that the illustration in figure 34 needed more details, more feature depicting Engabi were added to the illustration in order to give an impression of its natural structure.

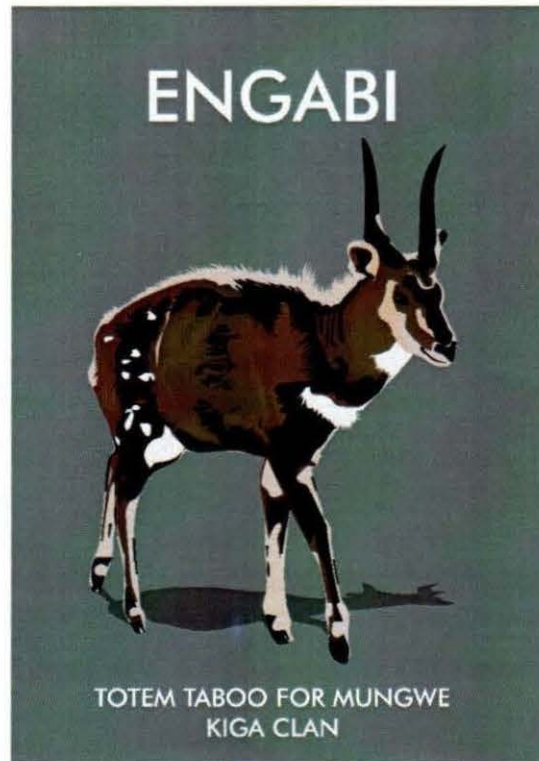


Figure 36: Final illustration of Engabi (Engabi) taboo for the Mungwe clan of the Kiga tribe

Source: Primary data; Artistic impression by researcher (2018)

4.2.6 Engwe

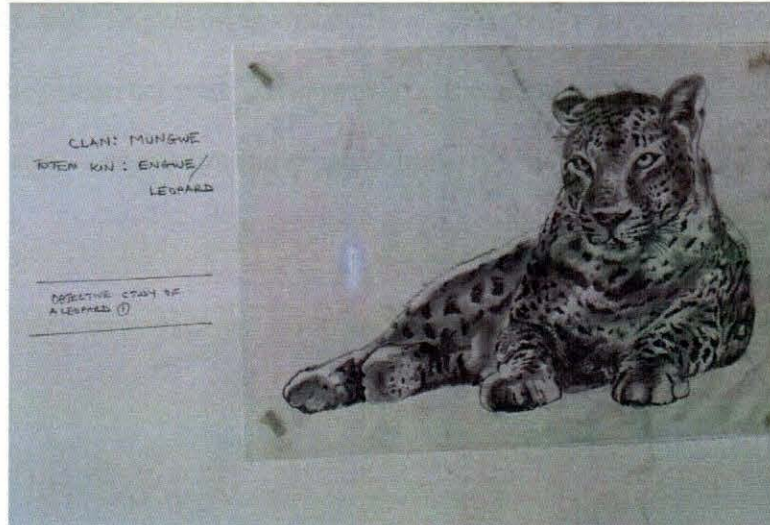


Figure 37: *Objective study of Engwe (Leopard).*

Source: Primary data; Artistic impression by researcher (2018)

While executing the objective study in figure 37, tools like B-pencils and rubber and materials like tracing and hard paper were used. The researcher used a combination of hatching and smudging techniques of drawing in order to come up with this

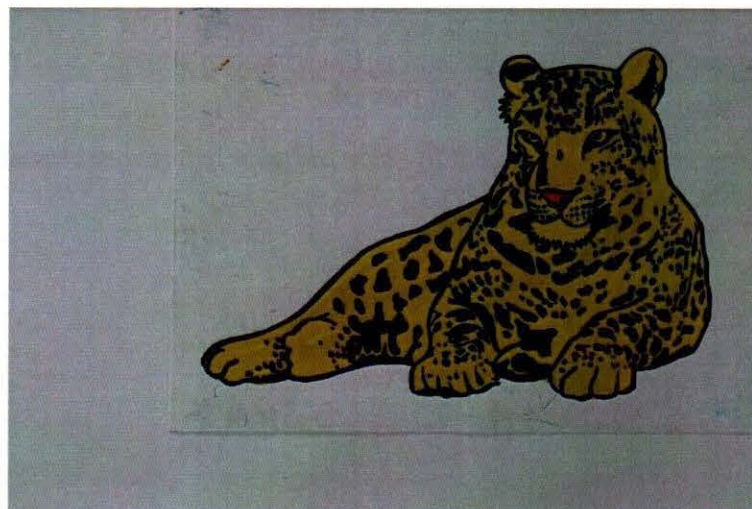


Figure 38: *Water colour illustration of Engwe (leopard).*

Source: Primary data; Artistic impression by researcher (2018)

This is a study of Engwe in using water colour. The aim of this step was to subjectively study Engwe using water colour. This stage was experimental in order to enable the researcher start to analyse ways of coming up with an illustration of Engwe. Acron water colours and graphics brushes were used in execution of this stage.

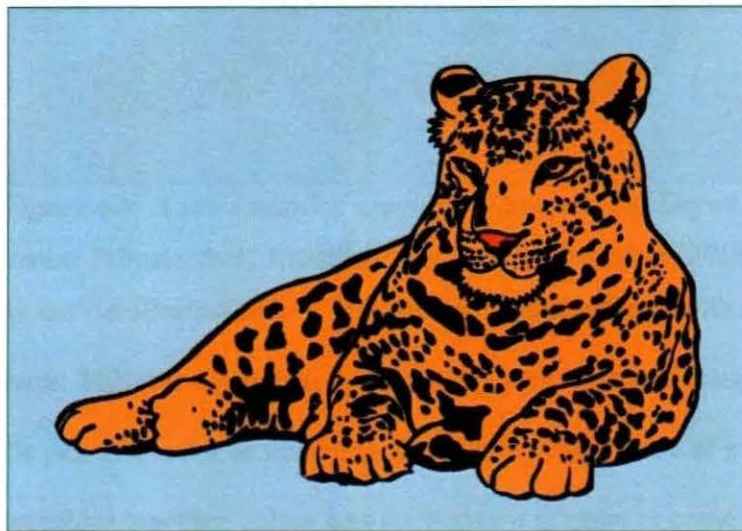


Figure 39: 1st impression of an illustration of a leopard.

Source: Primary data; Artistic impression by researcher (2018)

This step consists of the re-drawn water colour interpretation using adobe illustrator to come up with a computer aided graphical illustration. The challenge with this illustration was that it lacked detail of the actual forms of the leopard.

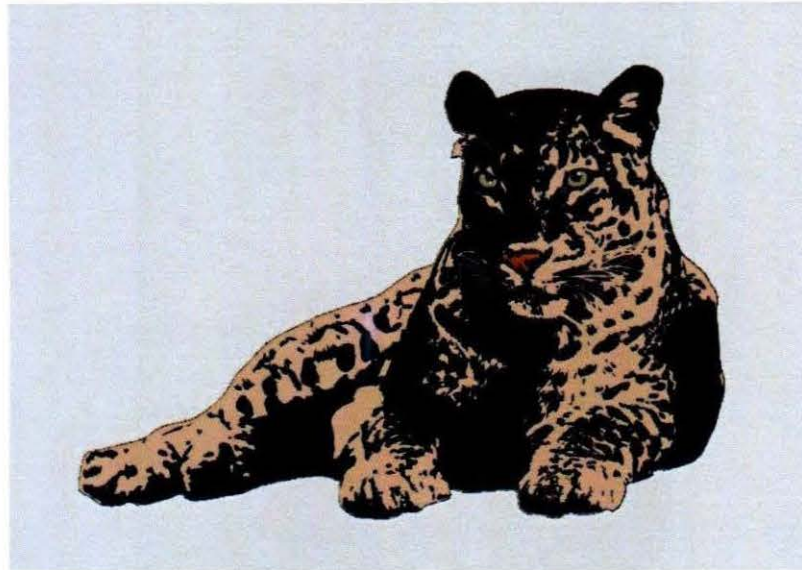


Figure 40: A more detailed graphical illustration of Engwe.

Source: Primary data; Artistic impression by researcher (2018)

This is another illustration of a Leopard that was developed with an aid of Adobe illustrator. This was developed by redrawing from the actual image of the leopard using the pen tool in adobe illustrator. Each individual feature of a leopard was drawn and assembled together; colour was applied to it in order to come up with a detailed illustration.



Figure 41: Final graphical illustration of Engwe (Leopard) a totem friend for the Mungwe clan of the Kiga tribe.

Source: Primary data; Artistic impression by researcher (2018)

4.2.7 Enyaruju



Figure 42: The researcher in the studio developing the graphic illustration of Enyaruju.

Source: Primary data; Artistic impression by researcher (2018)

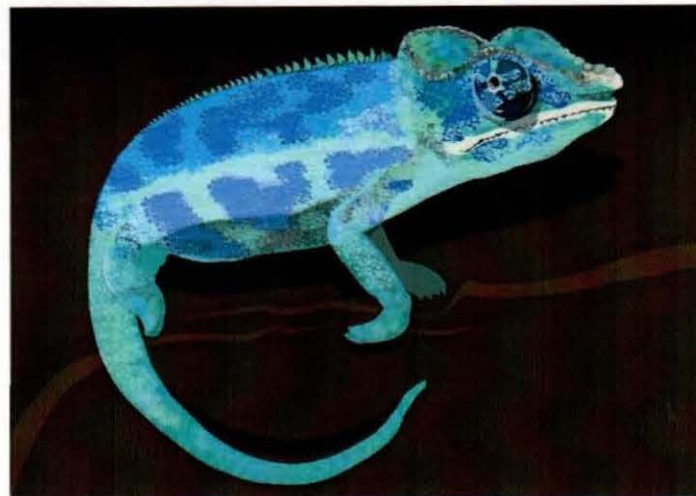


Figure 43: A graphical illustration of Enyaruju (Chameleon) executed with the aid of adobe illustrator.

Source: Primary data; Artistic impression by researcher (2018)

The above illustration of a chameleon that was developed with an aid of Adobe illustrator. This was developed by redrawing from the actual image of a chameleon that the researcher imported onto Adobe illustrator programme. Using the pen tool in adobe illustrator, individual features of a chameleon were drawn and colour applied onto them. The individual features were then assembled together in order to come up with this detailed illustration.

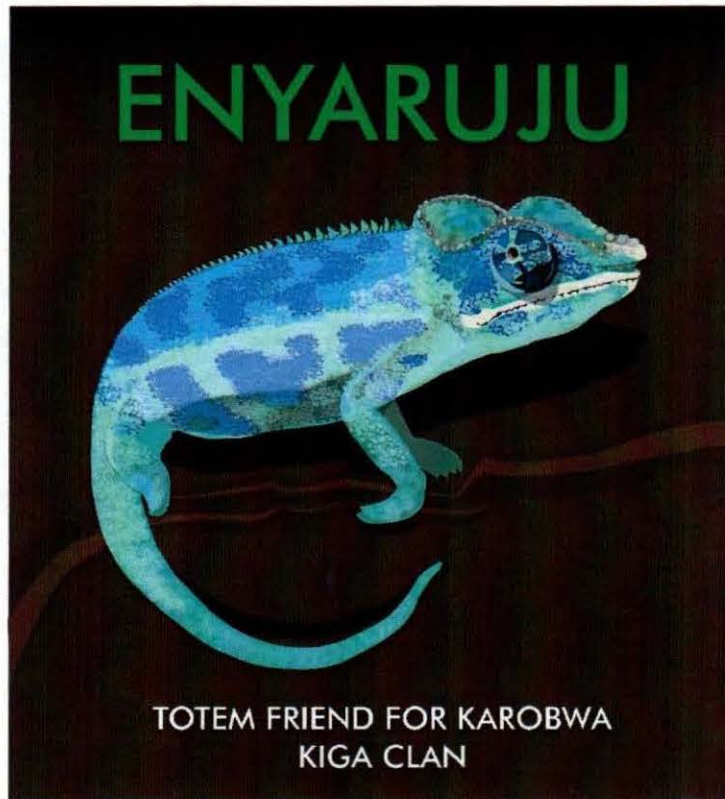


Figure 44: Final graphical illustration of Enyaruju (Chameleon) a totem friend for the Karobwa clan of the Kiga tribe.

Source: Primary data; Artistic impression by researcher (2018)

4.2.8 Ekyanira

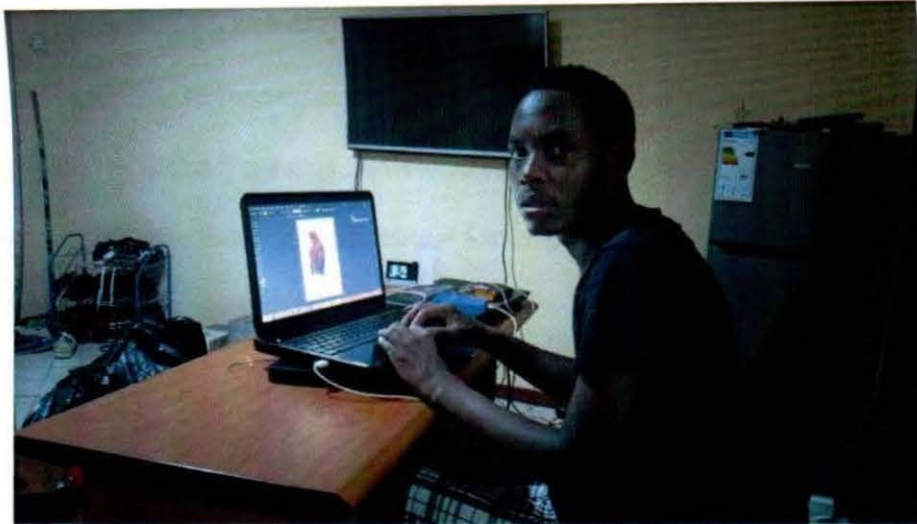


Figure 45: The researcher in the studio developing the graphic illustration Ekyanira

Source: Primary data; Artistic impression by researcher (2018)



Figure 46: A graphical illustration of Ekyanira (Brown Eagle).

Source: Primary data; Artistic impression by researcher (2018)

The above illustration of a brown Eagle that was developed with an aid of Adobe illustrator. This was developed by redrawing from the actual image of a Brown Eagle that the researcher imported onto Adobe illustrator programme. Using the pen tool in adobe illustrator, individual features of a chameleon were drawn and colour applied onto them. The individual features were then assembled together to come up with a detailed illustration.



Figure 47: Final graphical illustration of Ekyanira (Brown Eagle) a totem friend for the Karobwa clan of the Kiga tribe.

Source: Primary data; Artistic impression by researcher (2018)

4.3 Development of mock-up designs of selected surfaces with developed Kiga totem graphical illustrations

In execution of the third objective of the study, the researcher engaged in studio practice in order to come up with mock-ups of surfaces with totemic images that would enable the dissemination of the illustrations of the totems into the Kiga community. In order to achieve this, various concepts that had both the totem taboo and totem friend of selected clans were developed. The clan totem concepts were later embedded on numerous selected surfaces such as; T-shirt, umbrella, phone cover, hoodie, table calendar and wall clock.

4.3.1 Musigi clan concept.

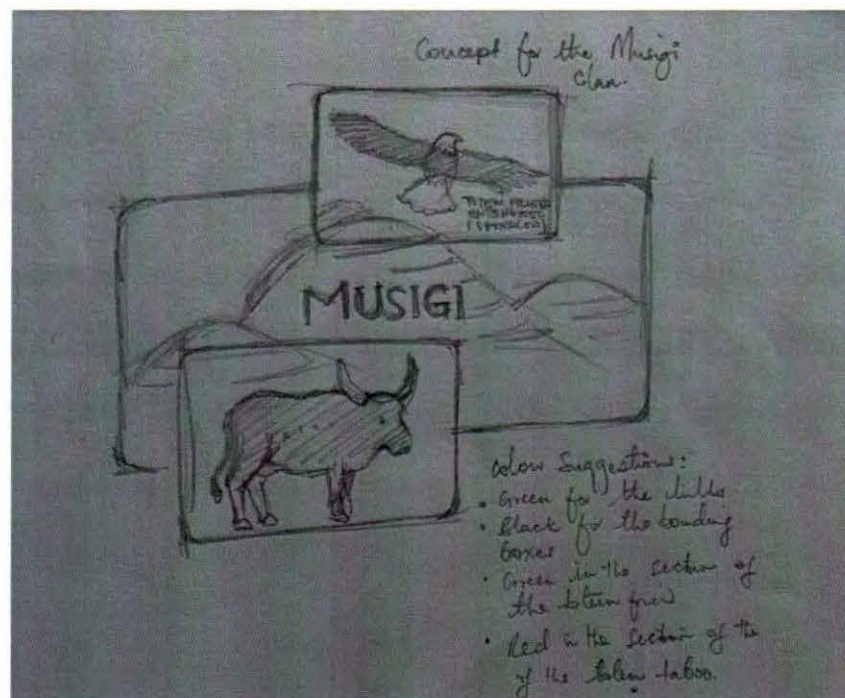


Figure 48: Multi panel concept sketch with Musigi clan totems.

Source: Primary data; Artistic impression by researcher (2019)

This sketch was executed using a sketching pencil on a manila paper. The use of this sketch use was to give the researcher a creative starting point for developing the concept in adobe illustrator programme.



Figure 49: A multi panel Concept with Musigi totems.

Source: Primary data; Artistic impression by researcher (2019)

The sketch was later developed by importing the Musigi totem illustrations into adobe illustrator from which the concept was developed. Totems were given a description to enable the viewer get clarity of what the totem is and also be able to differentiate between the taboo and friend. An illustration of the hills to reflect the terrain of Kigezi where the Basigi hail from was also embedded in the design. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.



Figure 50: Mock-up design for an umbrella with Musigi illustrated totems.

Source: Primary data; Artistic impression by researcher (2019)

The picture of an umbrella and the pdf file format of the Musigi clan concept in figure 47 were imported into Adobe photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of an umbrella with the Musigi clan totems.



Figure 51: 2nd Multi panel Concept with Musigi clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The Musigi totem illustrations were imported into adobe illustrator from which the above concept was developed. The totems were arranged with the friend on top and the taboo below. The totem friend was put against the green background and the totem taboo against a red background. Totems were given a description to enable the viewer be able to clarify the name of the totem and also be able to differentiate the taboo from a friend. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.



Figure 52: Mock-up design for a t-shirt with Musigi illustrated totems.

Source: Primary data; Artistic impression by researcher (2019)

The picture of a T-shirt and the pdf file format of the Musigi clan concept in figure 49 were imported into Adobe photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of a T-shirt with the Musigi clan totems.

4.3.2 Kinyagiro clan

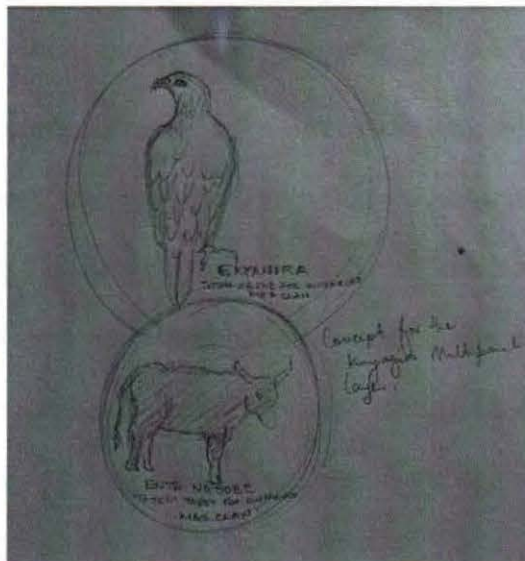


Figure 53: Sketch for the Kinyagiro clan multi panel concept design.

Source: Primary data; Artistic impression by researcher (2019)

This sketch was executed using a sketching pencil on a manila paper. The use of this sketch use was to give the researcher a creative starting point for developing the Kinyagirot clan totem concept in adobe illustrator programme.

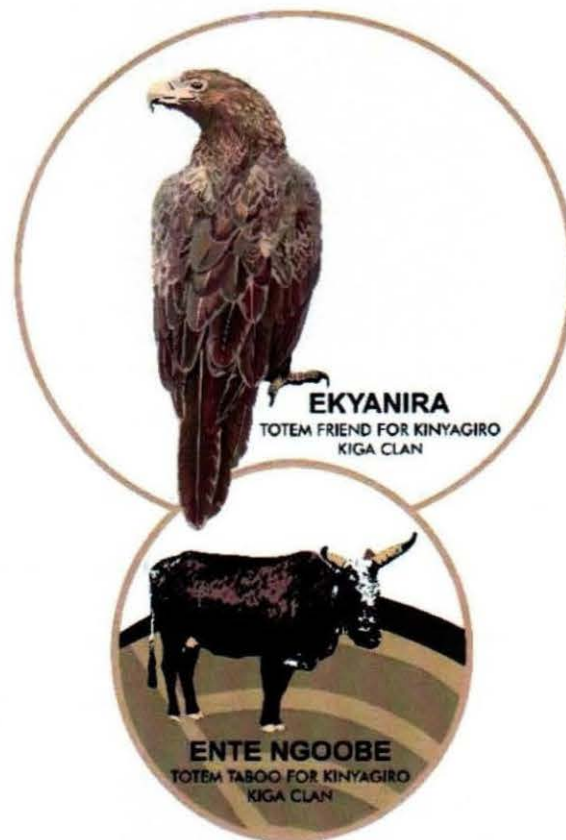


Figure 54: Kinyagirot totem multi panel Concept.

Source: Primary data; Artistic impression by researcher (2019)

The Kinyagirot totem illustrations were imported into adobe illustrator from which the above concept was developed. The totems were arranged in two circles with the friend on top big circle and the taboo in a smaller circle below the friend. Totems were given a description to enable the viewer be able to clarify the name of the totem and also be able to differentiate the taboo from a friend. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.



Figure 55: *Mock-up design for a hood with Musigi illustrated totems.*

Source: Primary data; Artistic impression by researcher (2019)

The picture of a hoodie and the pdf file format of the Kinyagiro clan totem concept in figure 52 were imported into Adobe photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of a hoodie with the Musigi totem concept.

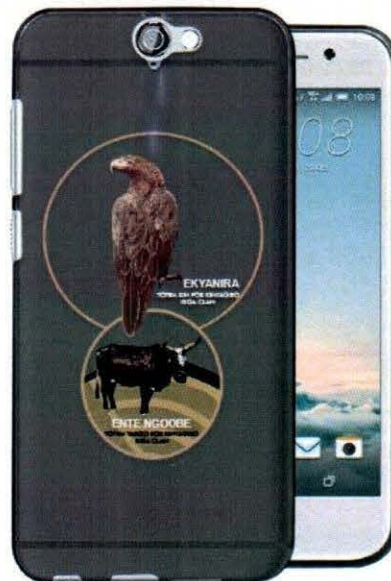


Figure 56: *Mock-up design of a phone cover with Musigi illustrated totems.*

Source: Primary data; Artistic impression by researcher (2019)

The picture of a phone cover and the pdf file format of the Kinyagiro clan totem concept in figure 54 were imported into Adobe photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of a phone cover with Musigi clan totems.

4.3.3 Karobwa clan



Figure 57: Sketch for a mock up design cover for a Karobwa totem calendar.

Source: Primary data; Artistic impression by researcher (2019)

This sketch was executed using a sketching pencil on a manila paper. The use of this sketch use was to give the researcher a creative starting point for developing the concept for Karobwa table calendar with clan totems in adobe illustrator programme.



Figure 58: Mock up design cover for a Karobwa totem.

Source: Primary data; Artistic impression by researcher (2019)

To develop the cover for the Karobwa calendar, The Karobwa totem illustrations were imported into adobe illustrator from which the above concept was developed. The totems were arranged inside a rectangular shape with the friend on top big circle and the taboo in a smaller rectangular shape below the friend. The two rectangular shapes with totems were joined by other small rectangular shapes that were arranged in a chain form. Totems were given a description to enable the viewer be able to clarify the name of the totem and also be able to differentiate the taboo from a friend. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.

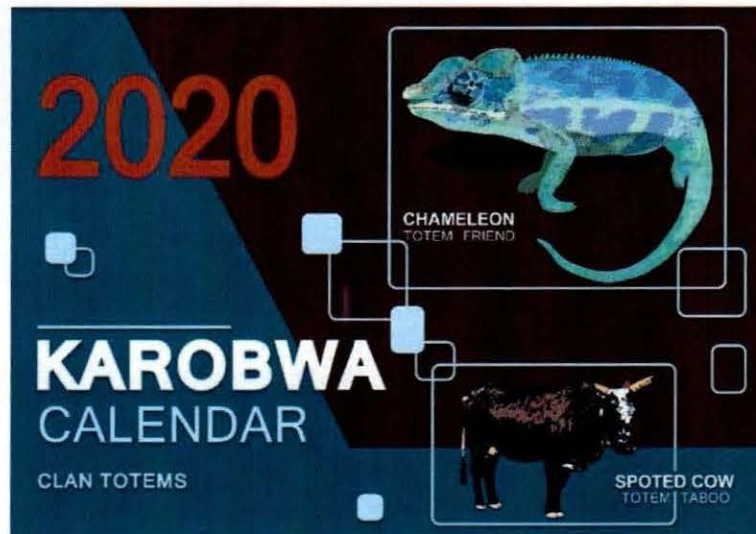


Figure 59: 2nd Mock up design cover for a Karobwa totem calendar.

Source: Primary data; Artistic impression by researcher (2019)

To develop the second mock up cover for the Karobwa calendar, The Karobwa totem illustrations were imported into adobe illustrator from which the above concept was developed. The totems were arranged inside a rectangular shape with the friend on top big circle and the taboo in a smaller rectangular shape below the friend. The two rectangular shapes with totems were joined by other small rectangular shapes that were arranged in a chain form. Maroon and blue colours were used in the background for this design. Totems were given a description to enable the viewer be able to clarify the name of the totem and also be able to differentiate the taboo from a friend. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.



Figure 60: First section of the leaflet for dates for a Karobwa calendar.

Source: Primary data; Artistic impression by researcher (2019)



Figure 61: Second section of the leaflet for dates for a Karobwa calendar.

Source: Primary data; Artistic impression by researcher (2019)

Figure 59 and 60 reflect the design of the section of the calendar with dates.

Two leaflets were designed, one with months from January to May and the second from July to December. Both two leaflets are headed with the year and the name of

the clan. All public holidays and celebration days within the year 2020 are marked on the calendar

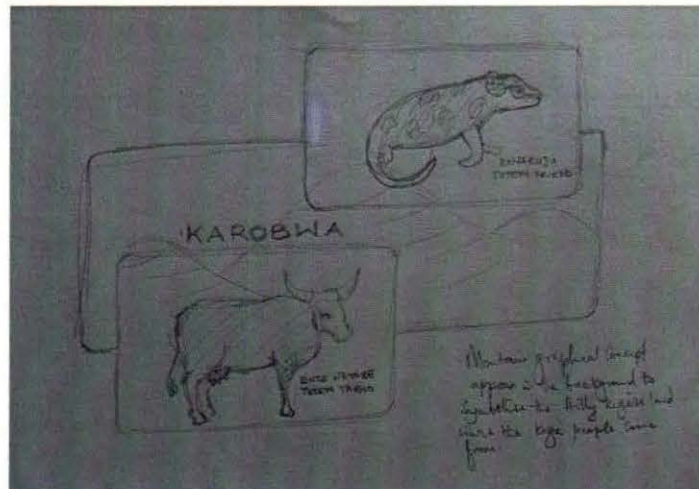


Figure 62: Sketch for a second multi panel design for Karobwa clan.

Source: Primary data; Artistic impression by researcher (2019)

This sketch was executed using a sketching pencil on a manila paper. The use of this sketch use was to give the researcher a creative starting point for developing the concept for the hoodie mock up design with Karobwa clan totems in adobe illustrator programme.

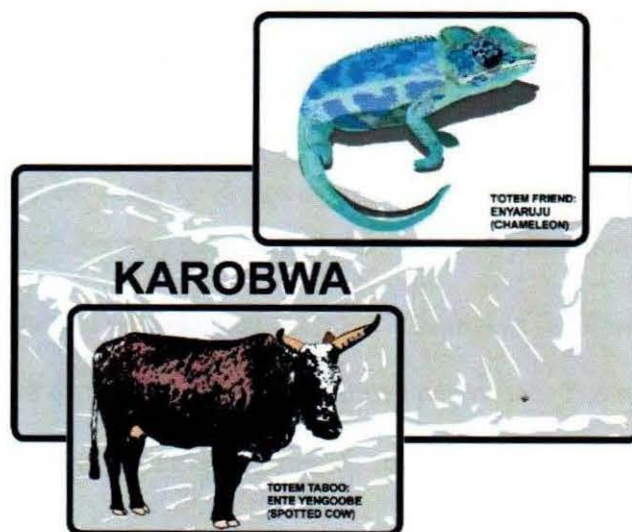


Figure 63: Multi panel design for Karobwa clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The Karobwa totem illustrations were imported into adobe illustrator from which the above concept was developed. Totems were given a description to enable the viewer get clarity of what the totem is and also be able to differentiate between the taboo and friend. An illustration of the hills to reflect the terrain of Kigezi where the Karobwa clan members hail from was also embedded in the design. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.



Figure 64: Mock up design of a hood for a Karobwa clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The picture of a hoodie and the pdf file format of the Karobwa clan totem concept in figure 62 were imported into Adobe photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of a hoodie with the Karobwa clan totems

4.3.4 Mugiri clan

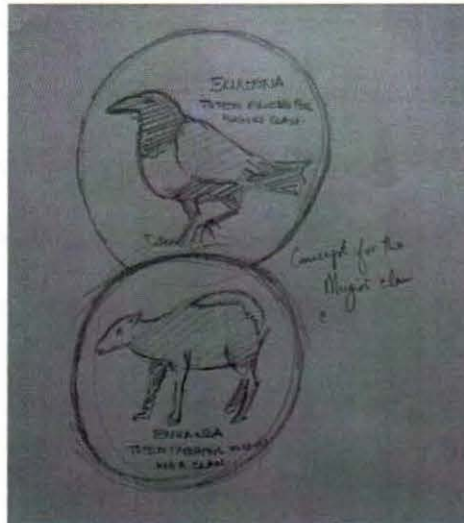


Figure 65: Sketch for a multi panel concept design for Mugiri clan totems.

Source: Primary data; Artistic impression by researcher (2019)

This sketch was executed using a sketching pencil on a manila paper. The use of this sketch use was to give the researcher a creative starting point for developing the mock-up concept for Mugiri clan totems in adobe illustrator programme.



Figure 66: Multi panel concept design for Mugiri clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The Mugiri totem illustrations were imported into adobe illustrator from which the above concept was developed. The totems were arranged in two circles with the friend on top big circle and the taboo in a smaller circle below the friend. Totems were given a description to enable the viewer be able to clarify the name of the totem and also be able to differentiate the taboo from a friend. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.



Figure 67: *Mock up design of a t-shirt for Mugiri clan totems.*

Source: Primary data; Artistic impression by researcher (2019)

The picture of a T-shirt and the pdf file format of the Mugiri clan concept in figure 65 were imported into Adobe Photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of a T-shirt with the Mugiri clan totems



Figure 68: Mock up design of a Wall clock for Mugiri clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The picture of a wall clock and the pdf file format of the Musigi clan concept in figure 49 were imported into Adobe photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of a wall clock with Musigi clan totems

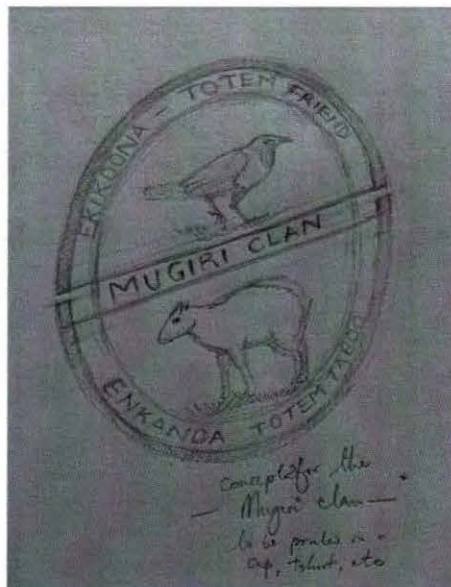


Figure 69: 2nd Sketch for a multi panel concept design for Mugiri clan totems.

Source: Primary data; Artistic impression by researcher (2019)

This sketch was executed using a sketching pencil on a manila paper. The use of this sketch use was to give the researcher a creative starting point for developing the mock-up concept for Mugiri clan totems in adobe illustrator programme.



Figure 70: 2nd Multi panel concept design for Mugiri clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The Mugiri totem illustrations were imported into adobe illustrator from which the above concept was developed. The totems were arranged inside circles two circles. Totems were given a description to enable the viewer be able to clarify the name of the totem and also be able to differentiate the taboo from a friend. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.



Figure 71: 2nd Mock up design of a t-shirt for Mugiri clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The picture of a T-shirt and the pdf file format of the Mugiri clan concept in figure 65 were imported into Adobe photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of a T-shirt with the Mugiri clan totems

4.3.5 Mungwe clan

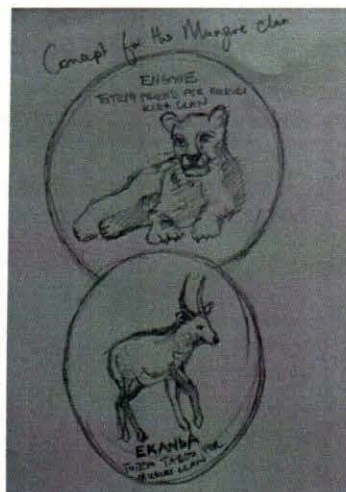


Figure 72: Sketch for a multi panel concept design for Mungwe clan totems.

Source: Primary data; Artistic impression by researcher (2019)

This sketch was executed using a sketching pencil on a manila paper. The use of this sketch use was to give the researcher a creative starting point for developing a

mock-up design concept for the Mungwe clan totems in adobe illustrator programme.

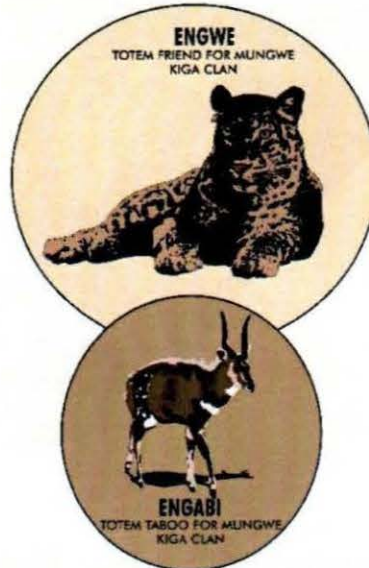


Figure 73: Multi panel concept design for Mungwe clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The Mungwe totem illustrations were imported into adobe illustrator from which the above concept was developed. The totems were arranged in two circles with the friend on top big circle and the taboo in a smaller circle below the friend. Totems were given a description to enable the viewer be able to clarify the name of the totem and also be able to differentiate the taboo from a friend. The name of the clan to which the totems belong was also indicated in the concept. The concept was then saved in a pdf file format.



Figure 74: Mock up design of an umbrella for Mungwe clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The picture of an umbrella and the pdf file format of the Mungwe clan concept in figure 72 were imported into Adobe photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of an umbrella with Mungwe clan totems

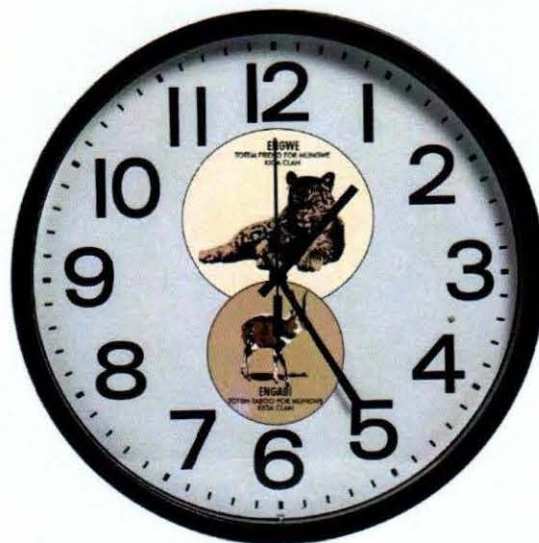


Figure 75: Mock up design of a wall clock for Mungwe clan totems.

Source: Primary data; Artistic impression by researcher (2019)

The picture of a wall clock and the pdf file format of the Mungwe clan concept in figure 72 were imported into Adobe Photoshop. The two were merged together from Adobe illustrator programme in order to come up with a mock-up of a wall clock with Mungwe clan totems

CHAPTER FIVE: DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.1: Introduction

This chapter presents a discussion, as well as the conclusion and recommendations of the findings.

5.2: Discussion

The discussion was based on the objectives of the study that were derived from the purpose that stated: to develop graphic illustration concepts of selected Kiga totems for promoting cultural identity and appreciation among the Kiga. The set objectives were; to establish the various totems that Kiga clans identify themselves with as symbols of cultural identity and appreciation, to develop graphic illustration concepts of selected Kiga totems that could be potentially used for promoting the knowledge of Kiga totems among Kiga people, and to develop mock-up designs for selected surfaces that could be potentially used to disseminate the developed graphical illustrations of into the Kiga community

5.2.1 Various totems that Kiga clans identify themselves with as symbols of cultural identity and appreciation.

Under the first objective, the study established various totems that Kiga clans identify themselves with as symbols of cultural identity and appreciation. The study established that there are 10 Kiga clans namely Mungwe, Kinyagi, Mwisya, Karobwa, Mugiri, Musigi, Muyangwe, Mugyesera Muhutu and Mugiri, (Karwemera, 1994). Totems of five Kiga clans as suggested by Kabanankye, (2015) were selected for this study as shown in the table below;

CLAN	TOTEM FRIEND	TOTEM TABOO
Musigi	Empungu (eagle)	Ente Ngoobe (spotted cow)
Karobwa	Enyaruju (Chameleon)	Ente Ngoobe (spotted cow)
Kinyagi	Ekyanira (Brown Eagle)	Ente Ngoobe (spotted cow)
Mungwe	Engwe (Leopard)	Engabi (yellow backed duiker)
Mugiri	Ekikoona (Pied crow)	Enkanda (Bush back)

Each Kiga clan possess ekikooko kinywani (totem friend) and omuziro (totem taboo). The totem friend is associated to luck and blessings and clan members are proud to associate with it. A totem taboo on the other hand is associated to misfortunes. In the interview with respondent 1 (3/3/2019) he stated it that a totem taboo was a memorial and a learning point for clan members to remember the misfortunes that befell their fore fathers leading to the death of many people. This notion prods the researcher to reason that it is due to factors such as war and nature that fostered identity formation among Kiga clans. Scholars such as McLuhan, (1968) reason that war traditionally brings on a great deal of innovations. This study observed that a number of totems came into existence as a consequence of a fight either within clan members or with other clans for the meat of an animal or for an animal itself that resulted into death. The totems that fall in that category are Enkanda, Engabi and Ente ngoobe. Elders of the clans declared it a taboo to eat meat of animals that led them to war with other people or that clan members fought aiming at food. On the other hand, animals and birds that guided the forefathers to fortunes such as food, fertile lands to settle in such as an eagle, or inspired wisdom on how to avoid conflict such as a chameleon became friends and symbols of luck to the clan members. The dis-associations with an animal or bird (totem taboo) or associations with an animal or bird (totem friend) not only aided formation of

identity of members of that clan but also become a basis of distinction with members of other clans. This notion therefore upholds the tenet in the social identity theory that deals with intergroup relations; how people come and see themselves as members of one group (the in-group) in comparison with another (the out group), (Stets, 2000).

Furthermore, such relations between clans and nature (totemic animals and birds) subsequently fostered subconscious conservation through the practice of not eating or harming the totems. Warde, (1994) argued that a key way that individuals integrate themselves into society is through the deployment of consumer behaviour so as to give themselves a personal or social identity. The consumer behaviour in the case of this study is attached to the fact that clan members were prohibited from eating their totem. This consumer behaviour was an aiding factor towards conservation of wild animals and birds regarded as clan totems. Clayton, (2011) assert that among humans, people are more likely to help those considered similar to themselves or part of the family. Among the Kiga people totems especially friends of the clan were considered part of the clan family, the case in point is the Mungwe clan who believe that they have a spiritual connection with a leopard which is their totem friend. As much as a Mungwe clan member is not supposed to kill or harm a leopard, it is more interesting that the leopard too cannot kill or harm them. This kind of relationship between man and nature is vital in addressing the notion of identity versus conservation.

The other subject of discussion on this study is the aspect of fear and anxiety versus identity. It was analysed in this study that most of the totem taboos were put in place as way avoid further deaths that would arise from fighting and war. Animals whose meat was sweet and would instigate fighting would be declared taboos to

clans. (McLuhan, 1968. p.126) states it that “New technology disturbs the image, both private and corporate in any society, so much that fear and anxiety ensue and a new quest for identity has to begin”. Fear and anxiety towards death among clan members would then dictate that measures to avoid the same be put in place. Measures such as declaring certain animals’ taboos to clans were put in place to mitigate fear and anxiety for war thus giving birth to formation of identity among Kiga clans.

5.2.2 Graphic illustration concepts of selected Kiga totems for promoting the knowledge of Kiga totems.

The researcher developed graphical illustrations of the selected Kiga totems through use of Adobe Illustrator as a tool for Computer Aided Design. The process involved preliminary objective studies of each totem using pencils as tools and paper as material, the reason for executing this step was to enable the researcher get acquainted with the forms of the totem before developing its illustration. The objective study artworks of totems were then subjected to colour rendering. In this, water colours in form of washes were used. This step was executed in order to explore ways of developing the totem illustrations before developing the computer aided illustrations. Exploring different methods of illustrating ideas is ideal to studio practice as it enhances the artist’s ability to determine which ideas are suitable of a targeted audience. In this case, using water colours was fundamental in developing the illustrations. Adobe illustrator and photoshop were later used to come up with computer aided versions of the totem illustrations.

Due to the fact that most of the Kiga people have never seen some of these totems and with a deep reflection from Riza, Doratli & Fasli (2012) who argue that accordingly, identity is distinction which is obvious and visible at first sight, as well

as strong as creating images on people's mind even who haven't seen it before. Therefore, identity is always exclusive and not reproducible. The researcher chose to create totemic illustrations in a more realistic form with limited distortion in order to present them in a way people can easily understand.

5.2.3 Mock-up designs for selected clans.

This section presents a discussion of the totem design concepts and the mock-up designs for selected clans that were developed in fulfilment of the third objective of the study. Several handy items were selected such as t-shirts, table calendars, phone covers, wall clocks, hoodies and umbrellas as surfaces for disseminating the developed graphical illustrations into the Kiga community. The reason for selecting these surfaces was that these are items that are used in the day today life of people. People interact with these items on a daily basis. Rubineau, (2007) argues that identity theory tries to identify what aspects of "society," interpreted as "the social environment and structures encountered by an individual", does the shaping and how. It is from this basis that the researcher identified the modes of communicating the visuals of Kiga totems that are within the social environment that is to mean the things in the environment that people interact with on a daily basis.

This makes them good modes to deliver the information to the people unlike the books or written literature which can only be obtained from libraries. Below is a clan by clan discussion of their mock-up designs

Mock-up designs for the Musigi clan

Totem concept designs with both the totem friend and taboo were first sketched and after developed in Adobe illustrator. Sketching was done because it's a very crucial stage for idea generation. The researcher was deliberate in the choice of the elements and their arrangement within the first concept developed for Musigi

clan (figure 47). The totem friend was put first and on top because it's by nature that an eagle is a flying bird that spends most of its time in air and the spotted cow was put beneath an Eagle because it is always on the ground, it feeds and stays on the ground. An illustration of a green hilly environment was also reflected on the concept in order to depict the terrain of the land in Kigezi where the Basigi hail from. The second Musigi clan multi-panel concept for the Musigi (figure 49) was developed with the totem friend against the green background and the totem taboo against a red background. The totems were named to help the people easily identify them. The choice of colours used was deliberate in order to depict the friendliness of the totem with the clan through putting it against a green background. Red was used to reflect danger associated a totem taboo; that is due to the fact it is associated with misfortunes [Nzangwahabi Filemon (3/3/2019)] and was dangerous for a clan member to either eat or harm it.

The concept in figure 47 was then reflected on a mock up design of an umbrella (figure 48). The choice of an umbrella in this instance was that it is an opportune item for communication; that is whenever it's being used, stretched out in either rain or sun, it can act as a moving billboard communicating to masses about the Musigi clan totems.

The T-shirt mock-up for the Musigi clan (figure) was used for the same justification as that of an umbrella, but more to that it is important to reflect that (Collins, 2003) asserts that a Tommy shirt is more valuable and is more desirable than its plain counterpart because it connects with its consumer at a psychological level to say something about the nature and significance of that person. The form of attachment people would have with printed material such as t-shirts and umbrellas with clan totem illustrations as Collins puts it are crucial for the promotion cultural identity

and awareness. It is also crucial to reflect that these items have been used to successfully promote brands for telecommunication companies in Uganda such as MTN, Airtel, Africell and many others.

Mock-up designs for the Kinyagirot clan

The criteria leading to the creation of the mock-up designs for the Kinyagirot clan also started with sketching and later developing the concepts in Adobe Illustrator and Photoshop. Adobe Illustrator and Photoshop were used because the researcher found them most suitable tools for him to execute such layout designs. It's key to note that in the design for the Kinyagirot totem concept, the totem friend was made bigger than the totem taboo and also the totem friend was put on top in the design. The researcher's point of view in this case was that the clans identify and associate with totem friends as symbols of luck and blessing more than they identify with totem taboos that are seen as symbols of misfortune. Such contrast is what is reflected in the design in terms of what appears to be bigger than the other. The mock-up designs created for the Kinyagirot clan was a hoodie and phone also connotating to the fact that a hoodie is a moving billboard and whenever a hoodie with totemic design is put on knowledge is being communicated to the people that view this design from any place where the person putting it on is. In fact, Isaksen & Roper, (2012) argue that if you're in a place like this with no uniform, like just a t-shirt and a jumper, everyone's always going to watch what you got on top of your jumper and what you got below . . . and everyone will always watch. A phone on the other hand is one of the gadgets that people use and own on massively. The researcher observation suggests that most of the people with phones also bear phone covers. It is from this point of view that the researcher found it viable to have phones cover mock up designs with clan totems.

Mock-up designs for the Karobwa clan

Two mock-ups were created, one for a table calendar and another for a hoodie. As Isaksen & Roper (2012) situates it that idealized images attached to brands result in feelings of inadequacy and hence spur consumption. The researcher in this instance targeted communicating the Karobwa totems to people that are in the indoor of offices through branded calendars with totemic images and to the masses through branded hoodie with Karobwa clan totems. As Isaksen puts it, when people view these items branded with totemic illustrations, it would birth curiosity to know more about who they are. The 'spurred consumption' in this context instance would also be the curiosity for one to discover their identity through these totemic illustrations.

Mock-up design for the Mugiri clan

Concept sketches Mugiri totem illustrations were sketched, and later developed using illustrator. Mock ups were later developed using Adobe Photoshop and Adobe Illustrator as the two are professional graphic design tools capable of executing the tasks that were involved in this study. The difference in size of the totem taboo and totem friend in the design was bought form the fact that this clan identifies and associates more with their totem friend as a symbol of luck and blessings more than they identify with their totem taboo that is seen as a symbol of misfortune. Such contrast is what is reflected in the design in terms of what appears to be bigger than the other. The Mugiri clan concept in figure 65 was designed with brown colour being the predominant one. This was so basing on the ideology that brown is related to stability, reliability and is linked to a connection with the earth, (Valdez, 1994). Therefore, colour brown was used to evoke a connection of the design with viewer.

The concept in figure 67 was designed with a totem friend in a green boarder and the totem taboo in the red boarder, this was so because green as a colour is associated to friend ship whereas red is associated to danger. (Gage, 1999). An illustration of a terraced hill is viewed behind the totem taboo in the design to reflect the hilly Kigezi region where the Mugiri clan are known to come from in Uganda. A mock-up of a t-shirt and a wall clock was created for this clan. A wall clock was selected in this case as a surface that can communicate to most of the people using an office or house. A t-shirt because it

With critical reflection into the social identity theory by Baker, the researcher argues that who we are can be interpreted in our day to day lives by not only what we believe but also reflected in the way we dress and in the things we own. A branded wall clock with clan totems in a house or office or putting on a branded t-shirt with clan totemic images is therefore one way of addressing the question of our identity in our respective communities.

Mock-up design for the Mungwe clan

Concept sketches Mungwe clan totem illustrations were sketched, and later developed using illustrator. Mock ups were later developed using Adobe Photoshop and Adobe Illustrator as the two are professional graphic design tools capable of executing the tasks that were involved at this stage of this study. The Mungwe clan concept in figure 72 was designed with brown colour being the predominant one. This was so basing on the ideology that brown is related to stability, reliability and is linked to a connection with the earth, (Valdez, 1994). This was so in order to evoke a connection between the totem design the viewer. Mock-up designs with totemic images of an umbrella and a wall clock were developed because embedded on these

surfaces selected, is able to communicate to a wider scope of people for example, a person carrying an umbrella considered to be a moving billboard passing on information to themselves as well as many other people that they meet all day whether they are sheltering themselves from sun or rain. This as well applies to a wall clock; it is a viable mode to communicate to most of the people coming in and out the office or house.

5.3 Conclusion

In this era where the world is growing very fast and people tend to be more engaged in the chase of life errands, written literature cannot be the only mode to addresses questions regarding cultural heritages. Visualisation of some of our traditional norms and beliefs onto surfaces that man daily interacts with can be a more reliable informative mode in promotion of cultural identity and appreciation. Kiga totems are special constituent for Kiga cultural identity and appreciation with vast importance that range from clan identity and conservation of the totem animals to upholding of morality when it comes to who to marry and who not to. Illustrated totems on items that are put on surfaces of items used daily serve as a daily reminder to the Kiga community of their heritage and also helpful in promotion of the same.

5.4 Recommendation

This study recommends that further approaches geared towards promotion of cultural identity and awareness be investigated and put across by other scholars in order to enable continuity of the knowledge of African traditional beliefs in every generation.

The study further recommends that mass production of the produced totemic items in this study be taken up in order to ensure that they are circulated everywhere in Kiga communities thus promoting identity and appreciation.

Further still, more items embodied with Kiga items other than the ones explored in this study, should be produced in order to increase variety and more people's preference.

Policy makers should set a budget that facilitates research and promotion of cultural beliefs such that knowledge especially on the African cultural heritage, is preserved for the future generations.

5.5 Areas for further research

Further studies can be done on illustration of totems for the remaining clans of the Kiga people that were not executed in this study. The clans in question are; Muhutu, Mwisya, Mugyesera, Muyangwe and Mugara.

Techniques of illustrations targeting younger generations could also be explored to illustrate these totems for young children in order to sensitise them into appreciating their cultural identity at a tender age. This will help in grooming the next generations into responsible citizens that respect and uphold their social and cultural heritage.

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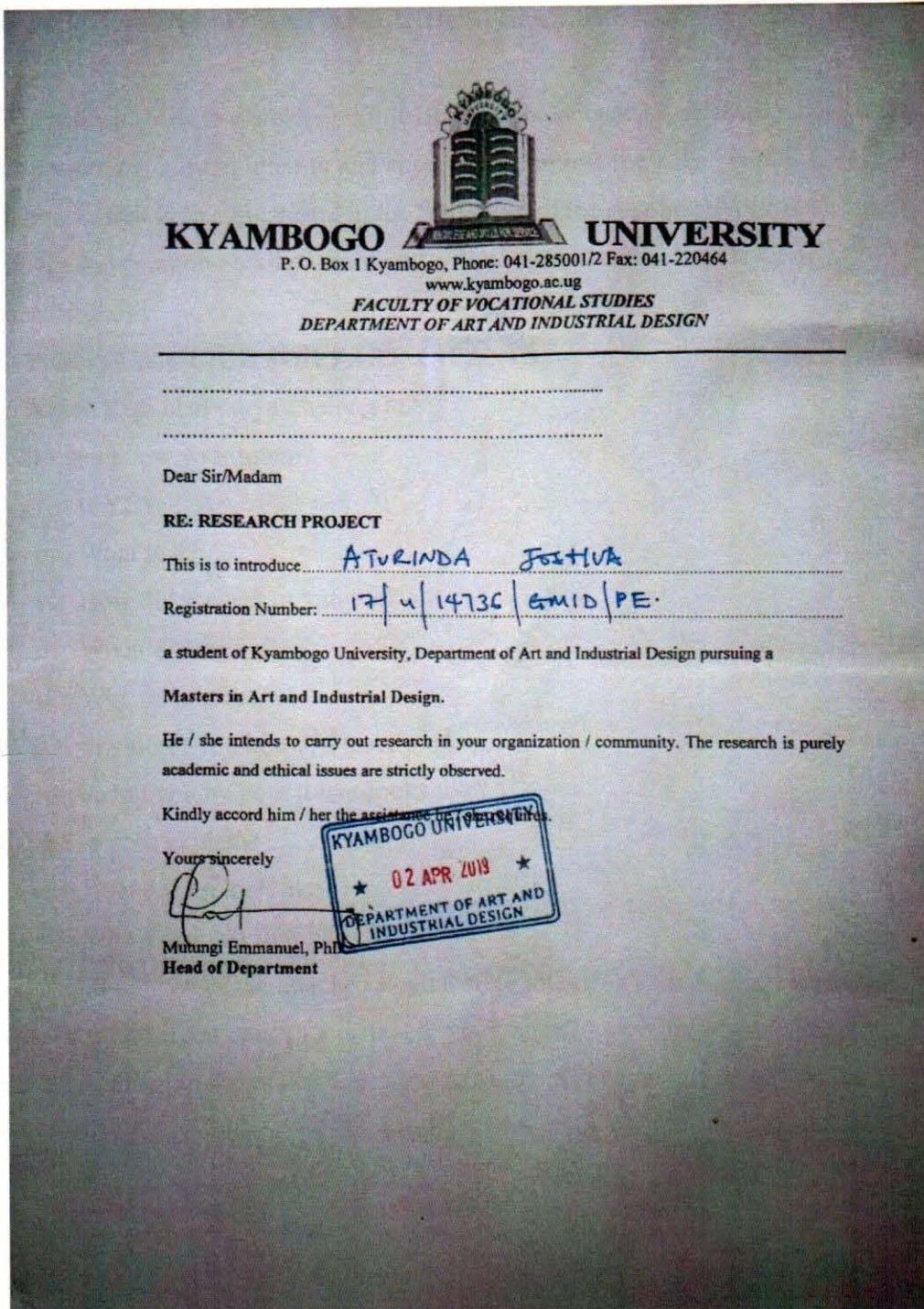
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APPENDIX 1

INTRODUCTION LETTER TO CARRY OUT RESEARCH



APPENDIX 2

KYAMBOGO UNIVERSITY

FACULTY OF VOCATIONAL STUDIES

DEPARTEMENT OF ART AND INDUSTRIAL DESIGN

This study intends to develop graphic illustration concepts of selected Kiga totems for promoting cultural identity and appreciation among the Kiga people. Your responses will help a great deal in the fulfilment of the set objectives of this study and the information obtained from you will be treated with a high level of confidentiality.

INTERVIEW GUIDE FOR PARTICIPANTS

1. Which Kiga clan do you belong to?

2. Do you know your totem?

If YES,

- a. What is it?
- b. How did you get to know it?
- c. When do u see it?
- d. Why do u use it?

If NO, why don't you know? Please explain.

3. Do you know how your totem looks like?

If YES, please explain?

- a. How does it look like?
- b. Where did you find it?

What cultural values are attached to your Kiga totem?

What cultural significance I attached to your totem?

What social cultural practice does your Kiga totem engage in amongst the Kiga People?

APPENDIX 3

MAP OF UGANDA SHOWING LOCATION OF KABALE MUNICIPALITY



● Kabale municipality