

**STUDIO EXPLORATION OF SELECTED GANDA MATERIAL CULTURE TO  
DEVELOP *MULEERA* ON A *KANZU* FOR MMAMBA CLAN MEMBERS**

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**15/U/14528/GMID/PE**

**A RESEARCH GUIDE BOOK SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE AWARD OF A MASTERS DEGREE  
IN ART AND INDUSTRIAL DESIGN (FABRIC DECORATION) OF  
KYAMBOGO UNIVERSITY**

**DECEMBER, 2017**

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## **DEDICATION**

This piece of work is dedicated to my dear mother Teddy Kiberu, Brothers and sisters.

## **ACKNOWLEDGEMENT**

I am indeed very grateful to my supervisors; Dr. Nabaggala Justine (KYU) and Mr. Mugenyi Gyaviira (KYU)

I also thank Mr. Nituhereza Elly (KYU) who did his best to guide me academically. Special thanks to Mr. Wamala Muhamad and Sematimba and Joseph Mulindwa for their support provided on matters regarding the Mmamba clan.

I extend my sincere appreciation to the entire staff of Art and Industrial Design, Kyambogo University for the support given to me.

May the God reward you abundantly.

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**LIST OF ACRONYMS**

|        |  |
|--------|--|
| AD     | After Death  |
| UNESCO | United Nations Educational Social and Cultural<br>Organisation |
| MTV    | Music Television   |
| ND     | Not Documented   |
| KYU    | Kyambogo University  |

### DEFINITION OF OPERATIONAL TERMS

**Muleera** - This is a colored pattern in front and around the neck down embroidered and also down at the bottom of the robe in front. (Ssemakula, 2016).

**Kanzu** – This is a white or cream coloured robe worn by men in the African great lakes region (Kituka 2012)

The kanzu is an ankle or floor length garment characterized by neck embroidery pattern called the muleera (Semakula 2016)

**Material culture**- These are artifacts and objects made and used by people in accord with the cultural schema (Semakula 2016)

**Mmamba** - Scientifically, the Lung fish is called *Protopterus aethiopicus* is a patterned fish with an elongated body that narrows to a point at the tail (Bailey, 1994.)

**Totem**- This is a natural object or animate being as an animal or bird, assumed as the emblem of a clan, family or group.

The new encyclopedia on totem refers totem as an animal or plant or other object, natural or super natural which provides deeply symbolic meaning for a person or a social group.

**Culture identity**- Refers to a group of people who continually follow the same set of social norms and behavior as those of earlier generations (Ennaji, 2005)

## ABSTRACT

The general purpose of this study was to explore and develop “*Muleera*” patterns inspired by selected Ganda material culture (Mmamba Totem) and use them to decorate *Muleera Kanzu* for the Mmamba clan members. In pursuance of this purpose, the set objectives played a guiding role and these objectives were:

- i) To examine the significance of existing *Kanzu Muleera* patterns and designs used by Ganda people
- ii) To establish the cultural significance of Mmamba totems to clan members and its influence on the clan’ structural organization
- iii) To develop and produce studio based *Muleera Kanzu* for Mmamba clan members with patterns and designs inspired by Mmamba totems images

Following the objectives mentioned above, the research employed various instruments to investigate into the study. These were: interview guides, photography, observation, library and archival survey and through these tools and instruments, information about the existing *Kanzu Muleera* patterns and designs used by Ganda people, the Mmamba (lung fish) and its attachment to the clan members, the clan organization structure as well as the techniques, methods used and materials required in the process of designing *Kanzu Muleera* were gathered. The investigation of this research revealed that the *Kanzu Muleera*, has strong attachment to the Ganda people but lacks the specified identity element for specific cultural groups, a gap that this research aimed to fix using the Mmamba clan as a source of inspiration. The studio based *Muleera Kanzu* with patterns and designs inspired by the Mmamba totemic images attracted high attention from all those that happened to see them including some of the Mmamba Clan and Buganda Government officials. The idea appeared highly accepted, a response that indicated an accomplishment of the targeted purpose. In light of this, the study set out conclusions and recommendations, which among others highlighted that the existing *Kanzu muleera* was largely of cultural importance and that the clan and kingdom leadership need to gazette the *Kanzu* designs as a way of protecting and preserving the Ganda identity. The key recommendation of this study emphasizes promoting and supporting identity of the Ganda values and norms through material culture such as the Mmamba specified *Kanzu Muleera*.

## CHAPTER ONE

### 1.0 INTRODUCTION AND BACKGROUND

#### 1.1 Overview

This chapter presents the background to the study which aimed at a studio exploration of selected Ganda material culture to develop *Muleera* on a *Kanzu* for Mmamba clan members. As such, it provides the situation at hand surrounding the *Muleera* in terms of its use, design concept, its significance to the Ganda and how it is applied on the '*Kanzu*'. Basing on the situation analysis, a problem statement of the study is provided along with the purpose, objectives, research questions, significance of the study, scope and limitations of the study are presented.

#### 1.2 Background of the Study

Identity is a natural phenomenon that we experience as individuals, small groups (*such as families*), communities, tribes and or any larger grouping that one may think about; say a continent. Identity is perhaps one of the key drives that has attributed to the formation of culture. Culture is all the things that make up a certain way of life or living. That includes all the beliefs and values, language, customs, style of dress, food, song, and stories that belong to a group of people. A person's cultural identity comes from the way they take certain aspects of each of the cultures they belong to and use them to shape and define who they are (Kaggwa, 2015).

Uganda as any other part on planet earth is made up of several tribes of which all have unique cultures. Among the unique ways of life that distinguishes one tribe from the other is the style of dressing. Through dressing styles, tribes have

been able to communicate particular values, norms and traditions consequently promoting and preserving their culture. Dress is an important component of our daily lives. Through clothing, individuals establish their sense of self as well as their place in society; this is clearly evidenced with in tribes of Uganda. Indeed looking at the richly styled mixed media and colored dress codes of these tribes, one deduces strong statements in terms of identity. Figure 1 and 2 represent the Nkole and Ganda dress codes for an introduction ceremony.



*Figure 1. The Nkole dress style*



*Figure 2. The Ganda dress style*

<sup>1</sup><http://www.commonground.org.nz/common-issues/identity/cultural-identity/>retrieved on 10/05/2017. This source provides common issues of societies today, one of which is cultural identity.

<sup>1</sup>[https://www.hofstra.edu/community/culctr/culctr\\_events\\_dress.html](https://www.hofstra.edu/community/culctr/culctr_events_dress.html) April 19- 27 **hofstra cultural center**

Conference with the theme, **Defining Culture through Dress Individual and Collective Identities**

Dress codes within the tribes of Uganda did not only communicate through the fashion but also through the surface designs applied. True it is that surface designs carry aspects and values of importance to a given culture of one tribe. These were and still are carefully rendered symbols applied on a surface of a fabric that is used to make fashions which identify a particular tribe and in most cases defining a specific function within a tribe. The two images, (*figure 3 and 4*) show cultural dresses with surface designs that communicate identity between tribes as well as specific functions within a tribe



*Figure 3. The King of Buganda, Kabaka Ronald Muwenda Mutebi*



*Figure 4. The King of Busoga, Kyabazinga William Nadiope*

It is also important to note that cultural transformation in the bracket of dressing has had an effect on cultural identity; globalization being one of the influential factors to this transformation. Foreign intervention and migration as elements of globalization have brought about fundamental changes in the dress codes of tribes within Uganda. The notable dress code that has taken roots across several tribes in Uganda is the '*Kanzu*'. Evidence of this change is reflected in Figures 3 and 4 above in which images of two kings, one of Buganda and Busoga respectively appear dressed in the *Kanzu* (*the white inner attire*).

At present, the *Kanzu* is so popular within the Ganda that one can hardly miss seeing a '*Kanzu*' being worn at any function that has an attachment to their culture.

Well as there is popularity noted of the *Kanzu* attire within the Ganda people and other tribes that wear it , it has also been observed that this *Kanzu* bares designs that carry little or no meaning to any tribe that use it. The questions posed here is, why is there no attention to this for all this long? Are there restrictions of any sort that are holding the Ganda and other tribes to use this attire as a vehicle of communication most especially in this globalized world where tribal territorial boundaries are almost getting extinct.

In view of this curiosity, focus of this study is pivoted around exploring possibilities of developing *Muleera* designs that communicate aspects of cultural importance of the Ganda people and applying them on to the *Kanzu* with an ultimate aim of fostering a deep understanding of the structural cultural bonds such as the clans as well as promoting and preserving the Ganda cultural heritage.

*Kanzu* with an ultimate aim of fostering a deep understanding of the structural cultural bonds such as the clans as well as promoting and preserving the Ganda cultural heritage.

**1.2.1 The *Kanzu*: its definition, origin, popularity and its current trend with in the Ganda people.**

Material culture and *Kanzu* decoration as key concepts is defined beginning with the *Kanzu* followed by material culture. Kituuka (2012) defined the *Kanzu* as a white or cream colored robe worn by men in the African Great Lakes region. It is referred to as a tunic in English, and as the Thawb in Arab countries. The *Kanzu* is an ankle or floor length garment (Ssemakula, 2016).

The researcher adds to the definition that a traditional Ganda *Kanzu* is also characterized by a unique embroidery pattern called the *Muleera*. This is a colored pattern embroidered around the neck and also at the bottom of the robe in front.

Buganda's clan system is central to its culture. The Buganda cultural system is built on a clan system. A clan represents a group of people who can trace their lineage to a common ancestor in some distant past. A clan (*ekika*) consists of a hierarchy of sub-groups. Each is a collection of several *masiga* (singular, *ssiga*); each *ssiga* is a collection of *mituba* (singular *mutuba*); and each *mutuba* is a collection of *nyiriri* (singular, *lunyiriri*). The heads of the various groups in the clan hierarchy are called *Abataka* (singular, *omutaka*) (Kaggwa, 2015).

In the customs of Buganda, lineage is passed down along patrilineal lines. The clan essentially forms a large extended family and all members of a given clan

names of his father and paternal grandfather, as well as a description of the family's lineage within the clan that one belongs to. The clan has a hierarchical structure with the clan leader at the top (*ow'akasolya*), followed by successive subdivisions called the *ssiga*, *mutuba*, *lunyiriri* and finally at the bottom the individual family unit (*enju*) (Mayanja, 2011). Traditionally, every Muganda was and is still required to know where he falls within each of these subdivisions and anyone who cannot relate his ancestry fully is a suspect of not being a true Muganda, (Mayanja, 2011); (Buganda Culture Norms and Language, 2017),

After the coronation of Kabaka Mutebi II in 1993, a survey of the clans was carried out to establish the number of clans and the corresponding positions of authority such as clan heads, (Kyaligonza, 2015). The Buganda Kingdom officially acknowledges the existence of 46 clans since August 1996, although an oral historical version states that there are 52 clans in Buganda, (Kyaligonza, 2015). This variation may be because some clans have not been able to establish their claims legitimately, or possibly that some clans may have died out, with no heirs to carry on the clan heritage. Each clan is identified by its own totem (*Omuziro*) which no member of that particular clan is supposed to eat (Mayanja, 2011). Since the 13th century, the tradition has been ardently followed from the time Ssekabaka Kintu of Buganda set it up as a means of protecting and preserving perishing species of wildlife representing one's bloodline and heritage, (Mayanja, 2011).

The Ganda are sometimes also called Baganda from their grammatical form of the name meaning "The Ganda People." They are one of the Bantu people and

have dark skin, curly hair, and prominent facial features (Mayanja, 2011). They are generally shorter than the Lwo and other Nilotes. Their culture continues to thrive in the villages. There is great respect for the male head of household, and members of the home must kneel as they speak to him. All children may share work equally while young. As they mature, the men take on responsibility outside the home while the women focus on the garden and domestic responsibilities historically that was the transition but of late due to globalization the trend is/has changed. (Mayanja, 2011).

At present, the *Kanzu* is so popular within the Ganda that one can hardly miss seeing a '*Kanzu*' being worn at any function that has an attachment to their culture.

While the *Kanzu* appears popular within the Ganda people and other tribes that wear the same, it has also been observed that this *Kanzu* bares designs that carry little or no meaning to any tribe that uses it. The question posed here is, why is there no attention to cultural identity images for this entire long? Are there restrictions of any sort that are holding the Ganda and other tribes to use this attire as a vehicle of communication most especially in this globalized world where tribal territorial boundaries are almost getting extinct?

In view of this curiosity, focus of this study is centered on using the *Kanzu* as a vehicle of communication; taking advantage of its popularity through exploring possibilities of developing *Muleera* designs that communicate aspects of cultural importance of the Ganda people, and applying them on to the *Kanzu* with an ultimate aim of fostering a deep understanding of the structural cultural bonds

such as the clans as well as promoting and preserving the Ganda cultural heritage.

The exploration venture in this study has its attention paid to developing *Muleera* designs on the '*Kanzu*' that communicate the Ganda clan organization structure as it is laid out; a case study of the Mmamba clan organization structure.

Material culture and *Kanzu* decoration as key concepts was defined beginning with the *Kanzu* followed by material culture; Kituuka (2012) defined the *Kanzu* as a white or cream colored robe worn by men in the African Great Lakes region. It is referred to as a tunic in English, and as the Thawb in Arab countries. The *Kanzu* is an ankle or floor length garment (Ssemakula, 2016).

The researcher adds to the definition that a traditional Ganda *Kanzu* is also characterized by a unique embroidery pattern called the *Muleera*. This is a colored pattern embroidered around the neck down to the chest and also down at the bottom of the robe in front.



*Figure 5. Musician Navio in Kanzus of different colours*

*(Photo taken from Njogereza Album Launch organized by Club Music, 9th September 2016 at Garden City Roof Top Kampala)*

Kasozi (2016); (as quoted in Kaggwa 2015:19) a local fashion designer says

his fashion usually moves with his personal purpose. This has seen the modernizing of the outfit. For example; changes such as the multi-colored *Kanzus* (figure 1&2) which were not the case in the past but are commonly used today reflects the youthful generation that thinks sticking on white or cream (the prominent) colors recognized in the history of the outfit is boring. Joseph Kitembo (interviewed by Kaggwa, 2015) testifies his love for other colors other than white and cream because it sounds unique. As noted above others believe colored *Kanzus* have captured the youth's interest in their own culture. (Kaggwa 2015:19). Earlier on Kasozi had informed of his hip hop inspired design of the outfit with pockets, a hoodie minus a *Muleera* made in various rebel materials ranging from Maasai *suuka* and other African-aligned fabric (Kaggwa, 2015:19). *Cambridge dictionary online* (2017) defines hoodie as a sweatshirt; cotton clothing for upper body that has a hood to cover the head. However, history tells us that the *Kanzu* was imported and was made from either cotton or linen, a combination of reasons that kept it out of reach of the majority. But as time passed, it began trickling down to ordinary Baganda (Neva, 2013). By that time, bark cloth was the traditional clothing material used according to Neva, an inspiration for men to begin making the *Kanzu* from bark cloth, and as of today *Kanzus* are produced in cotton, silk, poplin and linen (Neva, 2013). While adopting the *Kanzu*, the Baganda made some changes to its design, making their version different from all the other tunics worn around the world, especially those from its parent design from Arabia.



*Figure 6: Different Muleera designs; handmade and sewn (Basiima craft, 2015)*

The transformation of the *Kanzu* generally from the Bark cloth, cotton, silk and to linen shows progress in cultural fashion and adornment while upholding the culture and fashion of the people (Mulumba, 2015). From plain white and conservative, almost lifeless to red, rich silky and vibrant, the traditional dress of Baganda men known as *Kanzu* or tunic, has evolved fast. This entirely hand-stitched apparel that in some homes is still the only attire fathers own traditionally comes in white or cream with maroon embroidery at the front.

According to Kaggwa (2015:19), “Mende as an area had many Muslims and that is how they started making an imitation that was inspired by the Arab robe”. On the other side, Ssemutooke (2012: 42) says that the *Kanzu* has over the years been adopted as traditional and sometimes ceremonial dress by many tribes in Uganda. The adoption started with the Buganda before moving to Busoga, West Nile and Teso and now almost the entire country, what could be called Uganda’s signature dress.

Neva (2013:32) asserts that the *Kanzu* was first introduced to Buganda Kingdom by Arab traders in the first half of the 19<sup>th</sup> Century. It is believed that Kabaka Ssuuna, who is said to have reigned between 1832 and 1856, was the first Kabaka to wear the tunic, (Neva 2013:32). It initially remained a dress of the highly-placed in society. It was for those who could afford to get it from the Arab traders and people living in the Kabaka's court or the homes of chiefs, (Neva 2013:40).

Various scholars such as Mulumba (2015), Kabaka Ssuuna of Buganda was fascinated with the tunic and associated it with purity, dignity, wealth and prestige. He was the first Muganda to wear it after he saw the Arabs' tunics. From then on, it became formal wear for any respectable Muganda man with a good social standing in society.

In traditional ceremonies such as *kwanjula*, the bride was dressed up well in silk-knitted garment known as *gomesi*, the groom on the other hand dresses in the silk or cotton tunic known as *Kanzu*, (Kaggwa 2015:14). *Kanzu* carries a special meaning to the Baganda, Kaggwa reports about the young boys he saw break dancing on an occasion in their mini *Kanzu* which did not go well with elders. He says, although some enjoyed it (when boys break dance) the elders who consider the *Kanzu* as a sacred loathed it. In his (Kaggwa) observation, an old man in aggravated tone said "*laba abaana abato bwe bavvoola ekanzu*", loosely meaning "see these kids abusing the *Kanzu*" (Kaggwa, 2015). Kaggwa recognizes the various styles of the evolving *Kanzu* whereby in the contemporary world, some come with hoodies (*Cambridge dictionary online*,

(2017) and pockets, in various shapes, materials and colours (Kaggwa 2015:14) with some characteristics which are not identical to the *Kanzu* in the past.

From the interviews by Kaggwa with Christopher Ssekyanzi, (an experienced *Kanzu* maker over fifteen years), Ssekyanzi include infant, youth and the elderly. This is so because the *Kanzus* are not genetic to a specific age bracket as hinted by Ssekyanzi in Kaggwa's story. However, Ssekyanzi agrees to have made *Kanzus* mainly for elders preparing for introduction or funeral rites and recognizes that multi coloured *Kanzus* have been made by him on orders by youths and some politicians (Recently a Democratic Party (DP) member Erias Lukwago, ordered for a green one narrates Kaggwa interviewing Ssekyanzi). Other colours included red, blue, purple (Kaggwa, 2015) which colours are not known in the traditional functions. An example is sighted with a blue colour *Kanzu* adorned by a local rapper Navio in 2009 turning out at the MTV MAMA in Nairobi Kenya (Kaggwa, 2015:14), also see figure 1 and 2.

### **1.2.2 Muleera**

The traditional Ganda *Kanzu* is characterized by a unique embroidery pattern called the *Muleera*. This is a colored pattern in front and around the neck down embroidered and also down at the bottom of the robe in front. (Ssemakula, 2016). Experienced Ssekyanzi (Kaggwa, 2015) insists what makes a *Kanzu* is *Muleera*; multi-coloured embroidery added around the neck and abdomen the frontal part of the attire. The hand sewn *Muleera* is unique to the Ugandan outfit (the *Kanzu*) and a tradition of wearing a coat on top of the *Kanzu* was also added in the 1930s and 1940s by the Baganda, (Kodesh, 2000:20) Most of the times, it is knitted

with bigger threads usually in maroon and white interjections. In continuation, the *Muleera* is placed around the belly area (Kaggwa, 2015). Furthermore, commonly the *Muleera* on a white *Kanzu* has been in white and maroon but according to the maker (Ssekyanzi) with different tastes and preferences it is done in black, yellow, green and other colours per the users' interest (Kaggwa, 2015). Also he notes that in the past, the *Muleera* was commonly knitted by hands and it is the best as it pays attention to detail. Due to the modernity with the introduction of sewing machines which uses electricity, the *Muleera* designs can be knitted using the machines including the designing itself for example many Baganda royalists have replaced the traditionally known *Muleera* with the royal shield "*engabo*" design, which is a part of the royal regalia in Buganda Kingdom (Kaggwa, 2015). It is also noted that some people have gone ahead to ask other designs such as the Ugandan emblem like the crested crane, head or coat of arm as noted in Kaggwa's conversation with Ssekyanzi a *Kanzu* maker. The diverse usability registered today of the *Kanzu*, has seen new aspects to do with the outfit especially the various occasions where it is used. For example many have ordered black ones for burial or mourning, white ones for celebrations and a few have worn red on romantic dinners (Kaggwa, 2015). When worn for mourning purposes, however, the attire comes minus the coat (Mulumba, 2015). Such mourning occasions were not good times to negotiate status in the society. Kodesh reflects on the use of clothing to signal the shift in status for example in the past, the commoners wore bark-cloth, (of course after the European invasion) prominent men dressed in cotton trousers and a vest or

shirt with a *Kanzu* and chiefs often purchased trousers and coats, (Kodesh, 2000: 26).

It is greatly observed today that the *Kanzu* has also moved beyond the central region to ethnicities in the West, East and North of Uganda who equally use it for formal cultural occasions. The *Kanzu* basically replaces a shirt in a suit ensemble; the look is complete with trousers underneath and a coat worn over it and formal shoes.

The *Kanzu* in Uganda today is worn by majority of Ugandans irrespective of whether Baganda or not usually with a coat to compliment the outfit. As Buganda's culture spread to other areas of Uganda, the *Kanzu* spread with it and could rightly be the 'the unofficial national dress of Ugandan men'.

As seen in the subsequent conversation, the Baganda might not have invented these garments, but they embraced them more than any other tribe and have improved them over the years. The Baganda added maroon embroidery round the neck and abdomen which made it different from that worn around the rest of the world. They introduced wearing a suit jacket (Kasozi, 1891) on top of the *Kanzu*, a thing that was not done by other regions that wore the *Kanzu*.



*Figure 7: Kanzu Traditional Wedding Attire (Petronella, 2014)*

However, today the *Kanzu* can be found in luminous colours – any colour one may fancy. During the week of mourning the Kasubi tombs inferno last year, and legislator Erias Lukwago put yet another spin to his *Kanzu*, donning one in black embroidered with bark cloth (Mulumba, 2015). But while most people still prefer the traditional cream or white with the maroon embroidery, a few people may go for other colors or stripes. The traditional *Kanzu* has maroon embroidery around the neck, abdomen, and below knees. The embroidery is called the *Muleera*.

In the eighteenth century at the time when the *Kanzu* had just been introduced in Buganda, *Muleera* was inspired by a bark cloth, cotton, silk, poplin or linen. Material Culture inspirations included the royal shield of Buganda (*engabo*),

plant and animal species as well as shapes, banana fiber (Kasozi, 1981). The major center of *Kanzu* knitting and production is Mende, along Masaka road. The *Kanzu* is worn at wedding ceremonies during the introduction, also known as the Kwanjula. During the Kwanjula the groom's family is required to appear dressed in *Kanzu* and they must also present a *Kanzu* to the bride's family too.

Semuwemba (2010), on his blog post Gomes is the de factor national dress of Uganda, reflecting on how important it is to have a unifying identity in terms of dressing. The Kingdom of Swaziland is one example which he says is composed of a homogeneous population who share language, culture and loyalty to their King and country. He recognizes how the Busuuti dress in Uganda has captured the entire country literary accepted as the national dress, as well as the *Kanzu* which he says often the king adorns in it to embrace cultural occasions. However, in a comment about Ssemuwemba is post, Joseph Kamugisha who said that “*Kanzu* is an improved garment of the Arabic outfit adding to other scholars’ assertion about the *Kanzu* origin such as, (Roscoe, 1911; Kasozi, 1981; Taga and Nathan, 2014; Kaggwa, 2015). Kamugisha comments that;

*The difference between the two are the additional attachments of the “Muleera” at the centre of the bottom part of the Kanzu and the fact that the actual Kanzu is supposed to be entirely handmade as opposed to the Arabic garment which is machine tailored.*



*Figure 8: The Cream and White (in centre) Kanzu with Muleera; (Otega, 2012)*



*Figure 9: The Kanzu with the Muleera (UNESCO, 2012)*

As earlier noted in this chapter, the *Muleera* has changed its look over the years from originally three segments to now four. Also some Baganda loyalists have decided to replace the traditional design with the royal ngabo, the shield, which is part of the royal regalia in the kingdom.



*Figure 10: Kanzu with Muleera made of Buganda Kingdom emblem;  
(UNESCO, 2012)*

The following images present what the researcher observed in developing cultural identity garments for the Mmamba clan. This material culture is typical of most Ganda totems irrespective of the differences in usage and function to the different clan members.



*Figure 11: Protopterus aethiopicus - Marbled African lungfish, David  
(2007)*



*Figure 12: Protopterus annectens - West African lungfish, David (2007)*



*Figure 13: Protopterus aethiopicus - African Lung fish. Tiutenko (2010):*

While the Mmamba totem has unique socio-cultural importance among the Baganda, no study has been conducted in a way of using its images as inspiration for developing design that can be used for the clan. This leaves a gap of knowledge especially on significances that are embedded in cultural symbols and artifacts such as the *Muleera* patterns placed on the *Kanzu*. The study sought to establish the uniqueness between the common man and the clan leaders especially with the new *Muleera* designs that the researcher developed.

### **1.3 Statement of the problem**

The Ganda *Kanzu* takes a central cultural position since most Baganda tribesmen take this dress as the official cultural wear and use it at all cultural ceremonies. Despite the fact that the *Kanzu* is regarded important, the designs that it bears have little but less specific clan's identities; one may even wonder why it is called 'Ganda *Kanzu*'. Wearing it today may not mean being a Ganda. In the recent past, the Ganda have made tremendous efforts to communicate several values of their heritage through creating and designing corporate clan colours, emblems, logos, slogans, official web pages, T-shirts prints and others of the like, leaving the *Kanzu* not fully utilized. Basing on several reasons which include its popularity, its shape that provides a wide movable surface area for communication design and the respect it holds, the *Kanzu* would be one of the most appropriate and suitable vehicle of communication, promoting and preserving the Ganda heritage such as the clan's knowledge and its structure. Equally important to note is that the totem clans have also grown from a few thousands in each group to tens of thousands in each totem clan as of today. Indeed the growth in clan populations can only be educated with this creative flexible method and means of exploring and developing *Muleera* patterns inspired by selected Ganda material culture from Mmamba totem

### **1.4 Purpose of the study**

The purpose of this study was to explore and develop *Muleera* patterns inspired by selected Ganda material culture from the Mmamba Totem towards a cultural identity of its members.

### 1.5 Research Objectives

Objectives of this study were:

- i) To examine the significance of existing *Kanzu Muleera* patterns and designs used by Ganda people.
- ii) To establish the cultural significance of Mmamba totem to clan members and how it influences on the clan structural organisation.
- iii) To develop and produce studio based *Muleera Kanzu* for Mmamba clan members with patterns and designs inspired by Mmamba totem images.

### 1.6 Research Questions

- i) What is the significance of existing *Kanzu Muleera* patterns and designs used by Ganda people?
- ii) What is the significance of Mmamba totem to clan members and how does it influence the clan structural organisation?
- iii) In what ways could the Mmamba images be used to develop and produce patterns and designs for Mmamba *Muleera Kanzu through studio exploration?*

### 1.7 Significance of the Study

The study was of significance in the following ways;

First, the data collected by the researcher created a basis for scholars to carry out further studies on the cultural importance of the *Kanzu* and other cultural symbols. In addition, the bodies of knowledge raised added to the available reference material for students in this field and other related areas of research.

In addition, the study was expected to act as a window for further sensitization to the young generation about the importance of the Mmamba to its clan

members in as far as their identity was concerned.

The use of studio exploration and experimentation to develop *Muleera* patterns for the Mmamba *Kanzu* did shed light on the silent features of the Mmamba, unknown knowledge about their totemic values to clan members and thus being able to preserve traditional culture, promote aesthetic beauty and appreciating of cultural heritage.

Furthermore, this research was expected to enhance cultural hybridism in Buganda in a sense that it availed variety of patterns and designs for both makers of the *Kanzu* and its users. This was consequently redefined and described the new genres and identities of the Mmamba clan as reflected from both Namakaka and Kakoboza .

Most importantly, this research was expected to inspire the new generation in preservation of knowledge and information on how to promote cultural identity, fashion and heritage.

## **1.8 Scope**

The scope of this study is featuring the areas; geographical scope, content Scope and the time scope

### **1.8.1 Geographical Scope**

The research was studio-based and as such, it was centred at Kyambogo University. However, it was extended to regions of the greater metropolitan Kampala as source of information had to be gathered from different locations. Primary sources included Mmamba offices in Lubaga, Uganda Museum, Mende in Wakiso district and Bulange bookshop. The selection of Kyambogo University takes its justification from being the study institution and also provision of study

Work place as well as the Buganda cultural departments and clan leadership was justified because it was the authentic source of information on the topic of study.

### **1.8.2 Content scope**

In this section, the set objectives of this study were used to set parameters of the content scope

Objective one, which was to examine the existing *Kanzu Muleera* patterns and designs used by Ganda people, the researcher examined the existing *Kanzu Muleera* used by Baganda. Under this, the researcher generally observed the *Kanzu* patterns and designs used by the Baganda. The major focus of the study was to examine the existing *Kanzu* in terms of the *Muleera* Patterns used. The researcher also wanted to establish whether these designs have any special symbolisms or cultural meanings in as far as the Baganda totem clans.

The researcher chose the Mmamba specifically as a case study because he belongs to the Mmamba clan so gathering the required information about the Mmamba could be easily accessed.

In the second objective, the researcher investigated the cultural significance of Mmamba totems to clan members. Having selected the Mmamba as the principle case study, the researcher investigates the characteristics of the Mmamba clan looking into their special attributes like being the biggest clan in Buganda kingdom. Emphasis was put on underpinning the cultural significance of the totem to the clan members.

In the third objective, the researcher developed patterns and designs inspired by Mmamba totems for specialized *Kanzu Muleera*. The idea in this objective was to be able to use images of the selected Ganda totem clan to develop patterns

that could be used on the specialized *Kanzu Muleera*. This was done through a chain of processes that included observation, making studies by way of drawing and photographing, scanning to mention but a few. This was done using selected Ganda totem clan to represent material culture.

### **1.8.3 Time scope**

The time boundary of the study was limited to the 18<sup>th</sup> Century up to date. This was because it estimated that the use of the *Kanzu* began as early as 1800 and it has been a significant material and has held significant cultural importance in Buganda (Kasozi 1981; Roscoe 1911; Kagwa, 205; Tanga and Kiwera 2014). The period is also justified because it enabled the researcher to gather and obtain adequate information on how the *Muleera* on *Kanzu* has evolved over the years, something which was so central to the objectives of the study. The study time exceeded the planned time of completion by end of 2016 to 2017 in which samples of redesigned *Muleera* would be developed or produced for the Mmamba clan.

## CHAPTER TWO

### 2.0 LITERATURE REVIEW

#### 2.1 Introduction

This chapter presents the literature about the subject of investigation obtained from text books, academic research reports, project reports, newspapers, journals, the internet as well as other written resources. The review is in line with the study objectives which are:

- i) To examine the significance of existing *Kanzu Muleera* patterns and designs used by Ganda people.
- ii) To establish the cultural significance of Mmamba totems to clan members and how it influences on the clan structural organization
- iii) To develop and produce studio based *Muleera Kanzu* for Mmamba clan members with patterns and designs inspired by Mmamba totem images.

#### 2.2 Theoretical framework of the study

The study was guided by the early (Greek) theory of aesthetics as cited in Ducasse (1998:15) who states that aesthetics is a branch of philosophy that deals with the nature of art, taste, with creation and appreciation of beauty. With this in mind, Weitz (1956:27) points out that theory has been central in aesthetics and is still the preoccupation of the philosophy of art; that art is really a first stage of knowledge in which certain human intuition into lyrical classifications or expressions Weitz (1956:28). Aesthetics is also defined as the critical reflection on art, culture and nature. Ducasse points out that inspirational art can be something far more than just for your eyes; it can also nourish your soul and

tantalize your mind. For instance, “for one to have perception of beauty there must be a transcendent form of beauty in which beautiful objects partake and which causes them to be beautiful also” (Ducasse 1998 pg 16).

In relation to this study, the researcher endeavored to present these beauty qualities in the different *Muleera* patterns inspired by the selected clan totems in Buganda.

Art works have such amazing power to influence thoughts and emotions, to uplift and also to inspire. In relation to the study, the Mmamba was selected partly because of their aesthetic beauty, and the project was largely guided by Ducasse’s theoretical perspective. Therefore, the relationship between the means of expression of a message and the beliefs of the people play an important interaction in as far as communication/delivery of the message is concerned. The *Kanzu* needs to have content or images that relates with peoples’ cultural heritage for it to play a more practical and relevant role. The following sections is an attempt to illuminate the selected totem clan classified as material culture for purposes of use in the present study.

Considering the importance of material culture (such as the symbols used as *Muleera* patterns) the term has been defined in many ways which include the following; material culture refers to the physical objects, resources, and spaces that people use to define their culture (Taga and Kiwere, 2014). These include homes, neighborhoods, cities, schools, churches, synagogues, temples, mosques, offices, factories and plants, tools, means of production, goods and products, stores, and so forth (Taga and Kiwere, 2014).

Swan (2007) defines material culture as, both to the psychological role, the

meaning that all physical objects in the environment have to mean something to people in a particular culture and to the range of manufactured objects (techno-complex) that are typical within a socio-culture and form an essential part of cultural identity (pg. 56). Human beings perceive and understand the material things around them as they have learned to from their culture, Swan (2007). Manufactured items are especially meaningful and the relationship between object and meaning is usually what scholars of material culture study.

Closely related is a definition by Ssemakula (2016); who defined material culture as the artifacts and other objects, made and used by the people in accord with the cultural schema. Material culture includes the objects or belongings of human beings, including a wide range of artifacts. Just about anything that is seen, felt, perceived or touched that is not human has the potential to be an item of material culture. Architecture, photographs, documents, artwork, gardens, a can of soda or the electronic device are all examples. Some theorists argue that entire cities and the surrounding geography are elements of material culture, Ssemakula (2016). Even human motion, such as dance, may be described as material in that it has shape and a physical form.

Studying the physical objects of a culture gives us a better understanding and appreciation for the complex lives of the people who interacted with those objects. Material culture provides us insight into nonmaterial culture, which includes the ideas, beliefs, habits and values of people. “While an object starts off as simply a physical item, over time it comes to represent nonmaterial and symbolic aspects of a culture. For some, a can of soda may represent an epidemic

of obesity, while for others; it may be viewed as a fun and pleasurable drink” (Ssemakula, 2016).

In the past, some early historians, archeologists, anthropologists and museum directors had a way of presenting material culture that showed their ethnocentrism, the tendency for one culture to view itself as superior to another and to judge the other culture by one's own values, Ssemakula (2016). For instance, a British explorer visiting a society in Africa might have returned from his travels with an African mask that held spiritual significance to those who created it. Instead of viewing it as having cultural significance of its own, the explorer may have labeled it as an example of the culture being 'backward.' He viewed it as an inferior form of expression, despite the complex and nuanced meanings given to the mask by the culture that created it, Ssemakula (2016)

In academic disciplines, the practice of simply taking objects of material culture from other places and judging them in an ethnocentric way is no longer accepted. We are more interested in preserving cultural heritage than at other times in history, which requires us to observe aspects of material culture without judging them based on our own society's standards. This practice of viewing a culture based on its own standards is known as cultural relativism; which is the principle of regarding the beliefs, values, and practices of a culture from the viewpoint of that culture itself. Therefore it is being observed that as best as they can, scholars today aim to study the material items as a way to learn more about another culture rather than to use them to promote African culture. In view of the above, it became imperative for the researcher to explore the aspect of promoting

African culture through designing a *Muleera* that upholds the Afrocentric identity of a clan within the Buganda Kingdom

Studies in material culture have revealed several key concepts that the field still uses today to help understand what is happening when it considers the impact of a physical object on its culture. Ogburn (1957) discussed his theory of cultural lag. He pointed out how it takes time after a material item is invented until the people of that society see it as a normal component of their world and that conflicts and challenges may arise during this period. Another way to describe cultural lag is a type of maladjustment that a culture has when a material item is still new, and the people of that culture have not yet fully utilized and integrated the new material item into everyday life in a functional way.

Ogburn (1957) pointed out the process in which a material item takes on nonmaterial meaning as part of a culture, with an associated set of ideas, beliefs and practices. He noted that over time a technology is diffused, or spread throughout a culture as well as from one culture to another, often on a global scale. This theory helps the researcher to look at specific areas, such as the evolution of the early *Muleera* on *Kanzu*, and what meaning and ideas we attach to these items as a culture, and how we can use studio exploration to develop *Muleera* for *Kanzus* in the modern era. Other theorists have applied the concepts of material culture to a broad range of topics, from comparing different types of buildings to one another, to viewing a city as its own 'object,' to exploring how gender relates to material culture.

The researcher contextually defined material culture as the selected Ganda totem clan and this was the Mmamba Clan. Though material culture involves non-physical things like beliefs, sayings, stories and behavior, this study was limited to only selected physical material culture (The images and characteristics of the totem (Mmamba)). This made it easy for the researcher to develop visual patterns and designs out of the selected Totems. The developed patterns were then arranged into a range of *Kanzu Muleeras* for the entire clan leadership system up to the commoners.

Since material culture has a special social place, its content in any message develops unique ability to attract the attention of the audience or target group. These coincides with the researcher's conviction that using images inspired by Ganda material culture (Mmamba) content, plays a significant role in promoting awareness towards their cultural heritage, promote unity and preserve culture. As recognized by Chapman, (2005), "all cultures have symbols that obtain favorable emotions shared by their members" (Pg 23). Personal experience and emotional meaning complete the image of the product whose appearance and function are initial clues to its broader meaning, (Moalosi, 2007). Material products represent social aspects of culture not only that but also they carry embedded values including technical, economic, aesthetic, moral ideas and emotions (Moalosi, 2007:33). In this case the Mmamba clan members can relate to the aesthetic, cognitive and symbolic qualities of the Mmamba *Muleera* with a deep attachment.

Emotional responses drawn from such symbols provide the foundations of individuality. They also answer question of difference between Mmamba clan

and other clans and users of the *Kanzu*. Borrowing from Hirano's idea, design is the vessel through which the benefits of cultural fulfillment and contemporary technology can be combined to create the ultimate user experience (Hirano, 2006). Therefore, local designers may need to assume determinant roles in the translation of symbolic, practical and technical requirements for users because they are directly and intimately linked to local realities, as well as to cultural references of societies to whom products are directed (Moalosi, 2007: 114, 118).

### **2.3 Examining the existing *Muleera Kanzu* patterns and designs used by Ganda people**

The origin of the *Muleera* dates way back to the introduction of *Kanzu* in the 1890s by the Arabs in East Africa and Uganda in particular. Over the years, the *Muleera* on white *Kanzu* has always been in white and maroon though, with the different tastes in designs and colors of materials, it is done in black, yellow, green and all the colors of one's preferred choice (Kasozi, 2016). A *Muleera* knitted by the hands is the best because it pays attention to detail. However Kasozi, (2016) notes that the youths who prefer the multi-coloured *Kanzu* always care less about these artistic works. This is because it reflects the originality and creativity among the Baganda and traditionally the Ganda *Kanzu* is supposed to be handmade

The *Muleera* has changed its look. Some Baganda loyalists have decided to replace the traditional design with the royal shield (ngabo) which is part of the royal regalia for the kingdom. Others ask for the Ugandan emblems like the crested crane head or coat of arms (Sekyanzi, 2015). Many people have started ordering for specific colors for different occasions, black ones for burial and

white ones for celebrations; there are those that are taking the notch up by wearing red on romantic dinners. However, the changing of the *Kanzu* colors from cream and white with a maroon *Muleera* to many other colors has also led to the change in the *Muleera* from its traditional maroon, cream and white colors to now many colors as matched with the color of the *Kanzu* cloth.



*Figure 14: Kanzu with a hand knitted Muleera (Douglaseru, 2015)*

On top of the change in the colors of the *Muleera* some *Kanzu* producers have attempted to modify the *Muleera* by incorporating it with the Buganda kingdom emblem. This has faced stiff resistance from a faction of Baganda with the argument the emblem is reserved for the Kingdom and the royal family.

Basing on the literature provided above, it is evidently clear that the *Muleera Kanzu* as it stands today holds an element of significance in the Ganda people. However, this significance is not deeply rooted to the cultural heritage of the Ganda and it is at this note that a big gap stands. The effort of some Baganda loyalists as mentioned above, that aimed at replacing the traditional design with the royal shield (Ngabo) as part of the royal regalia for the kingdom was indeed

a positive effort towards making the *Kanzu* hold more significance to the Ganda people. But still this effort did not fill the gap as it only targeted a section of royals. With this highlighted, justification for this study stands out right as it is targeting producing *Muleera Kanzu* for Mmamba clan members with designs inspired by its totemic image (Mmamba).

At present, the *Kanzu* is so popular within the Ganda that one can hardly miss seeing a '*Kanzu*' being worn at any function that has an attachment to their culture.

Well as there is popularity noted of the *Kanzu* attire within the Ganda people and other tribes that wear it, it has also been observed that this *Kanzu* bares designs that carry little or no meaning to any tribe that use it. The questions posed here is, why is there no attention to this for all this long? Are there restrictions of any sort that are holding the Ganda and other tribes to use this attire as a vehicle of communication most especially in this globalized world where tribal territorial boundaries are almost getting extinct.

In view of this curiosity, focus of this study is pivoted around exploring possibilities of developing *Muleera* designs that communicate aspects of cultural importance of the Ganda people and applying them on to the *Kanzu* with an ultimate aim of fostering a deep understanding of the structural cultural bonds such as the clans as well as promoting and preserving the Ganda cultural heritage.

Material culture and *Kanzu* decoration as key concepts is defined beginning with the *Kanzu* followed by material culture. Kituuka (2012) defined the *Kanzu* as a white or cream colored robe worn by men in the African Great Lakes

region. It is referred to as a tunic in English, and as the Thawb in Arab countries.

The *Kanzu* is an ankle or floor length garment (Ssemakula, 2016).

The researcher adds to the definition that a traditional Ganda *Kanzu* is also characterized by a unique embroidery pattern called the *Muleera*. This is a colored pattern in front and around the neck down embroidered and also down at the bottom of the robe in front.

#### **2.4 Investigating the cultural significance of Mmamba totem to clan members.**

The encyclopedia (2017) on totems refers a totem as any animal, plant, or other object, natural or supernatural, which provides deeply symbolic meaning for a person or social group. It continues to inform us that totems help to explain the mythical origin of the clan while reinforcing clan identity and solidarity, and as such, killing, eating, and even touching a totem is often considered taboo. On the other hand, Taga and Kiwera (2014) defines a totem as a spirit being, sacred object, or symbol that serves as an emblem of a group of people, such as a family, clan, lineage, or tribe. The totemic symbol may serve as a reminder of the kin group's ancestry or mythic past" For instance, having the lion for a Totem came about when King Kintu hunted lions and ate them. They made him and his family very sick and from then on, he declared that no one should eat lions. It is from then on that a particular clan got the lion for a totem.

In reference to the New World Encyclopedia (various scholars studied totemism, rituals attached to them, and their importance to the clan members. Many of these arguments were based on a notion that totemism was classified as religion of

which conclusions were drawn from the various taboos on them. For example, McLenna (2008) who argued that the entire human race had passed through a totemic stage at some point in the distant past in which they worshiped animals and plants while Taylor (2010) looked at totemism beyond the worship of plants and animals. For Taylor, totem is was actually an early exercise in the instinct within humans to classify their surrounding world. From this encyclopedia we learn about Sir James G. Frazer's (2007) idea that totems bind people together in social groups, and serve as a momentum for the development of civilization, that totemic clans began as a means for explaining the process of conception and birth.

Other scholars according to the encyclopedia such as Durkheim (1987) who concentrated his study on what he, termed as "primitive" societies, identified the aboriginal tribes social group with spiritual totems in Australian. In his study, Durkheim theorized that all human religious expression was intrinsically founded in relationship to the group from which it emerges. In protesting Tylor's idea that all religion arises from animism and Frazer's view that religion spawns from an understanding of magic, such was insufficient to Durkheim and instead claimed that:

“Practitioners of totemism do not actually worship their chosen plant or animal totem. Instead, totems try to connect tribe's people with an impersonal force that holds enormous power over the solidarity of the clan” (Frazer, 2003, 53-55).

Furthermore, for Durkheim totemism was also the rubric for dividing sacred from the profane. For example, Durkheim noted that animals other than the totem could be killed and eaten. However, the totemic animal has a sacred status above the others that creates the taboo against killing it. Since the clan itself is considered to be one with its totem, the clan itself is what is sacred. The totem is not only the symbol of the clan, but actually the clan itself, represented in the form of the arbitrary animal or plant. Rituals performed to the totem, then, are performed to promote consciousness of the clan, reminding tribe members that they are committed to a real thing.

It should be further noted from Cloud Levi-Strauss (2002) that totems are not based on physical or psychological similarities between the clan and the totemic animal; rather they are chosen arbitrarily for the sole purpose of making the physical world a comprehensive and coherent classificatory system. (New World Encyclopedia 2015). Strauss (2002) in this case looks at totemism as an efficient way to cope with this particular mode of tribal life in which abstractions are rare, and in which the physical environment is in direct friction with the society. He (Cloud Levi-Strauss) finalizes that totemism is simply another means by which groups of human beings classify the world around them (New World Encyclopedia, 2015). Therefore, the purpose of the totem is for identification among the peoples of the society. Mmamba Totem in this case is as significant as any other totem to the clan members. It carries historical values of the clan (Mmamba), a covenant between nature and the society, and a unifying symbol for the clan members among other significances.

There is a danger of these cultural values being neglected, particularly by the younger generation who are increasingly succumbing to the appeal of modern culture which are influenced by technology thus changes in ideology of doing things. The consequence is that the totemic values that have been cultivated and upheld for centuries by their forefathers could potentially disappear forever. Totems had a deep significance to people's daily lives, their role in society and their effect on the conservation of nature. There is need to rekindle, not only the totemic tradition, but also to expand it in the interest of identifying and protecting wildlife, particularly the many species that are endangered.

According to Roscoe (1911:163) in his book entitled "The Baganda, their customs and Beliefs" history has it that specify the biggest and one of the most influential clans in Buganda. It is the only clan that intermarries because it has two groups; Mmamba Namakaka and Mmamba Kakoboza. Kabaka Bemba of the Tonda dynasty. The *Protopterus aethiopicus* is known as the Mmamba in LUganda, EMmamba in Runyankole/Rukiga and Mmamba in Kiswahili (Taga and Kiwere 2014). However, given the background of diversity of ethnicity in Uganda, Mmamba is named differently in other languages such as Ebileng in Ateso and Karimajong (Taga and Kiwere 2014).

The available literature therefore has a good feeling to know more about the Mmamba clan as the principle case study in this project. This clan is one of the 15 original of 52 clans that form the Buganda Kingdom but officially now they are 56 clans. The clan has the largest number of descendants in the Buganda Kingdom and Buganda at large. The descendants of this clan are very kind and

receptive to all kinds of people both inside and outside Buganda (Taga and Kiwera 2014). It should be noted that this clan has got two forms that is the Mmamba Kakoboza the oldest of the two Mmambas, it came before Kabaka Kintu and the Mmamba Namakaka also referred to as Gabunga which came with Kabaka Kintu.

Therefore, the Mmamba clan, Kakoboza in this case is the small lungfish which predates Kabaka Kintu. The first known ancestor of the Mmamba clan was called Kimalempaka Bukulu who was the 32<sup>nd</sup> Kabaka of the Tonda dynasty reigned around 1100-1120AD (Taga and Kiwera, 2014 p.93). When installing a king (a prince before) it was the Mmamba's clan duty to confirm him. It was done by Nnankere, a clan member entrusted with the duty on behalf of the clan. The ritual according to Taga, 2014 of confirming the king included the prince to enter Namilyango (Nankere's house) with his mother Namasole both using the main entrance while Nankere using the minor entrance and the essence was to meet inside. Upon accomplishment of all the rituals, Nankere announced the new King outside the Namilyango chanting; *Kaakano ofuuse Kabaka; Genda olamule OBuganda*; loosely meaning; now you have become a king, go and reign over Buganda (Taga and Kiwera 2014).

It was not long when Katenda was unable to use his canoe for fishing as it was used by someone else for the same and so he goes to borrow from the axe borrower; such a friendly human, he gave Katenda the canoe. After fishing Katenda anchored the canoe at the lakeside and took fish home little did he know that he was noticed by the other party.

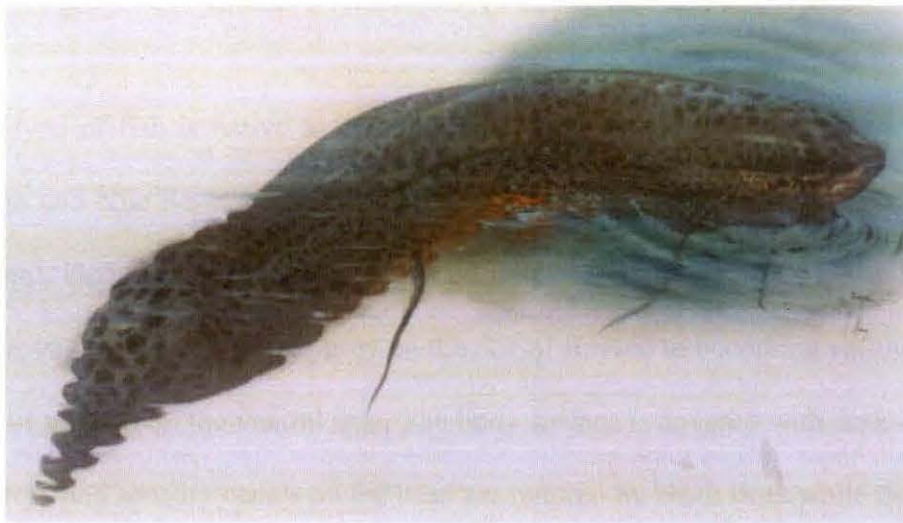
Upon knowledge that Katenda is back home, the borrower hired someone to sink the canoe by piling heavy stones. With accomplishment of the mission, the axe borrower now goes to demand for his canoe from Katenda for he wanted to use it (in pretence). Reaching at the lakeside where Katenda had left the canoe, it was nowhere to be seen and the axe borrower became furious and demanded for the return of his canoe without fail (Taga and Kiwere, 2014 p.99). As a parent, Mubiru Katenda's father intervened pledging to pay the cost of the canoe which the axe borrower never accepted demanding the case to be heard in the elders' meeting where eventually Katenda lost the case. As a result, the elders imposed a heavy penalty upon Mubiru and his son.

The penalty included twelves of things (Taga and Kiwere, 2014). For example the canoe owner was to be paid off with ten girls and Ndagire, Mubiru's sister was the favorite among the ten girls, ten cows, ten goats and ten copper bangles (Taga and Kiwere, 2014). It became too heavy for Mubiru and family. Therefore they decided to escape using canoes and they peddled via Lake Nalubaale (common L. Victoria). The journey became heavy for some members of the crew and so stayed in some of the islands. For example, Kisanje and Muwuna remained at Maggyo and Nammusoba landing site in Buzaana (which eventually became his permanent place) respectively where the latter was left looking after his canoes and to wait for those he left behind (Taga and Kiwere, 2014). It is from here that Muwuna obtained another name of Mulinda "keeper" due to the fact that he was waiting for others and guarding the many canoes.

Upon landing, Mubiru inquired from the local people about the name of the area which he got as Kyaggwe and their King was called Kintu. He planned to meet the Kabaka and he was successful. He narrated his experiences to the Kabaka and the reason for Mubiru and his family's escape from the Bumogero. He noted Kabaka of his skill in making the canoes as well as the abilities to navigate the lake (was evident by his peddling from Bumogero on L. Nalubaale). The King therefore, assigned Mubiru the duties (Taga and Kiwere, 2014) that is making canoes and navigating. Now that he is an important person to the King, Kabaka Kintu ordered one of his servants (Kalyango) to take around Mubiru for he could choose any estate to stay with his people and he opted for Kiwumu. Successfully, Mubiru made many canoes for the Kabaka to the extent that they looked flooding at the lakeshores thus the name "Gabunga" used to refer to the many boats. It is from that reference that Mubiru was added a name Gabunga (Taga and Kiwere, 2014 p.100). Due to his commitment and the output, Gabunga Mubiru together with his people became Kabaka Kintu's favorites and this led to appointing many chiefs from the Mmamba clansmen (Nsimbi, 1980 p.253).

On the other hand some elders argue of a different origin of the name "Gabunga" protesting Nsimbi's account. It is alleged that when Mubiru arrived together with his people were homeless moving from one place to another searching for food and shelter from which the natives recited, "Agagomera gabunga" loosely meaning the Bamogera people are wondering aimlessly thus the name Gabunga (Taga and Kiwere 2014).

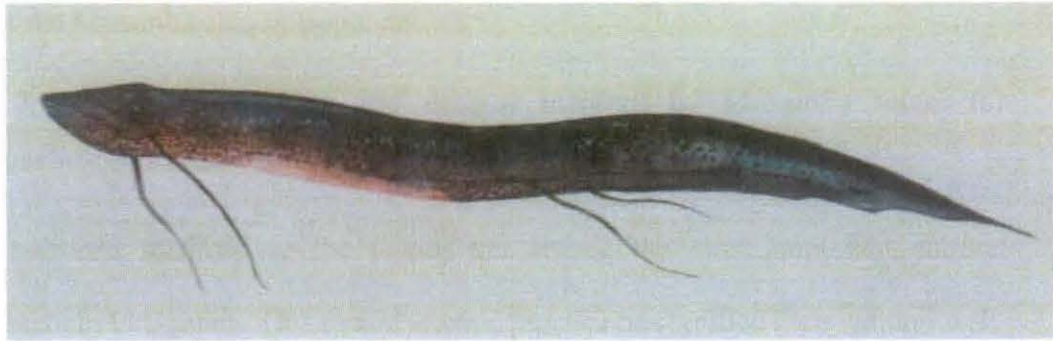
According to the Ganda tradition, all Totems represent something in relation to social being. For example, the two Mmambas (Namakaka and Kakoboza) according to the Baganda represent parental love. Possibly this is derived from the fact that the males excavate a pit where the female lays her eggs before leaving upon accomplishing the depositing of her eggs. Leaving never to come back, the male now takes over the guarding of the young ones for nearly eight weeks (Taga and Kiwera, 2014 p.100). In addition to chasing and or attacking possible threats, he constantly aerates the water in the nest by stirring the water with his body movement, Greenwood (1965).



*Figure 15: Mmamba Namakaka (Taga & Kiwera, 2014, p.43)*

Scientifically, the Lung fish is called *Protopterus aethiopicus* is a patterned fish with an elongated body that narrows to a point at the tail (Bailey, 1994.) It breathes by means of well-developed paired lungs as well as degenerate gills. The longest recorded Mmamba was 2 meters long, however, the usual size was between 100 and 130cm (Taga and Kiwera, 2014). It has 55-70 lateral scales,

40-50 scales around the middle of the body and 37-40 pairs of ribs (Greenwood, 1966). This unique sparkling appearance therefore will add a new touch of fashion and design on the *Muleera* whose inspiration is based on the physical atheistic attributes of the Mmamba in Buganda.



*Figure 16: Mmamba Kakoboza (Taga & Kiwere, 2014, p.35)*

This type of fish is native to central and east African. It can be found in the Congo and Nile River systems and great lake of Victoria; Tanganyika, Albert, Edward, George and Kyoga (Greenwood, 1987; Mlewa et al 2006). The body colour varies from dark slate-grey on the dorsal surface to becoming yellowish-grey or pinkish on the ventral side. The body surface is covered with dark spots or flecks and sensory canals on the head are marked by black lines while the tail is pointed and confluent with long dorsal and fins while the scales are thin and deeply embedded in the skin (Taga and Kiwere, 2014). The lung fish is a favorite food of shoebills living on the Mabamba Swamp. Such fishes are also the main catch of local fishers (Tiutenko, 2010a).

In conclusion about the Mmamba, it is one of the biggest and one of the most influential clans in Buganda, Gabunga is the clan leader who heads and or commands the Mpingu. He fights Olutalo lw'e Birumbirumbi because he guards

the Buddo Hill, where coronations are held, he installs Kabaka by giving him Enguugu and performs a ceremony to concretize the Namulondo at Bukerekere. Additionally, they carry the Kabaka's luggage and shut the doors in the Kabaka's palace (Mmamba clan, n.d). This further emphasizes the significance of the Mmamba clan in Buganda.

### **2.3 Developing Patterns and designs inspired by Mmamba totem for specialized *Kanzu Muleera*.**

Traditions surrounding the totems are among the most important cultural practices in Uganda. This sacred totemic practice has typified their cultural well-being from their traceable beginnings, hundreds of years ago (Ugandan Diaspora News team, 2014). The practice has continued throughout the ages, in spite of the social, political, economic, and more recently, technological transformations that have adversely affected established cultural institutions across the globe. To this day, it remains one of the few remnants of indigenous knowledge that are firmly entrenched in the socio-cultural fabric of Uganda (Ugandan Diaspora News team, 2014).

The totems ideology is not only unique to the Baganda of central Uganda, but to all tribes. This aspect demonstrates the similarity in African culture; regardless of geographical location. In the commentary of Jane Goodall to the book by Nuwagaba F. Taga "Totems of Uganda; Buganda edition, she writes "in the context of the global community we live in, it challenges us to be responsible with the knowledge we have and pass it to the next generation. It is through this

medium of cultural appreciation that we will be able to embrace the out-side world” (pg. 23).

It is a curious fact that the clans are not known by the names of the respective clan founders. Instead, totems were adopted by the clans, and the names of those totems came to be synonymous with the clans themselves. These patterns and designs as seen before are part of material culture embedded in socio cultural identities; a feeling of belonging to a group by people, part of a person's self-conception and self-perception for the most part related to nationality, ethnicity, religion, social class, generation or any kind of social group that has its own distinct culture (Ennaji 2005:19-23). The patterns according to Ennaji makes cultural identity both characteristic of the individual as the culturally identical group of members sharing the same cultural identity.

Cultural identity is important because it acts as a way to preserve history and provides individuals a place where they feel they belong. Cultural identity is established when a group of people continually follows the same sets of social norms and behavior as those of earlier generations. An individual's cultural identity is influenced by factors such as ancestry, social class, educational level, family, language, political opinions and profession. People with a strong sense of culture identity are more likely to feel a sense of security and belonging, they show positive outcomes in terms of education and health and they are more likely to have social networks to depend on for support, as well as to feel a sense of trust with people within those networks.

According encyclopedia (...), socio cultural factors which influence socio cultural identities are customs, lifestyles and values that characterize a society or group while cultural aspects include concepts of beauty, education, language, law and politics, religion, social organizations, technology and material culture, values and attitudes. We can say that the contact between cultures in the recent past resulted into modifications in a number of aspects including cultural transformations as a result of destruction and latter unity, Paul (2015: p174–95). That is to say, the foreign inventions to the local traits found some mutuality in some way positive to cultural growth especially with material culture including the symbols (*Muleera* in this case).

Open to contact with others, new phenomena that latter identified with the indigenous population emerged. Smith (2006:2) talks of the hybrid identity which forms when elements of two or more cultures are merged. This comes with new cultural identity for instance the contact of the Arab traders to the Baganda came with a new dress code identity in a *Kanzu*. However, independency came when the Baganda modified the outfit thus a proper, culturally accepted with aesthetic and cultural values. Smith (2006:2) defines hybridity as a cross between two separate races, plants or culture. On the other hand a hybrid is something that is mixed. Cultural hybridity in this aspect allows groups to simultaneously globalize and perpetuate local elements of their culture Smith (2006:2). It contributes to recreation and revision of the community and this gives chance for ability to negotiate across barriers that is language, cultural, spiritual, racial, and physical; thus an asset, Smith (2006:3). As a result therefore,

those who can easily cross barriers in a world of amorphous borders have an advantage, Smith (2006).

#### **2.4 Conclusion, Chapter Summary and Research Gap**

This chapter explored the literature concerning the use of selected Ganda material culture to develop patterns and designs to decorate the *Muleera* on *Kanzu* to suit the growing totem clans' specialized interests. The chapter explored the existing *Kanzu* patterns and designs used by Baganda; the cultural significance of Mmamba totem to clan members and patterns and designs inspired by Mmamba totem to suit specialized *Kanzu* decorations.

However, the above literature highlights research gaps, both contextual and conceptual gaps; for instance, none of the above studies have used studio exploration and experimentation to develop designs and patterns inspired by totems. Since this was the central objective for the study, using a qualitative approach the researcher revealed the new findings.. As a result, this study highly contributes to the preservation of traditional culture, promoting aesthetic beauty and appreciating cultural heritage. The gaps identified after the literature review justified the study.

## CHAPTER THREE

### 3.0 METHODOLOGY

#### 3.1 Overview

This chapter presents the methods and data collection tools that were used. This chapter presents methods and data collection, and tools that were used. It points out the research design, and how the researcher arrived at the population and sample size. The set objectives of this study guided the presentation. These objectives are:

- i) To examine the significance of existing *Kanzu Muleera* patterns and designs used by Ganda people
- ii) To establish the cultural significance of Mmamba totem to clan members and how it influences on the clan structural organization
- iii) To develop and produce studio based *Muleera Kanzu* for Mmamba clan members with patterns and designs inspired by Mmamba totemic images

#### 3.2 Research Design

Based on the research statement, an exploratory design was used in this study as focus was put on exploring and discovering ideas of how to produce a *Muleera Kanzu* with patterns and designs inspired by Mmamba totemic images for Mmamba clan members.

The exploration process included analyzing the existing *Kanzu mireera* patterns and designs used by the Ganda people; this involved researching into organizational structure of the Mmamba clan and finally developing and producing *mireera Kanzus* with patterns and designs inspired by Mmamba totemic images that identified specific groups.

### **3.3 Area and Population of the Study**

Basing on the objectives of the study, the area and population samples were determined.

#### **3.3.1 Area of Study**

Geographically the study was conducted in Buganda region (areas within the greater metropolitan Kampala). This was the area that was identified with sources that could provide information about the core objectives of this study.

Locations such as

Bulange Mengo where the Main offices of the Buganda Government are and Wakiso Mende where the official makers of the Ganda *Kanzu* are situated were instrumental in the study process

#### **3.4 Target population**

The targeted population was mainly the Baganda who belong to the Mmamba clan. In addition were cultural officers in the Buganda kingdom, *Kanzu* makers and sellers.

#### **3.5 Population Sample**

Basing on the set objectives a population sample was selected. In view of this, 30 respondents were selected using a convenient sampling method. Purposive sampling was used by the researcher to select a sample based on the age with a mind that these respondents had the information required.

### **3.6 Methods of Data Collection**

#### **3.6.1 Interviews**

Various categories of people mentioned above were interviewed. Structured interviews based on carefully worded interview schedule, and semi structured questions were used.

#### **3.6.2 Observation**

Observation was one key tool used to collect information that was used at different levels of the study development. Observation in this way was used to obtain information about the existing *MuleeraKanzu* patterns and designs used by Ganda people and how significant they are to them.

Furthermore, through observation, information about the Mmamba totems clan members' structural organization and how identity of hierarchy was respected in terms of material culture obtained

Observation further still was so instrumental in the process of developing and producing studio based on *Muleera Kanzu* for Mmamba clan members with patterns and designs inspired by Mmamba totemic images. The visits made to Mende and other places where *Mireera Kanzus* are made were quite inspiring in the studio practice.

#### **3.6.3 Library and Archival survey**

The research was able to review literature both theoretical and visual, published books and unpublished thesis, journals, magazines and catalogues were all considered and reviewed to get information of the existing *Kanzu Muleera* patterns and designs used by Ganda people. The information was used to understand the nature and design structure of the *Muleera*.

In addition, information about the organization structure of Mmamba clan and techniques and method of designing *mireera* such as hand embroidery was obtained and this was used to develop *mireera* designs for specific groups and functions within the clan

#### **3.6.4 Studio Experimentation**

Studio experimentation was the method employed to obtain the studio based *MuleeraKanzu* for Mmamba clan members with patterns and designs inspired by Mmamba totems images. The studio experience which was characterized by research, analysis, and exploration yielded a lot of data both theoretical and visual that supported different levels of the production process as briefly laid below:

Analyzing the existing *KanzuMuleera* patterns and designs used by Ganda people. Analysis was focused on: Patterns and symbols embedded, different colors of the *Kanzu* and *mireera*.

The experimentation process was advanced to the understanding and laying out of the organization structure of the Mmamba clan and using the structure to develop and produce *MuleeraKanzu* for Mmamba clan members with patterns and designs inspired by Mmamba totemic images.

#### **3.6.5 Photography**

The researcher also employed photographs for both collecting and observing data for purposes of executing studio work. This was able to aid the researcher in recording information about the existing *Muleera* patterns and designs used by Ganda people. Mmamba totem, clan members and the clan structural

### **3.7 Procedure**

The researcher acquired permission from the supervisor clearing the researcher after thorough supervision of the proposal. This clearance lead to obtaining an introductory letter from Kyambogo University (appendix B) that further introduced the researcher to respective offices of the administration structure of the field under the study especially the Mmamba clan elders (appendix C). It is from this background that a written permission was issued and it was used as a tool for accessibility to whoever required formalities of the researcher's field activities.

### **3.8 Data analysis**

The researcher used content analysis which involved coding and classifying all the data such that similarities and differences were recognized. This was because the aim of the context analysis was to make sense of the data collected and to highlight the important messages, features or findings and this called in for a descriptive account of the data, a more interpretive analysis that was concerned with the response as well as what may have been contingent or implied.

### **3.9 Ethical Considerations**

During research exercise, the following ethical considerations were emphasized:

**Consent of the respondents;** the researcher informed the respondents about the purpose of the study and this brought confidence in the study which enhanced their participation. It involved informing them about the objective of the study. Confidence was strongly exercised where the respondent needed to release information on the condition of anonymity.

**Honest disclosure of the study;** the researcher reported the information as was given by the respondents without any manipulation. The researcher highly avoided plagiarism of information so as to maintain the quality of data compiled.

**Confidentiality;** assurance was given that the information gathered during the research process remained confidential and used for the designated research and academic purposes only. Issues relating to full disclosure of proper identity like names were based on consent, where the researcher respected anonymity and confidentiality on information supplied by research subjects. Additionally, participation was based on voluntary basis and the benefits of the study were clearly explained to all willing participants.

### **3.10 Environmental consideration**

The research was based on environmental consideration; all the activities of the research was environmentally friendly. The process of developing the patterns and sketches was non-pollute in terms of plants or animals, air, water and soil pollution. Therefore, studio process had no danger to environmental degradation.

### **3. 11 Anticipated Limitations to the Study**

The study met the following challenges during the research process; obtaining information was difficult because of little access to relevant data sources and personalities in Buganda; some respondents were hesitant to correctly respond to the questionnaire and interview guide due to unfounded suspicion of the study intentions. The researcher cleared such misconception by rightly explaining the true intentions of the research study by stating it that this is an academic research whose findings and responses were to be kept highly confidential and used for the research purposes only.

The small sample affected the generalization of the findings. This was because the study was carried out in a small area and on only a few selected respondents which limited the generalization of the findings. However, by ensuring validity and reliability of the research instruments, the researcher ensured that the findings were not only valid but also reliable. Besides, primary data findings, was augmented with findings from secondary data sources such as documentary review and practical observation results. These were crosschecked and compared with primary data findings to ensure conformity, uniformity, clarity and reliability.

## CHAPTER FOUR

### 4.0 PRESENTATION AND INTERPRETATION OF FINDINGS

#### 4.1 Introduction;

The researcher through studio explorations, investigations and experimentation was able to discover more information about the *Kanzu* as a special dress in Buganda Kingdom not only within the Mmamba clan but the Baganda community as a whole. Also the study has enhanced already existing aesthetic values of Buganda's material culture and heritage. This study is of great significance in accelerating similar studies in the future, thus being able to evolve, preserve traditional culture, beauty and appreciating of cultural heritage. Additionally, the researcher presumes that the use of *Muleera* patterns inspired by clan totems would promote unity among the members of a given clan/totem. More so would create awareness among people towards their totems through studio exploration of fashion for material culture of the *Muleera* patterns from the Mmamba Totem.

In this chapter, the researcher presented the methods used to arrive to the findings of the study and also interpretations of the findings were tackled in this chapter. For a systematic presentation and discussion, they were presented in a way of answering the three research questions starting with the first as follows:

#### **4.2 What was the state of *Kanzu Muleera(s)* as used by Buganda clans?**

In the bid to answer the afore mentioned research question the researcher went through a series of stages which included studying the existing *Kanzu Muleera* patterns;

In this question, the researcher studied and observed the existing *Muleera* patterns. Focus was placed on understanding the *Kanzu Muleera* design, in terms of its elements, their origin and what messages were embedded in the design and its function. These were the discoveries of the researcher;



*Figure 17: A Muleera Kanzu from UNESCO's Collection.*

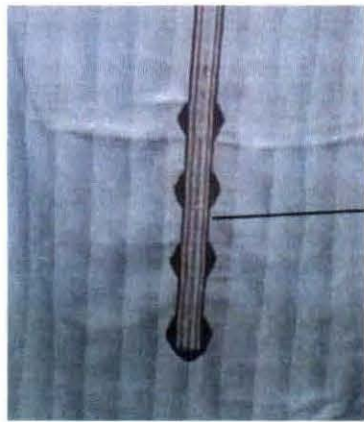


*Figure 18: A Muleera Kanzu from UNESCO's Collection.*



The *Muleera* was traditionally made up of three segments which were meant to symbolize stability from the metaphor of three cooking stones (n.d Ssalongo Kalondoozi ..., officer in charge of culture at the clan heads office) with lines that connect the neck and the lower pattern running through. The material used was mainly cotton yarn but this has changed to nylon which is cheaper and readily available. The colors used were maroon and cream.

**FIGURE 19: A *Muleera* Kanzu from Nakasero reseacher's Collection.**

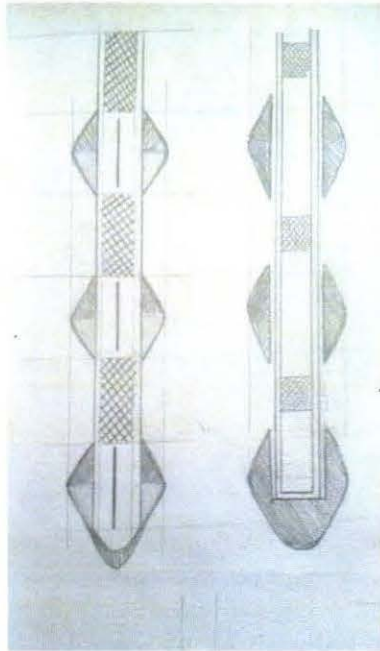


With this *Kanzu* from Nakasero market, vendors had shifted from using the traditional colors as to all sorts of colors depending on personal preference or choice.

*Figure 20: A *Muleera* Kanzu from Nakasero researcher's Collection.*

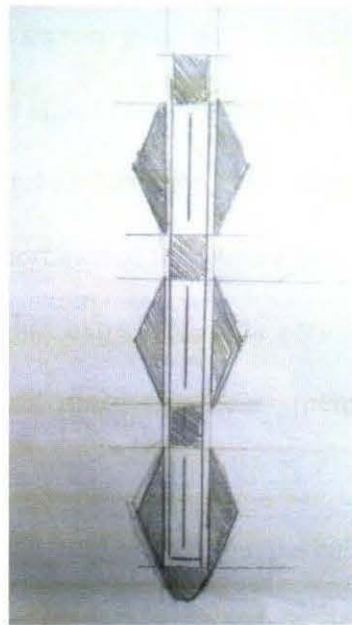


**Figure 21: A Cut out of traditional *Muleera* from researcher's Collection.**

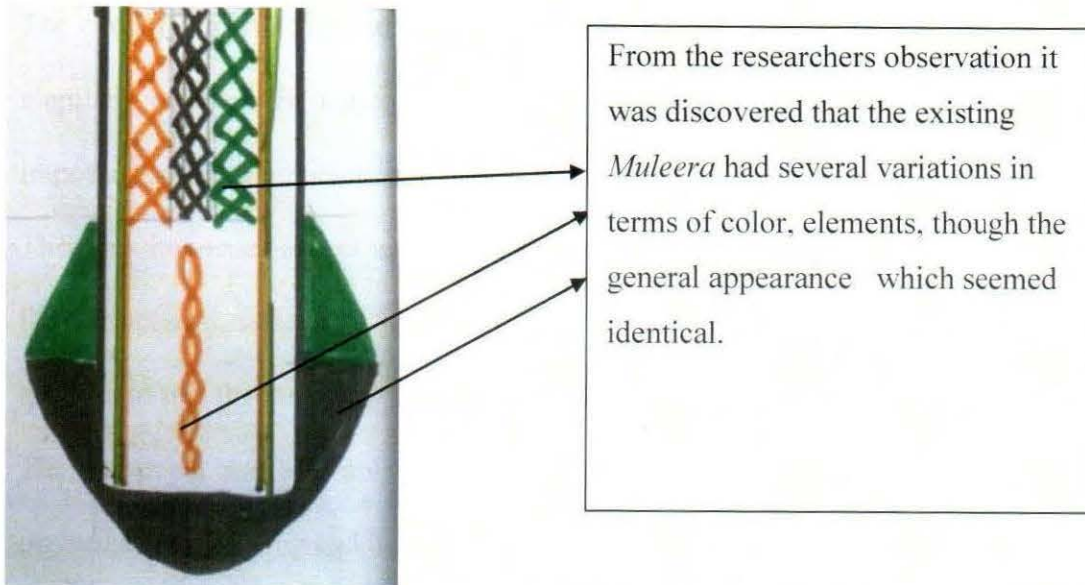


In this *Kanzu* from Nakasero the researcher also observed that the segments are four yet traditionally the *Kanzu* had three segments on the *Muleera* which were meant to symbolize stability from the metaphor of three cooking stones (n.d Salongo Kalondozi ..., officer in charge of culture at the clan heads office)

*Figure 22A: An illustration as observed from Muleera Kanzu by the researcher.*



*Figure 23B: An illustration as observed of Muleera Kanzu by the researcher.*



*Figure 24: A detailed illustration of Muleera Kanzu segment by the researcher*

#### 4.3 How significant was the Mmamba totem to its clan members?

In answering research question two, the researcher used an ethnographic approach to understand the significance of the Mmamba totem. As a member of the same clan the researcher has lived the experience and can ably and authoritatively tell the importance of the Mmamba totem to its clan members. In addition to his ethnographic experiences, as part of the clan, he carried out interviews from elders and other significant members of the clan and the following was discovered;

The first observation was the brotherhood that the cultural members attach to the clan. According to (Gabunga, n.d) all members of the clan are brothers and sisters and they are actually not allowed to marry each other.

The clan system is a significant part of the Buganda system without which the members of the tribe cannot trace their origins. This made the totem very important to the clan members.

The other important aspect was the naming of the clan members. The clan has a list of ancestral names that have been used from generation to generation and because of this the members have an identity.

The researcher was also able to discover that all clans had special duties they performed for the king and that the Mmamba clan is the traditional maker of the Kabaka's boat. This gives a special position to all the clan members and hence significant.

#### **4.4 To what extent could the Mmamba totem be used to inspire patterns and design for *Kanzu Muleera*?**

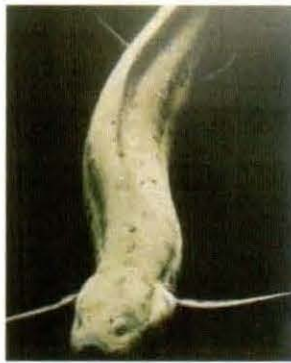
In answering the third research question, the researcher started with a collection of Mmamba images from different sources which he used to develop drawings and study behaviors to develop patterns and designs that would suit a modern design styles.



*Figure 25: A color picture of the Mmamba Namakaka.*



*Figure 26: Image of the Mmamba Namakaka (front view).*



*Figure 27: Image of the Mmamba Namakaka. (top view)*



**4.5 The following figures have pictures of the Mmamba Kakoboza**



*Figure 29: Image of the Mmamba Kakoboza. (Side front view)*



*Figure 30: Image of the Mmamba Kakoboza.*



*Figure 31: Image of the Mmamba Kakoboza (side view)*

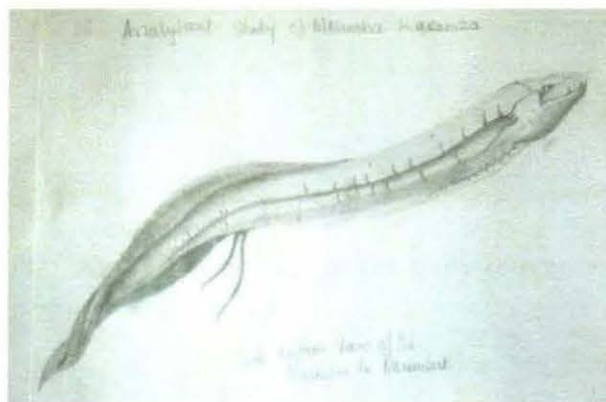
**4.6 Studio studies and exploration of the Mmamba**

In the following section the researcher studied the two Mmamba types (Kakoboza and Namakaka) by way of observing their movements, body

features, patterns and developed sketches as a basis for studio development of *Muleera* patterns inspired by Mmamba.



*Figure 32A: An analytical drawing of the Mmamba Namakaka.*



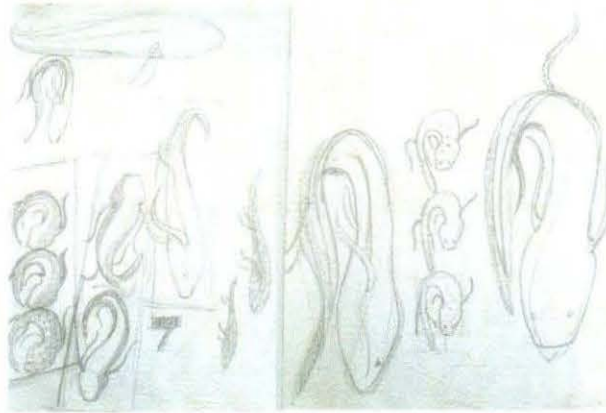
*Figure 33B: An analytical drawing of the Mmamba Kakoboza.*



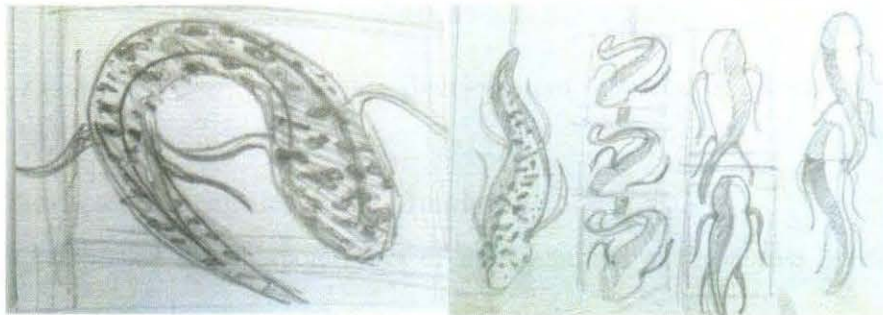
*Figure 34 A: Analytical studies of the body movements of Mmamba.*



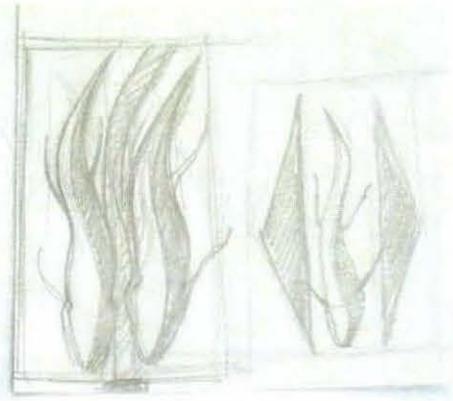
*Figure 35B: Analytical studies of the body movements of Mmamba.*



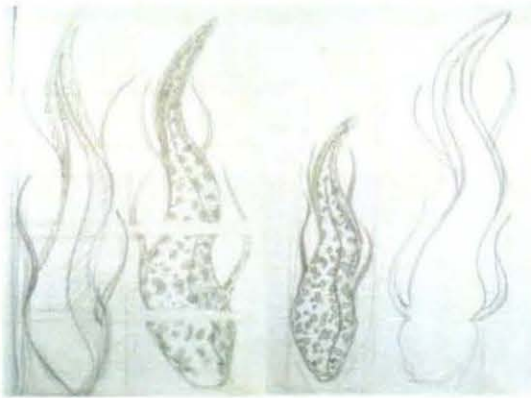
*Figure 36 C and D: Analytical studies of the body movements of Mmamba.*



*Figure 37E and F: Analytical studies of the body movements of Mmamba.*



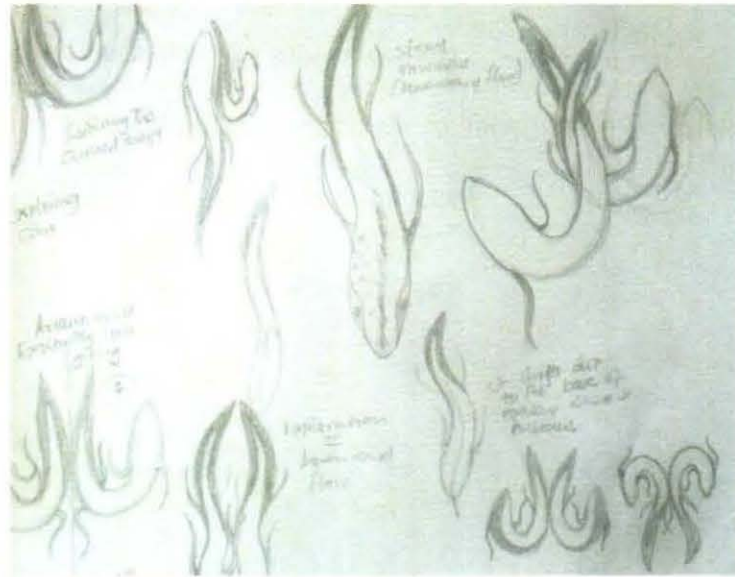
*Figure 38A: Concept development inspired by Mmamba.*



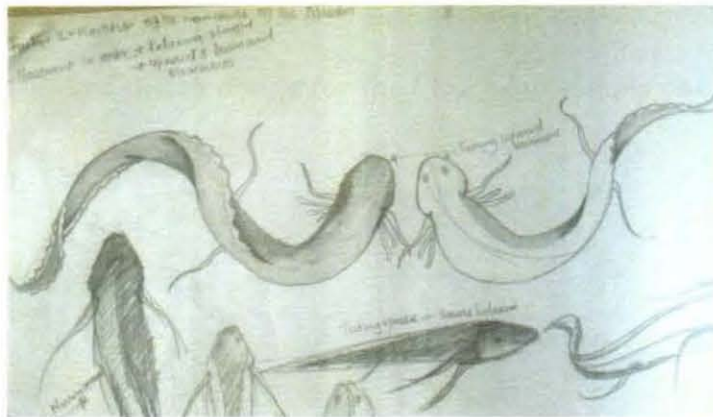
*Figure 39B and C: Concept development inspired by Mmamba.*

#### **4.7 Characteristic Studies of the Mmamba**

Having observed the characteristics of the Mmamba in the above figures, the researcher in the following figures combined the physical characteristics of the Mmamba with its expressive attributes of parental care and love.



*Figure 40A: Concepts of expression inspired by Mmamba*



*Figure 41B: Concepts of expression inspired by Mmamba*

#### **4.8 Developing *Kanzu Muleera* inspired by Mmamba totem.**

After making several observations and developing the initial concepts, the researcher went ahead to develop *Muleera* for the clan heirachy beginning with the clan head.

#### 4.9 The Clan Head *Muleera* design samples and selections

The designs for the clan head symbolically are made to face down with the expression of leadership. The symbolic gesture of looking up to his subjects.



Figure 42: *Muleera* sketch design for the Clan head sample one

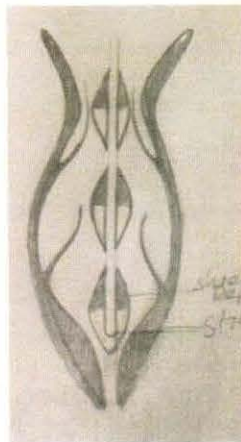


Figure 43: *Muleera* sketch design for the Clan head sample two

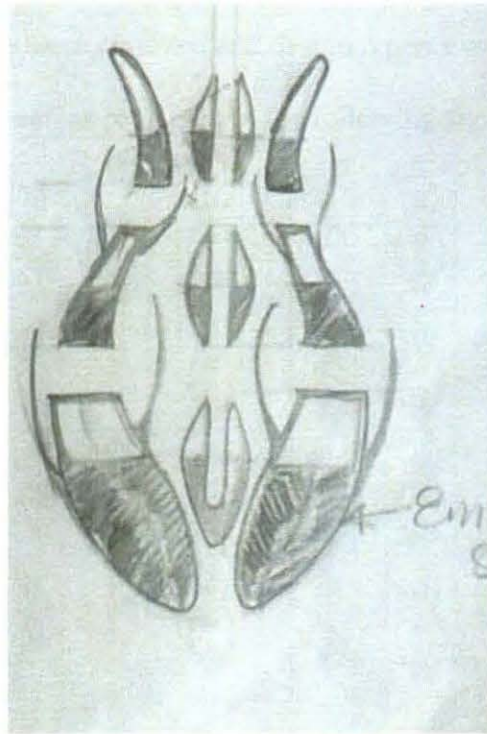


Figure 44: *Muleera* sketch design for the Clan head sample three

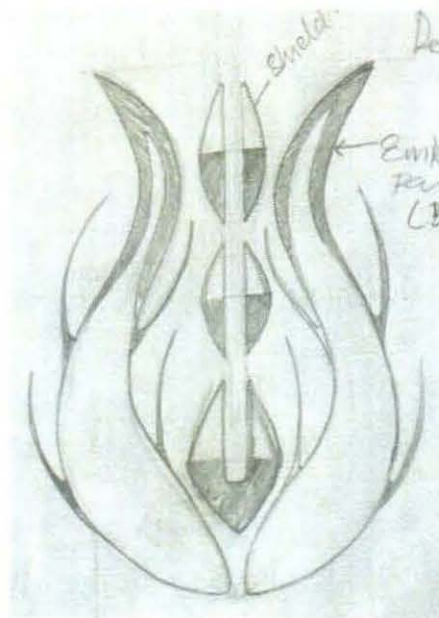


Figure 45: *Muleera* design sketch for the Clan head sample four

The developed patterns were digitized and design repeats were created from the developed *Muleera* design as presented in the following figures.

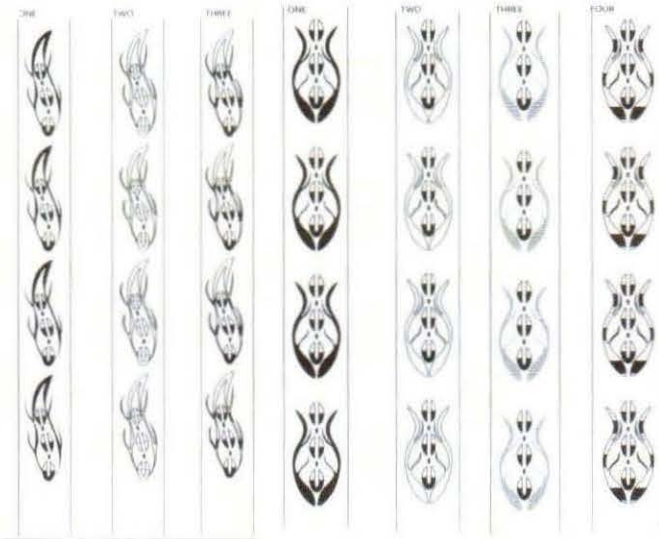


Figure 46A and B: Digitized *Muleera* design for the Clan head samples

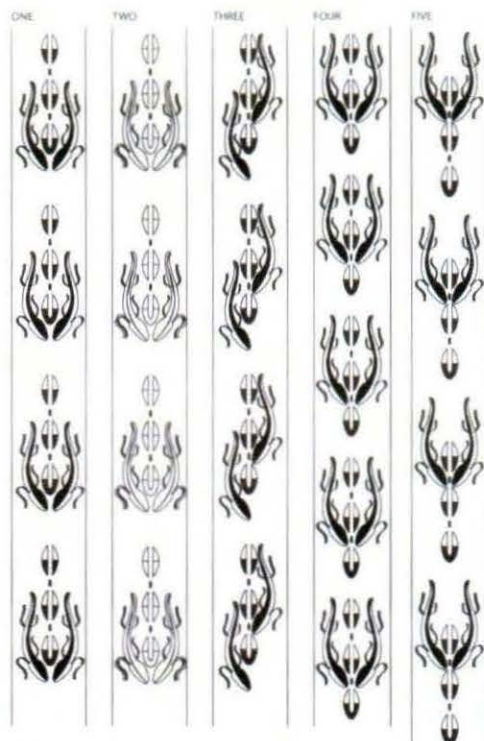


Figure 47: Digitized *Muleera* design for the selected samples

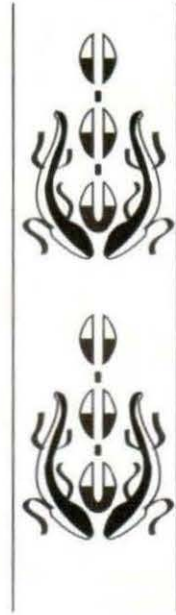


Figure 48: Digitized *Muleera* design for the selected design

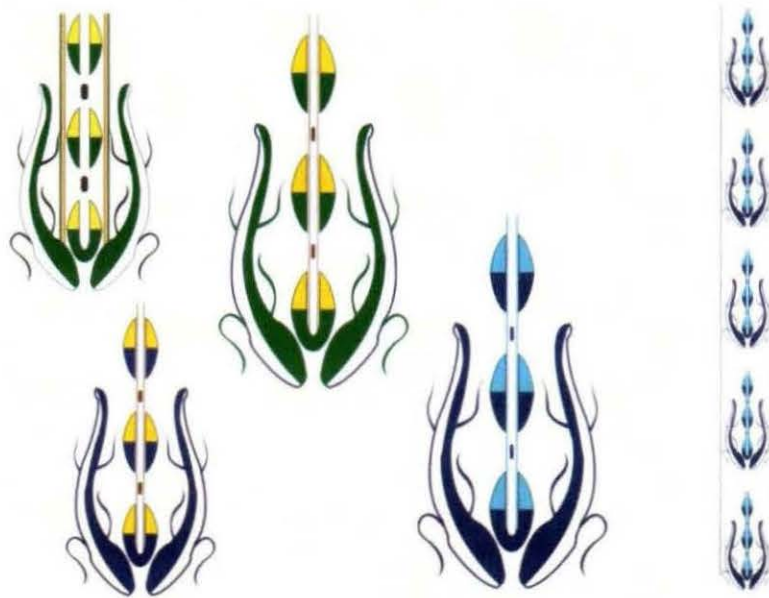


Figure 49: Color experimentation for the selected clan head *Muleera*

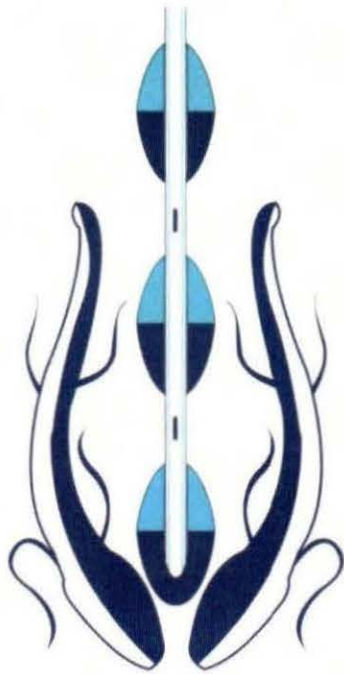


Figure 50: Final selected Muleera design for the clan head in color

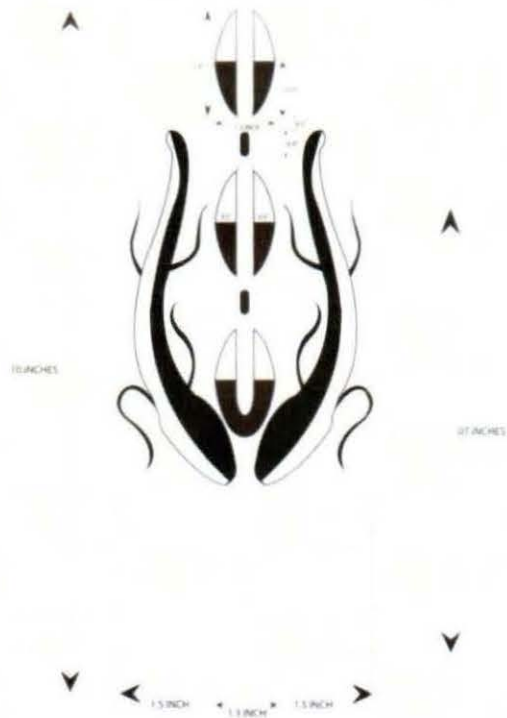


Figure 51: Clan head Muleera on Scale



*Figures 52A and B: Machine embroidery sample for final Clan head  
Muleera*



*Figure 53: Machine embroidery sample for final clan head Muleera*



*Figure 54: Hand embroidery sample for final Clan head Muleera*



*Figure 55: Final hand embroidery Kanzu for the Clan head with Muleera*

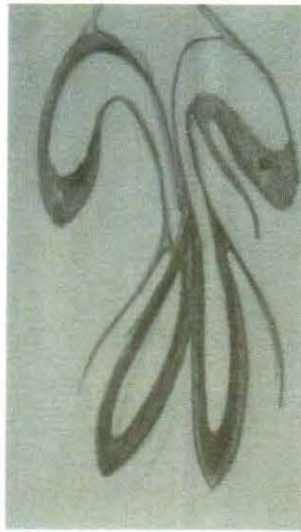
The designs for the clan head symbolically are made to face down with the expression of leadership which is the symbolic gesture of looking after his subjects and the two Mmambas represent the two clans of *Namakaka* and *Kakoboza* represent unity.

#### 4.9.1 *Mukulu Ow'essiga Muleera* design samples and selections

After developing the *Muleera* designs for the clan head, the researcher moved to the next office in the clan system which is the head of the *Ssiga*. The *Ssiga* head is next in command from the clan head and he is responsible for overseeing the clan activities and advice the clan head on subjects issues. All the designs that were made for the offices below the clan head were symbolically made with images facing upwards to symbolize respect and allegiance to the clan.



Figure 56: *Ow'essiga Muleera* sketch sample design one.



*Figure 57: Ow'essiga Muleera sketch sample designs two.*



*Figure 58: Ow'essiga Muleera sample sketch designs three.*



*Figure 59: Ow'essiga Muleera sketch sample designs four.*

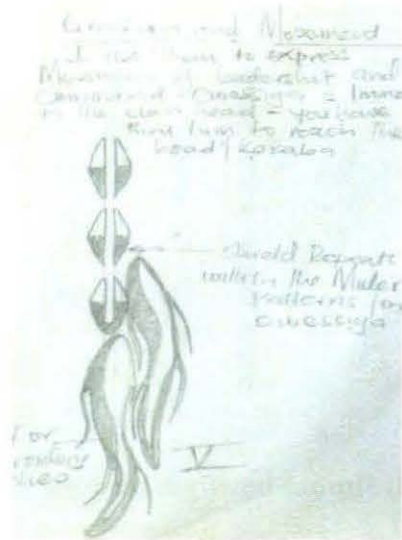


Figure 60: *Ow'essiga Muleera* sketch sample design five.

The developed patterns were digitized and design repeats were created from the developed *Muleera* sketch designs as presented in the following figures.



Figure 61: *Ow'essiga Muleera* digitized sample designs one.

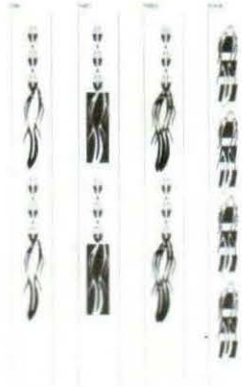


Figure 62: *Ow'essiga Muleera* digitized sample designs two.

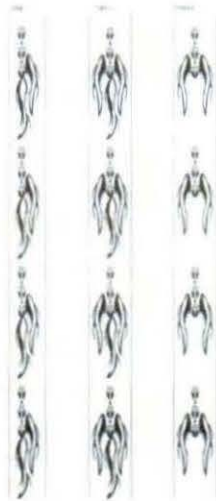


Figure 63: *Ow'essiga Muleera* digitized sample designs three.



Figure 64: *Ow'essiga Muleera* digitized sample designs final.

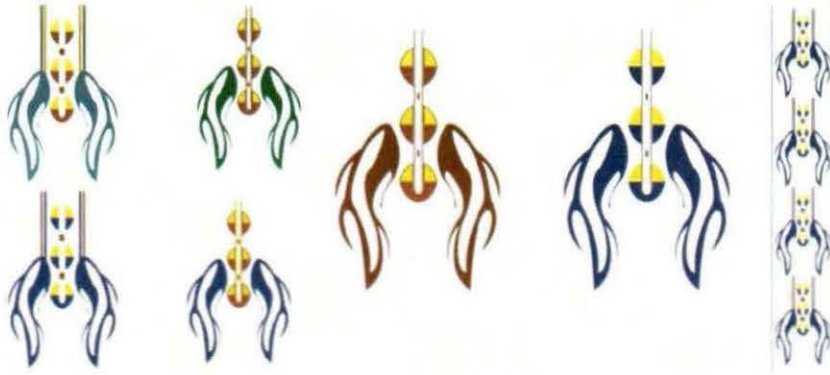
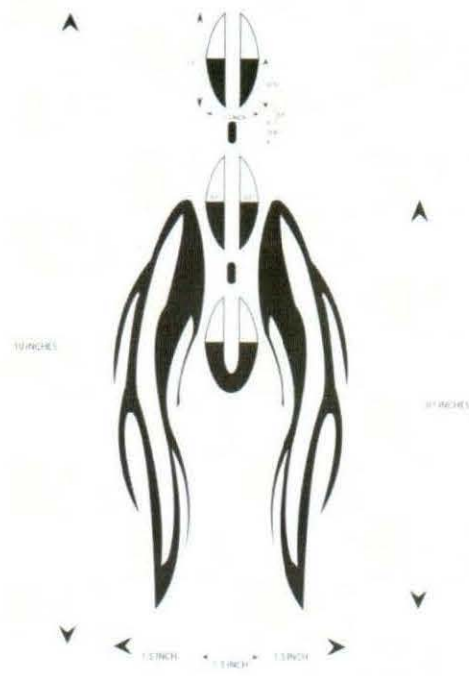


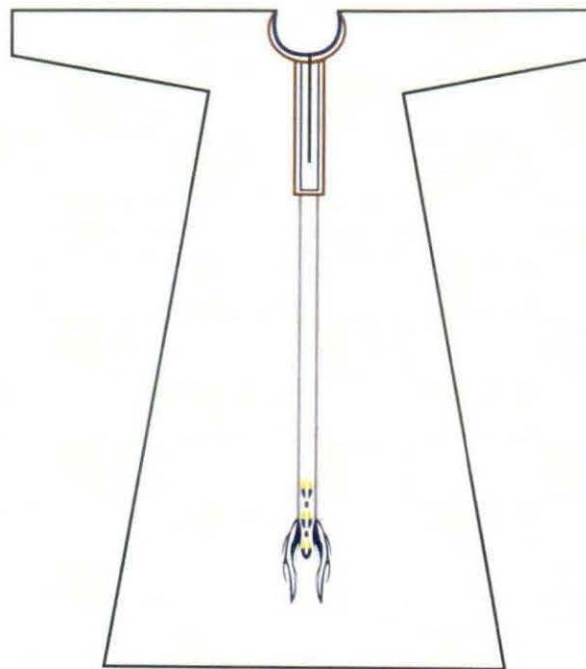
Figure 65: Color experimentation for the selected *ow'essiga Muleera*



Figure 66: Color experimentation for the final *ow'essiga Muleera*



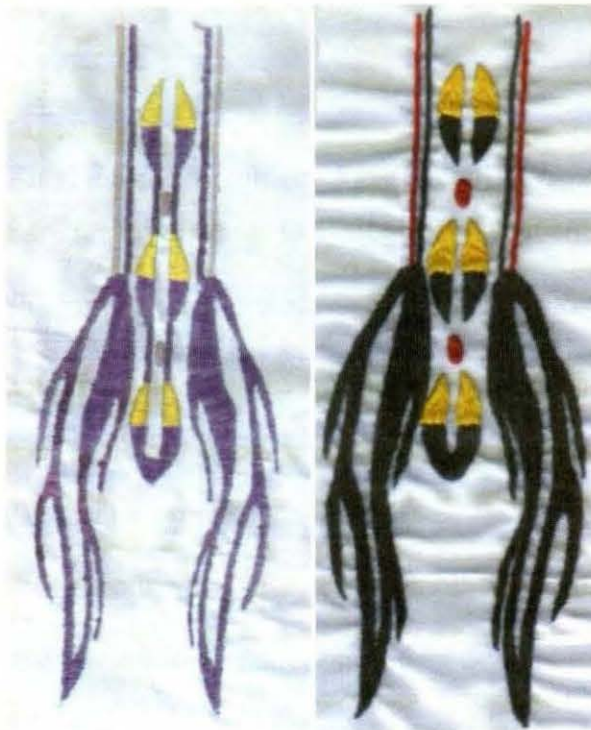
*Figure 67: Ow'essiga Muleera on Scale*



*Figure 68: Ow'essiga Muleera suggestion on Kanzu illustration.*



*Figure 69: Machine embroidery sample for final **Ow'essiga Muleera***



*Figures 70A & B: Color hand embroidery sample for final **Ow 'essiga Muleera***



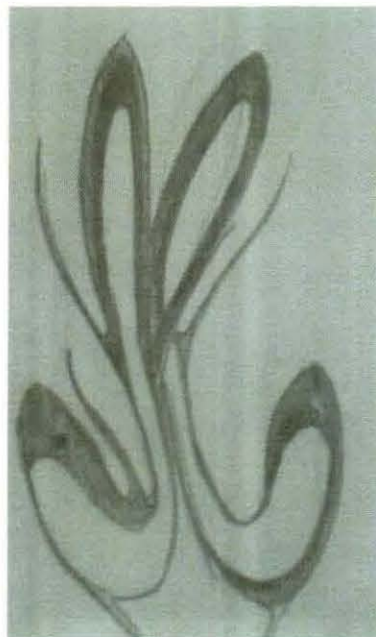
*Figure 71: Final hand embroidery Kanzu for the Ow'essiga with Muleera*  
 The designs are facing upwards to symbolize respect and allegiance to the clan structures. Shields represent protection of the clan norms and traditions.

#### **4.9.2 Mukulu w'omutuba Muleera design samples and selections**

In their order of hierarchy, the *mukulu w'essiga* is followed by the *ow'omutuba* and it is in the same order that the *Muleera* designs were developed. In the following illustrations, the researcher presents exploration for developing designs for the *Ow'omutuba Muleera*. In this, designs for the Mmamba images face upwards as a symbol of royalty and respect to the clan hierarchy.



*Figure 72: Ow'omutuba Muleera sketch sample designs one.*



*Figure 73: Ow'omutuba Muleera sketch sample design two.*



Figure 74: *Ow'omutuba Muleera* sketch sample design three.



Figure 75: *Ow'omutuba Muleera* sketch sample design four.

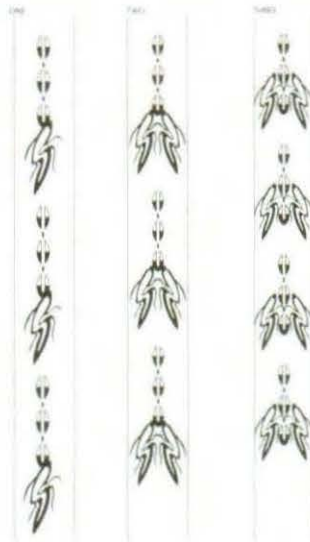


Figure 76: *Ow'omutuba Muleera* digitized sample designs one.

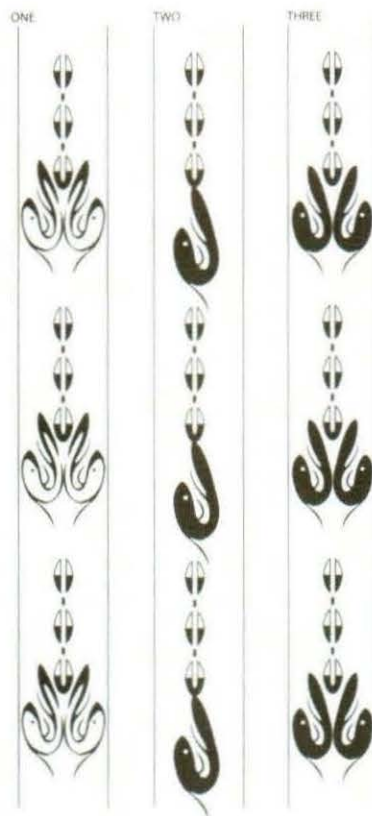


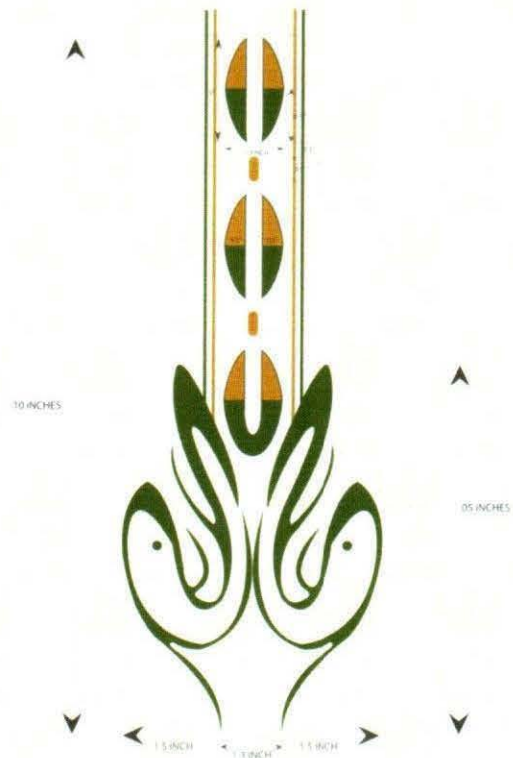
Figure 77: *Ow'omutuba Muleera* digitized sample designs two.



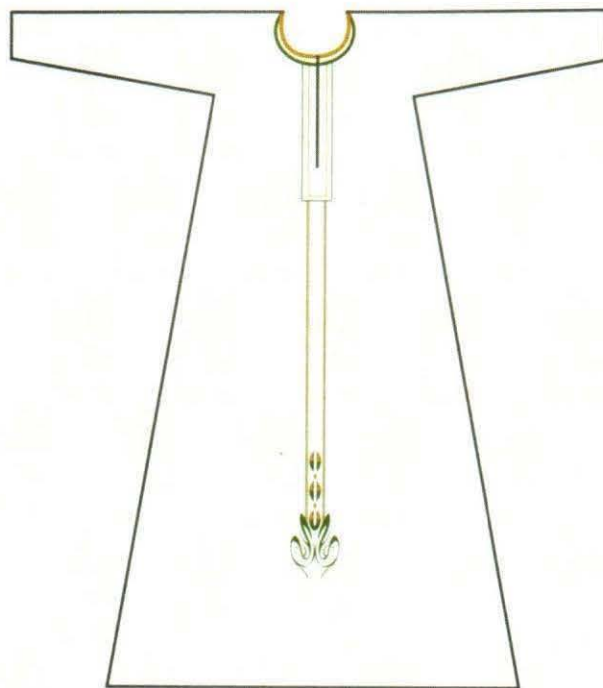
Figure 78: *Ow'omutuba Muleera* digitized sample designs final.



Figure 79: **Color experimentation for the final *ow'omutuba Muleera* design**



*Figure 80: The Final ow'omutuba Muleera in colour and on scale*



*Figure 81: Ow'omutuba Final Muleera on a Kanzu illustration*



*Figure 82: Color machine embroidery sample for final **Ow'omutuba Muleera***



*Figure 83: Color hand embroidery sample for final **Ow'omutuba Muleera***



*Figure 84: Final hand embroidery Kanzu for the Ow'omutuba with Muleera*

The *Ow'omutuba Muleera*, designs for the Mmamba images face upwards and are bent of which this is a symbol of royalty and respect to the clan hierarchy.

#### **4.9.3 Abataka Muleera design samples and selections**

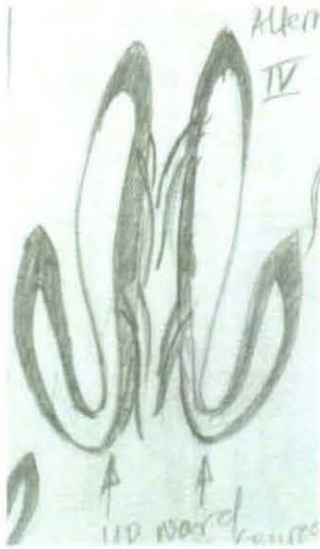
Below the *Omutuba* head are the clan members commonly referred to as *Abataka*, this is a general term for all the other members of the clan and the kingdom in general. In the following illustrations shows the design process for the *bataka Kanzu*.



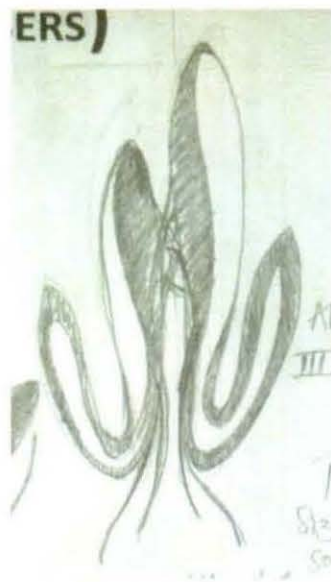
Figure 85: *Abataka Muleera* sketch sample design one.



Figure 86: *Abataka Muleera* sketch sample design two.



*Figure 87: Abataka Muleera sketch sample design three.*



*Figure 88: Abataka Muleera sketch sample design four.*

The developed patterns were digitized and design repeats were created from the developed *Muleera* design as presented in the following figures.

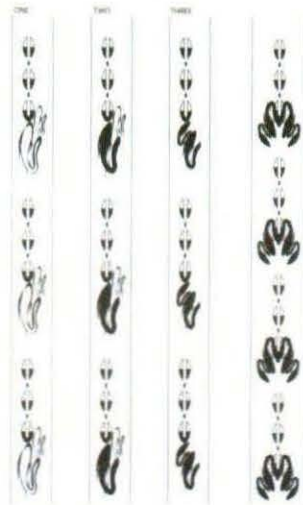


Figure 89: *Abataka Muleera* digitized samples designs one.



Figure 90: *Abataka Muleera* digitized samples designs two.

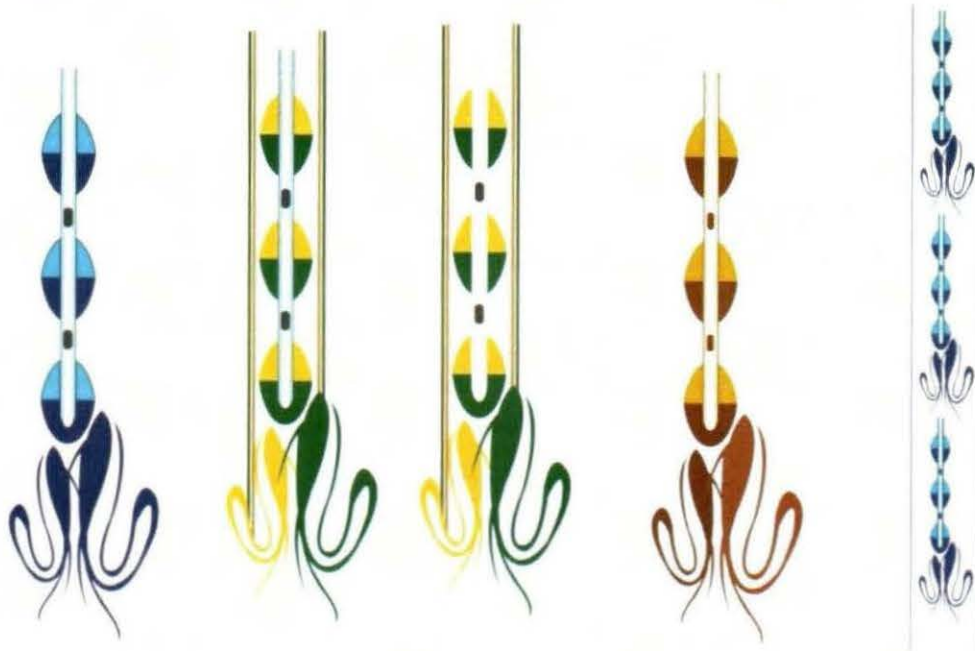


Figure 91: Colour experiments on the final *Muleera* for *Abataka*.

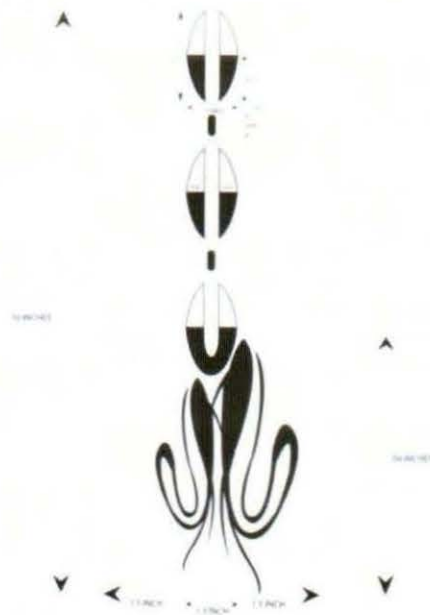
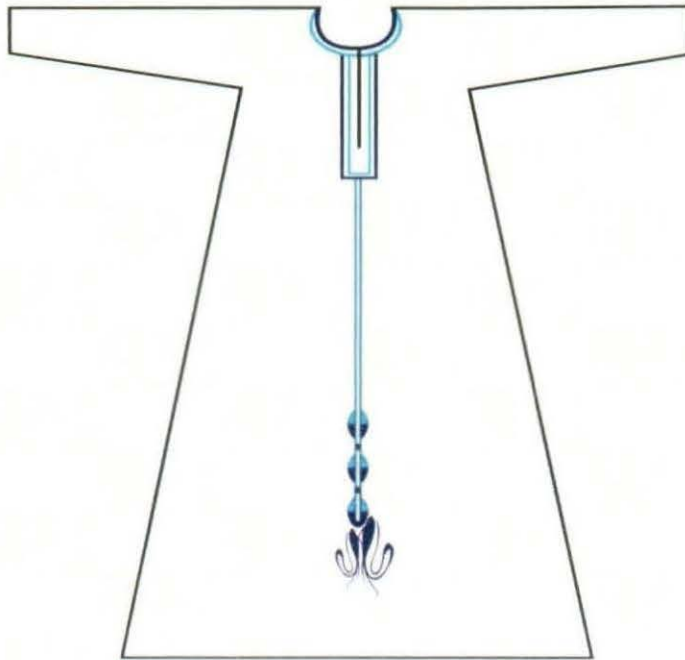
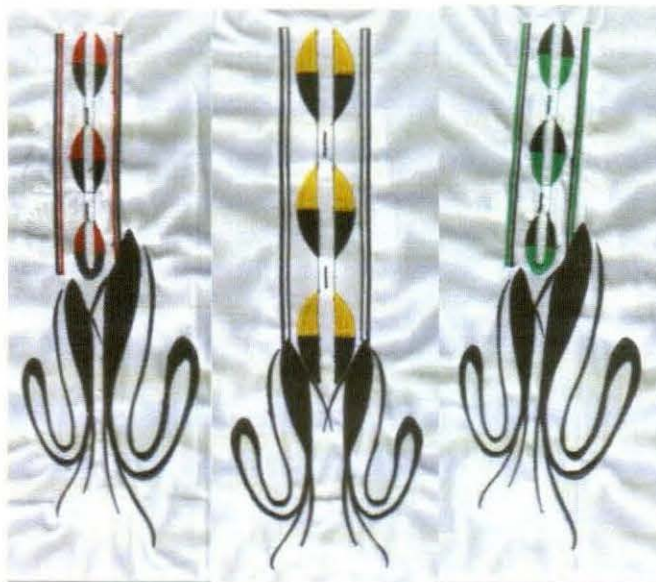


Figure 92: Final *Muleera* for *Abataka* on scale.



*Figure 93: Abataka Final Muleera on a Kanzu illustration*



*Figures 94 A, B & C: Color machine embroidery sample for final Abataka Muleera*



*Figure 95: Final hand embroidery Kanzu for Abataka with Muleera*

Two Mmambas were used to represent the clan of Namakaka and Kakoboza and the Mmamba images face upwards and are bent downwards as a sign of respect to the clan hierarchy.

## CHAPTER FIVE

### 5.0 SUMMARY, RECOMMENDATIONS AND CONCLUSIONS

#### 5.1 Introduction

In this chapter the researcher provides a summary of the research process and findings mainly contextual statement, methods and research questions and in addition he draws conclusions based on the findings and makes recommendations.

#### 5.2 Summary

The main purpose of the research was to establish the possibility of using material culture to develop specialized *Muleera* designs and the case study was done using the Mmamba clan. The intention of the researcher was to develop images inspired by material culture, Mmamba and then re-arrange them to suit the format of the Ganda *Kanzu Muleera* as a form of Identity for the Mmamba clan.

The researcher analyzed the existing *Kanzu* for the Ganda that is used by all the clans. Emphasis was on the nature of design pattern that is used as the *Muleera* and its cultural significance to the people of Buganda and the Mmamba clan in particular. The researcher also investigated the historical background, the processes, materials, and cultural practices and myths that surround the *Kanzu*. In the process of observation, the researcher collected artefacts and literature about the *Kanzu* both the written, oral and the hidden. All this was used in the process of understanding and designing a *Kanzu* that would suit the Mmamba clan.

In the process of the investigation the researcher also discovered the following: That most clan leaders and members were not able to identify the Mmamba and did not tell how it looked like.

Looking at what is on the market the researcher also discovered that the *Kanzu* has experienced transformation from its original design but still using the same *Muleera* patterns.

The number of the clan members and Buganda kingdom at large have tremendously increased the need for clan *Kanzus* which is necessary. This was emphasized by the warm welcome of the researchers work by the clan leaders and all the support that was rendered showed that they were interested in the project.

The researcher also discovered that no one has attempted this kind of research before in all the 54 clans of Buganda kingdom. Among others it was also evident that the people loved their clans and hence a unique identity was a welcome idea.

The researcher also had a task to develop a special *Kanzu Muleera* for the Mmamba clan. In this the researcher made studio studies and developed *Muleera* patterns for the Mmamba clan. The researcher developed patterns for the head of the clan, the *ow'omutuba*, *ow'essiga* and also for the *bataka*/other clan members.

In conclusion the researcher registered a realistic level of success in developing *Kanzu Muleera* inspired by the Mmamba for the clan leadership and members.

### **5.3 Conclusions**

The following were the researcher's conclusions;

The existing *Kanzu Muleera* was largely of cultural importance but with the expansion of clans from small groups to now millions of people and also with the general expansion of the kingdom there was need to develop more specialized products and designs for the different totem clans.

The researcher also concluded that there was a special attachment between the Ganda and their cultural practices and attires. Like religion and money, culture still takes a centre stage in the lives of the Ganda and therefore it was important for culture to evolve with the people's tastes and preferences. These kinds of changes cut across from food, communication, technology, and fashion design to the way we speak the local languages. Therefore, this makes culture a central subject of study for academicians and creative industry so that its value and attachment are held as we evolve with new designs and technology.

The researcher also concluded that the clan and kingdom leadership needed to gazette the *Kanzu* designs so that the values and cultural significances embedded in these artifacts are protected and preserved for the future.

### **5.4 Recommendations**

The researcher recommends the following;

Having identified that the Mmamba clan members could not identify the Mmamba, more sensitization and use of clan totem imagery should be encouraged.

The creation of clan museums would help in preserving cultural information and

heritage and also informing the new generations about their culture.

The clan members should patent their designs to avoid deformations and changes that the market vendors have done to the existing art facts.

The clan head and Buganda kingdom at large should do more documentation and keep proper records and literature on the *Kanzu* and other artifacts otherwise depending on the oral narrative distorts information and valuable facts have been lost over the years.

The cultural institutions in partnership with the government should put in place policies and practices to support the use and development of material culture and culture in general.

This *Kanzu* product should be embraced by the Mmamba clan and also be supported by the Buganda kingdom as it will create employment opportunities for the youth and tourism for the kingdom and the country.

### **5.5 Area for further research**

The researcher identified the gap in the study which required further research and this include;

- i) The impact of customized *muleera* for different clans in Buganda kingdom towards cultural identity

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## APPENDICES

### APPENDIX A: INTERVIEW GUIDE FOR OTHER RESPONDENTS;

1. What do you understand by the term material culture?
2. Do you think it has an impact to clan members?
3. Can you identify the Mmamba from other fish types?
4. As a member of the Mmamba clan, Do you identify yourself with the existing *Kanzu Muleera* ?

## APPENDIX B: INTRODUCTORY LETTER



21<sup>st</sup> April, 2017

Mr. Mugisa Juse (Reg. 1503/142280/MID/11)

Department of Art and Industrial Design

**RE: DATA COLLECTION**

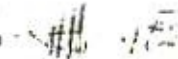
This is to verify that Mr. Mugisa Juse (Reg. 1503/142280/MID/11) is a student of Kyambogo University, Department of Art and Industrial Design pursuing Master of Art and Industrial Design. Topic: A STUDIO EXPLORATION OF SELECTED GANDA CULTURAL MATERIAL TO DEVELOP MULERA FOR CI ANI FADEKS' KANZU (A Case of the Study of Mumba Clan).

He wishes to collect data which is useful for his research.

Any assistance rendered to him, will highly be appreciated.

Yours sincerely,

Wathum Edwin



Coordinator for Postgraduate Studies (MA&I)

**APPENDIX C: THE ACCEPTANCE LETTER TO USE THE MMAMBA  
CLAN IMAGE ON THE CLAN KANZU**



**EKIKI KYE MMAMBA**

AKABBIRO - MU'GUYA  
P.O. Box 5658  
Kampala Uganda



Our Ref:.....

Date:.....

Your Ref:.....



Eri,  
OMUKULU WE'KITONGOLE  
KYA ART AND INDUSTRIAL DESIGN  
KYAMBOGO UNIVERSITY

Ssebo / Nyabo

**ENSO: OKUSEMBA MUZZUKULU WANGE MUGULA JUDE OKUKOZESA  
AKABONERO K'EKIKA KY'EMMAMBA MU MISOMO GYE.**

Nkuwandikidde nga nkutegeza nti Mugula Jude omuyizi mu University yamwe muzzukulu wange, asibuka mu kika kya MMamba kyenkya era.

Nolwensonga eyo nkutegeza nti mukkirizza okukozesa akabonero k'e Kika kyaffe ku kanzu gyalonze okukozesa emuyambe mu misomo gye egya Masters of Art and Industrial Design era kye tusaubira nti kino mubiseera ebijja kinaayamba okututumula n'okukulaakulanya ekika kyaffa.

Musabira buwanguzi.

Nkusaba oyambe muzzukulu wange mu nsonga zonna ezikwata ku misomo gye.

Nze  
  
Ziikwa Mubiru IV  
Omutaka Gabunga 37  
Omukulu w'e Kika ky'e Mmamba



**APPENDIX D: APPROVED *KANZU MULEERA* DESIGN FOR THE  
MMAMBA CLAN LEADER**



**KYAMBOGO UNIVERSITY**

**GRADUATE SCHOOL**

**CERTIFICATE OF CORRECTION OF THESIS**

Department ART & INDUSTRIAL DESIGN Faculty VOCATIONAL STUDIES  
Degree MASTERS IN ART & INDUSTRIAL DESIGN (FABRIC DECORATION)  
Candidate's No: 151021014528 Signature   
Registration No. 15/14528 | QMID | PE  
Title of Thesis/Dissertation STUDIO EXPLORATION OF SELECTED  
KANDA MATERIAL CULTURE TO DEVELOP MULEERA  
ON A KANZI FOR MMAMBA CLAN MEMBERS

**DECLARATION BY SUPERVISOR OF CORRECTIONS**

I have received the required four bound copies of the above named thesis (including the original). I have examined these copies and I certify that the corrections have been made as instructed by the Board of Examiners of this Faculty.

NAME: DR. NABACALA JUSTINE SIGNATURE 

(SUPERVISOR OF CORRECTION)

DATE 6/12/17

NAME: Wathum Edwin SIGNATURE 

*For* (HEAD OF DEPARTMENT)

DATE 7/12/17

NAME: ..... SIGNATURE .....

(DEAN OF FACULTY/SCHOOL)

DATE 8/12/2017

NAME: Assoc Prof. M.N. Klambede SIGNATURE 

(DEAN OF GRADUATE SCHOOL)

DATE 8/12/2017

**N.B. this dully filled certificate (6 copies and a soft copy (CD) should be forwarded the Dean Graduate School through the Dean of the faculty**