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TITLE

DEVELOPING A KENYAN NATIONAL DRESS INCORPORATING MATERIAL CULTURE INSPIRED BY JOY ADAMSON'S PAINTINGS.

BY

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DECLARATION

I, Obulo, Charles Ouma declare that this project titled "Developing a Kenyan National Dress Incorporating Material Culture Inspired by Joy Adamson's Paintings "undertaken on the 27th June,2022 is my original work and has not been submitted wholly or in parts to any other university or examination body.

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Signature ~~~~~~~~~~~~~~~~~~~ Date _29|8|2022_

This research project has been submitted with our approval as university supervisors

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DEDICATION

To Almighty God for His divine .providence throughout the two years of studies. My dedication also goes to my dear wife Mrs. Rosemary Atieno Ouma, our sons and daughters Antipas Ouma, Hillary Ouma, Dotty Jennifer Ouma and Phenny Auma Ouma for providing the much needed moral support. Special thanks to all the daughters' in-law and grandchildren for lighting my moods whenever i was low moments. I also take the opportunity to recognise all the classmates and work colleagues for every assistance given.

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ABSTRACT

The purpose of this research study was to interrogate the pre-existing Kenya national dress to enable the development of a culturally inspired national dress that is acceptable across the ethnic divide. The concept of exploring the issues pertaining to design in the development of a Kenya national dress through the lens of culture was informed by the low uptake of the Kenyan National Dress. The top-down approach affected the national dress uptake against what was initially anticipated. This study is an attempt to understand the under laying contributory factors that need to be addressed through design so as to positively impact the development of a national dress accepted by its nationals. The literature traced the historical attempts by the various design champions, other nation's national dress, failure and success of the current national dress as well as the design process. The research philosophy embraced in this study was interpretive in nature. The sampling strategy in this qualitative study involved non-probability sampling techniques. The researcher interviewed a total of 60 respondents. The main data tools employed were based on interviews, open ended interviews, archival research, survey and open ended questionnaires. The analysis methods involved content analysis. It was suggested that the national dress evolve slowly under the tutelage of all the stakeholders. It was also suggested that concerted efforts be made to create awareness about the garment. It was postulated that there should be a keen emphasize the fact that the KND may not necessarily be a single garment or aesthetic. Designers should embrace a role as the midwives of a KND and not necessarily the originators of the garment. They should accept that Kenyans are diverse and different, and may not agree to be identified under one communities' traditional dress or under a single KND. It was stated that there may or may not be need for a KND and that the use of tribal clothing as an inspiration for developing a Kenyan National Dress was possible.

Key words: Material Culture, National Dress

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Abbreviations

KND   Kenya National Dress

Definition of terms

| Dress | "Dress includes three elements: (1) any item worn on the body (e.g., clothing, accessories); (2) any modification to the body (e.g., tanning, dieting, tattooing, hair styles); and (3) anything appended to the body (e.g., handbags, crutches, dog leashes, fans) (Reilly, 2014, p. 12)." |
| Regalia | Distinctive clothing worn and ornaments donned for formal occasions |

1 INTRODUCTION

1.1 Introduction

This chapter shall begin with a brief introduction and background into the proposed areas of study. Having established the area of study, the problem that has been identified through preliminary cursory readings and investigations shall be expounded on. The research objectives shall then be stated followed by the research question that shall assist meet the research objectives. The scope and delimitations of the study shall then be stated in a bid to create and understanding of what the study will encompass and to demarcate the research boundaries and avoid distractions that may be irrelevant to the area of study. The significance of the study shall be clarified. This will bring the introductory chapter to the justification of the study and finally the limitations that were projected for the study.

Dress has the power to represent, constitute and contest culture.Its uses are extremely broad. It "functions as a compelling political language, comparable in eloquence and potency to the words of the most skilled orator, or the writings of the most persuasive propagandist(Aris, 2007, p. 2)." In Africa, dress has served many functions. It is an essential part of visual identity as it categorises an individual and communicates the distinct ethnic and national traits of the wearer. It has been used by the colonialist to subjugate Africans. Conversely, it has been used by Africans to express resistance. It has been used by Africans as a means of cultural expression. It has been used to express "social transformations that could not be discerned through observed behaviour or verbal and written articulations(Aris, 2007, p. 2)."

Costumes go further to impart a sense of belonging and, self-concept to their wearer(s) who come from and are influenced by similar backgrounds, common values, attitudes and desires. They identify with a yearning for cultural continuity. Ethnic and national identity can be represented symbolically, as well as literally, which adds a layer of intricacy to costume. The context under which a costume is donned also adds another layer of complexity (Diop & Merunka, 2013).

Due to varied cultural traditions, communities in Kenya each havetheir own dress that is consistent with their physical environments, culture, beliefs, values and lifestyles. The impact of externalstimulusessubjugated traditional modes of dress in favour of the prevailing non-Kenyan modes of dress. This has subdued the development, reception and usage of proposed National attire.

1.2 Background

The Constitution of Kenya, though less distinct in their definition, also recognises traditional dress to a smaller degree. Under culture, it declares that the State shall "promote all forms of national and cultural expression through … cultural heritage(Government of Kenya, 2010, p. 14). "

The Unilever Company in Kenya in collaboration with the Ministry of Culture and Social Services launched a marketing promotion experience to identify a Kenyan National Dress. A team was selected to oversee what was dubbed the Sunlight Quest for Kenya's National Dress Campaign. This team comprised of The Director of African Heritage, Ojay Hakim as head assisted by Joy Mboya of the Kenya Cultural Centre and Ann MacCreath of Kiko Romeo (Standard Newspapers, 2004).

Extensive research was conducted by the appointed teams on different elements of our cultural attire from the numerous communities. It was difficult to pick an element from each tribe as that would have been a chaotic outfit. The search was narrowed down to a few common cultural features with modern style elements. This culminated in the design of a series of costumes. Unfortunately, there was very low uptake of uptake of the 2004 National Dress launched in conjunction with the Ministry of Tourism(Misati, 2008).

In as far as Government legislation goes, UNESCO under its *Universal Declaration on Cultural Diversity* document (United Nations , 2001) refers to provisions related to cultural diversity and the right to exercise cultural diversity. UNESCO reaffirm that culture, which encompasses traditional dress should be regarded as distinct. They go further to state that there should be "a respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of mutual trust and understanding (United Nations , 2001)" They say that the human race should aspire greater solidarity on the basis of

recognition of cultural diversity, of awareness of the unity of humankind, and of the development of intercultural exchanges (United Nations , 2001; Imo B. E., 2013, October; Mboya, 2017)."

The concept of exploring the issues pertaining to design in the development of a Kenya national dress through the lens of culture was informed by the low uptake of the Kenyan National Dress. This prospect was open to possibilities of the use of material culture design elements in developing a national dress.It is thought that by entrenching design ideas in the culture, it is possible to shapedesign strategies and garments for a truly influential brand that is the national dress. Joy Adamson's paintings depicting the various Kenyan communities was used as a point to reference. The researcher is motivated to focus on consideringhuman context, investigating user needs, wants, and behaviour and delving into the cultures we live in. The search for Kenya's national attire has been achallenging task for Kenyan designers. The key guiding research question of study as intimated by Joy Mboya in an interview states that "The most interesting question now, for me, is how to get to the root of what Kenyans are actually complaining about, because it wasn't clear then and in many ways it still isn't(Mboya, 2017)."

1.3 Problem Statement

The Kenyan National Dress is an important form of cultural identity that would bring the spirit of nationhood to Kenyan people. Kenya is yet to have a national dress that cuts across its diverse ethnic divide. Each of the more than 42 ethnic communities in Kenyahave their own traditional dress practices that makes them unique. The design process of the national dress might have affected its conception amongst the Kenyan people. The top-down approach affected the national dress uptake against what was initially anticipated. This study is an attempt to understand the under laying contributory factors that need to be addressed through design so as to positively impact the development of a national dress accepted by its nationals.It takes into consideration the pre-existing versions of the Kenyan National Dresses,their successes and failures as well as the value addition of material culture from a design perspective.

1.4 Research objectives

1. To establish issues pertaining to the uptake of the pre-existing national dress.
2. To establish whether we still need a national dress.

3. To establish if tribal clothing can be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture).

1.5 Research questions

1. What were the issues pertaining to the uptake of the pre-existing national dress?
2. Does Kenya need a single National Dress?
3. Can tribal clothing be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture)?

1.6 Scope and delimitation of the study

A geographic scope was considered because designer's population is large and scattered all over Kenya. The study was conducted with design entrepreneurs in Nairobi County. Respondent designers were also drawn from the Department of the Art and Design at the University of Nairobi,and the Technical University of Kenya. The study focused on developing the development of the Kenyan National Dress.

1.7 Significance of the Study

The study serves to highlight and address issues pertaining to development and launch of a successful Kenyan National Dress(s). It discusses the preferences of Kenyan nationals concerning a national costume, broaching on traditional costumes and western attire. It offers discourse(s) on the role of designers, and the consumer, and their various contributions to the evolution and eventual creation of a KND. It debates on whether or not a national dress is important or even required. It deliberates on the supporting stakeholders such as the media and government, manufacturers and retailers. It looks into how the issue of a national dress is treated in other regions of the continent. It deliberates on the role of the media in promoting and creating awareness of the KND.

By recognising and exposing the issues pertaining to the KND it is hoped that the study helps contribute towards the design process and eventual embracing of a KND.

1.8   Justification of the study

The Kenyan National Dress had been designed and launched over the years through a variety of individual and collective efforts. However, there has been a resounding rejection of the debuted attire by the general publics. Unfortunately, the approach to producing appropriate outfits has largely been top down. It is necessary that the approach used allows the views of Kenyans to emerge so as to cater for their requirements. In order to do this, it is necessary that the issues at in operation when designing a national dress are revealed. In a statement during a media interview concerning the Kenyan National Dressthat crystallises the key, guiding research question of this study it is intimated by Joy Mboyathat,"the most interesting question now, for me, is how to get to the root of what Kenyans are actually complaining about, because it wasn't clear then and in many ways it still isn't(Mboya, 2017)."This is a reaction to lack of uptake of the Kenyan National Dress and how to remedy the design issues faced.

This study is an attempt to reveal the issues surrounding the design of a national dress that is acceptable to the Kenyan populace. Due to its nature where personal views are paramount to the understanding of phenomenon surrounding thoughts and emotions, qualitative research methods shall be employed.

1.9   Limitations

The study at hand is a Qualitative study that was conducted employing the tenets of interpretivism. As such, sampling plan used by the researcher had an intrinsic possibility for bias. The purposive, convenience sampling strategies are likely to have produced a biased sample unintentionally.

The researcher has been in the apparel field for several decades. As such, the interpretivist nature of the study also may have introduced the researcher's personal world view and individual biases unintentionally into the study.

A list consisting of several key informants was constituted for the study due to its purposive, nature of sampling.Two of the possible key respondents out of the several respondents opted not to be interviewed.

1.10 Summary

Kenya is yet to have a national dress that cuts across its diverse ethnic divide. The design process of the national dress might have affected its conception amongst the Kenyan

people. This study is an attempt to understand the under laying contributory factors that need to be addressed through design so as to positively impact the development of a national dress accepted by its nationals. The Research objectives embrace the establishment of issues pertaining to the uptake of the pre-existing national dress, the need for a national dress and the use of tribal clothing as an inspiration for developing a KND. This is reflected I the research questions. The study was conducted among design entrepreneurs and designers in Nairobi County. By recognising and exposing the issues pertaining to the KND it is hoped that the study helps contribute towards the design process and eventual embracing of a KND. The study at hand is a Qualitative study that was conducted employing the tenets of interpretivism. The purposive, convenience sampling strategies are likely to have produced a biased sample unintentionally.

2 LITERATURE REVIEW

2.1 Introduction

The Literature Review shall begin by outlining the Theoretical Framework that supports this study. It shall then delve into studies that have looked into the uptake of the KND by two local fashion design researchers, namely Imo, Elung'ata and Misati, Beatrice as these give a strong backbone on what has been studied in the past. Fashion is viewed as being impacted by ethnic Identity, and this shall be explored form the point of view of past research. The effects of local dress choices and what they communicate internally to a wearer and externally to the world shall be addressed.This shall include ethnicity, culture and the younger generation and their views towards traditional garb. Also under review will be specifics such as the Dagomba of Ghana and the Qipao of Chine to further contextualise traditional garb andits uptake. The evolution of traditional dress shall be discussed as a mainstay of the development of the national dress. This shall delve into the semiotics used and whether or not the semiotics in question should be tangible or intangible. To wrap up, the literature review shall look at the marketing of traditional garments and buyer behaviour.

2.2 Theoretical Framework

"Fashion theory attempts to explain why some items become popular while other items do not (Reilly, 2014, p. 27)." The theories employed in this study helped give a framework for thinking about, examining, understanding and interpreting the observable phenomenon related to issues concerning the Kenya National Dress that were witnessed (Reilly, 2014, p. 1). Theories are important to the Design of the Kenya National Dress as they will help guide this research in a manner that is accurate. This should culminate in guiding design decision making that is validated. Without sound reasoning bolstered by appropriate theory, predictions of what may be acceptable as the next KND bear increased chances of failure.

2.2.1 Theory of collective behaviour

Theory of collective behaviour states "that fashion trends are inspired by specific groups of people with unique aesthetic styles. Sometimes groups of people are the inspiration

for new fashions. (Reilly, 2014, p. 2)" It is referred to as 'collective selection' by Sociologist Herbert Blumer. Ted Polhemus, an anthropologist calls it style tribes. "Style tribeshave unique looks that identify them in a particular category (Reilly, 2014, p. 86)," such as Maasai, Rendille. When a culture "is known for a particular aesthetic and that style is valued or appreciated by others, it is adopted into the mainstream. So while you can have a specific group of people who are authentic (Reilly, 2014, p. 86)" Maasai by birth or lifestyle, "the Maasai style can be worn by others who are not necessarily (Reilly, 2014, p. 86)" bona fide Maasai but have a liking for, and to a certain extent identify with the look.

2.2.2   Symbolic Interaction theory

Symbolic Interaction theory postulates that individuals do not interact with the KND itself, "but with what they believe" the KND means (Reilly, 2014, p. 47)." People use apparel as a symbol of how to interact with others. Thus, when you meet a person donning a traditional Maasai outfit, you will not immediately assume that they are Maasai. You could interpret it to mean that they are patriotic Kenyans. You are reacting to the meaning of the outfit to you. Not to the actual outfit (Reilly, 2014, p. 47).

2.2.3   Bandwagon Effect

The Bandwagon effect is a derivative of the 'Consumer Demand Mode'. While the consumer Demand Model sates that when demand for a product goes up, prices follow it on an upward trajectory, and vis versa, the Bandwagon effect states that "when preference for a product increases as more people adopt the product (Reilly, 2014, p. 57)." These effects are neverabsolute and are influenced by character of a consumer. So if the popularity of The KND were to increase, more people may adopt the product whether or not they were earlier inclined to do so due to an explained, legitimate preference. This suggests a laggard publics mimicry of popular action.

2.2.4   Aesthetic Perception and Learning theory

"Aesthetic Perception and Learning theory explains that people need to learn to understand or appreciate a new design or style of dressing in order to accept it (Reilly,

2014, p. 33)." Aesthetics are the rules of beauty as developed and appreciated "by every culture, society, or individual (Reilly, 2014, p. 38)." They all have their own principles and philosophies as to what makes dress attractive or repulsive. In order to appreciate the KND there is a necessity that the publics are able to collectively or individually judge that which is beautiful or ugly.

2.2.5   Historical Continuity theory

Historical Continuity theory explains that details in fashion change over the seasons. However, the iconic elements that make dress do not and should not change. It is up to a community to decide what these iconic elements are. Changed and alterable elements oscillate like a pendulum reacting to the Zeitgeist and reaching a maximum or minimum threshold over time influenced by variables in fashion and the society at large (Reilly, 2014, p. 45). Keep in mind that the details that change whether in classics or contemporary elements of a garment can vary. These may be accoutrements such as flounces, colour, materials, hem lengths, and print (Reilly, 2014, p. 126).

2.2.6   The Trickle Up theory and Trickle Down Theory

The Trickle Up theory explains that fashion is imbibed or diffused by the upper classes copying the styles donned by the lower classes. The Trickle Down Theory explains the converse (Reilly, 2014, p. 57). The Trickle Down Theory explains how fashion influencers who wield influence and clout and are capable of swaying the publics to adopt certain fashions. However, one must be very cautious when implementing this as a fashion diffusion strategy. An influencer who falls out of favour with the publics, particularly for unsavoury reasons, is likely to impact on a product negatively. Trickle Down can also occur from socially respectable personalities such as politicians. Uhuru Kenyatta, the President of the Republic of Kenya was often seen wearing the coloured printed shirts fashioned form textiles from the national 'Rivatex' factory. He did this in a bid to stimulate sales of their fabrics.

2.2.7   Trickle Across theory

"Trickle Across theory, also known as "mass market" or "simultaneous adoption," posits that fashion trends reach all markets at the same time. Thus the dispersal of a trend is not according to class ... Rather, the fashion system coordinates the release of the trend

through various channels. This is made possible by mass communication, mass production, and the growing middle class (Reilly, 2014, p. 103)."

2.2.8 Market Infrastructure theory

"Market Infrastructure theory argues that only clothing sold in retail environments can become fashion. While a trend may start in an innocuous area, it takes the entire fashion complex to make the trend into a fashion. The reason is because the merchandisers and retailers make the style available to everyone (Reilly, 2014, p. 102)."

2.2.9 Innovation theory

According to the context of this study, the Innovation theory provides the industry a foundation for creating affordability via the use of engaging technology for mass production of the garments at a much reduced priced and acceptable quality. The garments can also be produced at a much faster rate making them easily available for consumption (Reilly, 2014, p. 105).

2.2.9.1 Theories applied to Study

It is noted that a large variety of theories apply to the phenomenon raised by the participants in this study. This is because it is a qualitative study that allows the participants to discuss all issues pertaining to the KND without curtailing their contributions. It is also noted that some KND issues can be explained by more than one theory. (Reilly, 2014, p. 120)

2.2.10 Kenyan research on the KND

The researcher identified two iconic research studies on the subject of finding a KND. The purpose of Imo, Elung'ata's (Imo B. E., 2013)study "was to investigate the factors influencing adoption of the KND and form a basis for developing a decision-making model to enhance future adoption of local designs(Imo B. E., 2013, October)." In this regard, the study was successful. However, the decision-making model proposed is supported by the Theory ofTrickle down dispersion of fashion, with the Designers and Tailors at the top of the model and the consumers at the bottom. Based on the study, this method of dispersing fashion was one of the approachesrejected by the general populace. It was said to be one of the reasons for the failure of the KND.Imo further went on to say that "Most respondents agreed that the KND outfits could be improved by using various

local fabrics in the Kenyan flag colours while incorporating beadwork(Imo B. E., 2013)." The decision-making model propagated by Imo "emphasized that the interaction between consumers, designers and custom tailors(Imo B. E., 2013)" as fundamental in "increasing adoption of the KND. All the respondents agreed that Kenya needed a national dress for identification(Imo B. E., 2013)."They "were proud to have a national dress and were willing to make, sell and or wear the KND as pictured(Imo B. E., 2013).""The respondent'swillingness to adopt the KND was [viewed as] a significant sign of their loyalty to Kenya(Imo B. E., 2013)."

Misati, Beatrice (Misati, 2008) conducted a descriptive surveythat "sought to establish factors affecting adoption of the 2004 national attire developed in the Sunlight National Dress Quest." This was an informative study that quantified in a formulaic manner the requirements of a national dress. There is a need to identify subjective issues affecting the design and adoption of the KND and address these accordingly.This may be an agreeable way to find a KND. This researcher would, like to suggest a more subjective, organic way to find a KND using pure qualitative research methods. According to Misati (2008), The key reasons for the poor adoption of the national dress include but are not limited to poor publicity, poor design, high cost of the national dress, and the low cost of alternatives such as second-hand clothes. Misati (2008) recommended that the national attire evolve naturally from Kenyans. However, designers should come up with creations that serve as ideas for the national attire, based on their individual interpretations and definitions of contemporary Kenyan culture. This would form a viable base for developing a national dress that would promote patriotism in the country (Misati, 2008).

2.3   Ethnic Identity

"Ethnic (national) identity refers to a person's sense of belonging to an ethnic (national) group and [the] extent to which he or she identifies with it (Diop & Merunka, 2013, p. 1)." According to (Strübel, 2012), personal identity is self-constructed. "It is a mental representation of who and what we are." It contributes towards forming our beliefs and personal histories among other individual paradigms. We all possess multiple identities. These are coloured by our personal life experiences and circumstances.We identify with a variety of specific tribes, nations, genders to various degrees. These identifications often fuse with each other. Our allegiance to these identities is not fixed and can be

influenced by contextual factors such as environment. Henri Tajfel posits thata person's self-concept stems from "membership of a social group (or groups) together with the value and emotional significance attached to that membership(s)(Segall, Dasen, Berry, & Poortinga, 1999, p. 275)."After an individual decides their levels of loyalty to their groupings, they explore aspects of their groupings. Eventually, they incorporate dress, and costumes that they find important, into their physical identity.

A society that is aware of various groupings costumes will process the attributes of the costume to classify people as members of specific tribes or nations (Segall, Dasen, Berry, & Poortinga, 1999).

Fashion is a main visual symbol in the constantly changing construction, deconstruction and reconstruction of identity. It supports individuals in the endeavour to express their individuality and group differences. It can also be used as a tool to signify conformism. It allows both personal and group values to be articulated. It is a form of non-verbal communication used to express identities, thoughts, desires, and feelings as well as group membership and allegiance, whether —Turkana or Maasai, Blue collar or white collar employee, to name a few. Fashion goes further than one's tribal social features and phenotype, emphasising and sometimes solidifying one's identity (Saucier, 2011).

"Additionally, the meanings a person attributes to clothing and fashion is based on his or her socialization within a particular historical and cultural context. In other words, fashion is context – dependent (Saucier, 2011, p. 53)."

In the face ofcostume complexity, inquiryinto garments worn to promote identity haveunfailingly been found to be essential to psychological functioning of an individual, and the propagation of ethnic and national groups(Segall, Dasen, Berry, & Poortinga, 1999). Kenyans agree that having a national dress is a necessity that enhances and showcases their loyalty to Kenya (Imo, 2013).

2.3.1   Dress and Communication in Africa

National dress is capable of communicating a diverse series of messages through what it represents, and articulates to both its wearer and audience(Aris, 2007)."Dress provides a

powerful arena for cultural expression. It reveals both tangible and intangible dimensions of society communication needs (Aris, 2007).

Africans are not gullible or blind consumers of imported ideas of dress. They alter it to suit their own cultural agendas, and as a tool to build nationalism. Meaning of costumes and clothing are completely altered when they relocate form one community to another. The language of fashion, is not universal or mutually comprehensible, or shared in this case. It "remains, deeply vernacular(Aris, 2007)."Fabric and other materialsadapted by indigenous African populaces served as additions to, rather than replacements of, the indigenous dress.

2.3.2 Ethnic identity and the consumption of cultural apparel

The success of ethnic garments on the market depends on theretailers' ability to understand customers' needs and wants and the retailers' willingness and ability to meet these requirements. The "strength of ethnic identification was a significant predictor of cultural apparel consumption and attribution of emotions and meanings to the consumption(Chattaraman & Lennon, 2007, p. 518)."

The competing pulls of local traditional cultural dress patterns and of global dress cultures affect individual dress choices to varying degrees. This is dependent on how consumers adopt foreign or global fashion and dress patterns and integrate these behaviours with local fashion elements or remain strongly identified with their culture of origin and resist global fashion values (Diop & Merunka, 2013).

2.4 Acceptance of the Traditional Garb

The traditional Chinese dress known as the qipao stoppedbeing worn for daily use in the 1950s in mainland China.One factor that contributed to its demise form public consideration and its fading presence was its use as poorly made uniforms, particularly for the service industry such as restaurant and hotel staff with minimal consideration to aesthetics. This tarnished the perception of the garment as a fashionable item and further discouraged its regular use. Attempts to bring it back to use were overcome by enticing Western fashion. Featuring the female qipao and male tangzhuang jacket wearers, as the national dress in official ceremonies is the most frequent form of qipao elevation by government. However, limiting its use to such events, causes local to see the qipao as a

costume as opposed to an outfit that can be worn regularly. However, its use has re-emerged in recent years when it has been refashioned "into the sartorial icon for contemporary socialist China (Chew, 2007, p. 149)". Prominent Western designers incorporated the qipao's features into their collections causing it receive worldwide attention in the fashion industry. Among them luminaries such as Pierre Cardin, Yves Saint Laurent, Karl Lagerfeld, Oscar de la Renta, Givenchy, John-Paul Gaultier who further assisted legitimise the cultural importance and relevance of the qipao. It helped that the qipao was easily translated and constructed into contemporary fashion. China was also a large lucrative market for cultural items derived from the qipao. Western fashion designers had found a source to reference cross-cultural concepts and renew their ideas(Chew, 2007).

Government did not contribute to its re-emergence. Celebrities were key to its re-emergence. Examples of international celebrities who have donned the qipaos include Madonna, Jennifer Lopez, Nicole Kidman and the Spice Girls. The symbolic meaning of the qipao has also been presented in a new way(Chew, 2007).

As is the case with traditional garments world over, the qipao is influenced by the subtleties of the waves of contemporary cultural globalization. These are shaped by increased exposure to alternative cultures due to media, advances in communication technology, travel "increasing recognition of multicultural difference and global de-territorisation(Chew, 2007, p. 145)". Due to the internationalisation of visual ques that inform fashion, multiple traditional dresses have been used as an inspiration for contemporary fashion. The question at hand for the Chinese is not why the use of the qipao re-emerged. It is why the qipao re-emerged as opposed to other traditional Chinese garb, of which there are several alternatives.It is clear that the government did not contribute to the re-emergence of use of the qipao as it gave limited official and practical sponsorship. Government officials did not wear the qipao in public much for formal government functions. This can be credited to celebrities who made it their mission to wear the garment for events where they were seen locally and internationally and mimicked my adoring local and international fans(Chew, 2007).

The qipao also had to undergo significant symbolic re-definition. Its political symbolism was not congruent with socialist political standing in China. Before the 1990s the qipao was the symbol of decadence and bourgeois values of the former Chinese Republican

era.Local cultural imagination have been altered to translate the qipao as symbolising "sexiness, femininity, ethnic representation, cultural traditional representation and fashionability(Chew, 2007, p. 161)**"**

Leading Chinese designers who incorporate ethnic elements in their work have found a degree of international as well as local fame. Dorinne Kondo refers to this as the "self-Orientalizing gaze(Chew, 2007, p. 151)Fashion labels such as Shanghai Tang, and Ma Ling have built their success exclusively on traditional Chinese dress.

Cultural discourse, and intellectual essays constitute contribute to the qipao's re-emergence and acceptance among the educated elite. Most of their writing tends to be distributed through specialized media as opposed to the mass media. Because of limited circulation. This means that their impact is diffused and inconspicuous. Fashion commentators and media personalities and writers repeatedly iterated the names of prominent designers who showcase national dresses in their collections. This serves to help the agenda of popularising the qipao(Chew, 2007).

2.4.1   Evolution of traditional dress

Fashion and critics of traditional garb have often made the mistake of "insisting on looking for things that were no longer worn—while ignoring what was actually being worn (Jansen, 2020, p. 4)" When observing what is worn by communities, it is not that traditional dress is no longer worn, "but rather that it had changed over time (Jansen, 2020, p. 4)." It is very easy to slip into biases that dictate that traditional dress by definition is unchanging, informed by literature. Colonial powers, and by habit, contemporary citizens, still define "cultural heritage as traditional (i.e., unchanging), authentic (i.e., geographically isolated) and ancient (i.e., historically disconnected) (Jansen, 2020, p. 5)."

2.4.2   Tradition and Dress Styles

According to Diop et al, "The concept of tradition can be ambiguous; for example, dress styles of past centuries are not considered an option. Furthermore, modern African nations comprise various ethnic groups with many different styles. As is the case for any fashion, dress styles constantly are re-invented and evolve. However, it is possible to establish an unambiguous contrast in forms, colours, patterns and cloths between traditional West African dress styles and

global Westernized dress styles, from both physical and psychological perspectives (Diop & Merunka, 2013, p. 2)."

"Many authors have stressed the importance of clothing in Africa as an expression of self and group behaviour (Diop & Merunka, 2013, p. 2)." The parallel existence of tribal and western garb is also fairly common. Whereas wearing tribal garb is an expression of nationality, and tribe, wearing global (Western) dress may indicate a more contemporary outlook to life. It is oftentimes associated with education, and power. It is also just as often associated with a loss of identity, a loss of control. "Therefore, the adoption of global fashion corresponds to the dominance of a global culture, whereas adoption of the local, traditional style corresponds to a cultural strategy of separation and resistance to global culture (Diop & Merunka, 2013, p. 2)."

"Although prior research has suggested little integration of two cultures (Berry, 1997), in which case people would adopt both fashion styles, depending on the occasion or social context, observations in West Africa indicate that many consumers wear both Western and traditional dress (Diop & Merunka, 2013, pp. 2-3)."

There exist cultural fallacies such as 'the old replaces the new' The reception of a new mode of dress "does not necessarily lead to the disappearance of the older form. New forms may only increase the range of alternatives (Diop & Merunka, 2013, p. 3)."

2.4.3   Nigerian-Americans and Ethnic Identity

Nigerian is "one of the most ethnically diverse countries in the world(Strübel, 2012, p. 28)." It is domiciled by roughly 200 to 440 ethnic groups. Ethnic heritage is valued above individual or national heritage. Regrettably, strong that ethnic associations are often the root of ethnic based animosities. Certain ethnic groups practice strong cultural hegemony, dominating and marginalized others. "Because of the extreme importance placed on one's ethnic group, in general, Nigerians will do whatever is necessary to ensure the continuation of their heritage through subsequent generations, a process often practiced out of fear of losing their individual ethnic heritage(Strübel, 2012, p. 28)." "Nigerians strive to maintain high levels of identity with their Nigerian ethnicity, evidenced in their use of traditional Nigerian dress (Strübel, 2012, p. 28)." They do not

wish to be classified as a single community. They do not condone cultural hegemony, even if and especially by other ethnic communities from their own country of origin. Most research on ethnic garb affirms that a person's use of ethnic attire is related to their degree of identification or entrenchment into a culture. It serves as a tangible, visual, signifier of ethnicity. An individual may choose to embrace or abandon ethnic dress to visually signify their association with or disassociation from a culture. (Strübel, 2012). It is posited that when an individual abandons their ethnic dress, they visually signify that they have beenincorporation into non-ethnic culture.

For some, wearing ethnic clothing is a cause of discomfort. They are not comfortable with being questioned about their dress choices by non- Nigerians. They chose to only wear their ethnic dress to ceremonies peopled by their own, but never in gatherings where the majority are non-ethnic persons.

2.4.4   Ethnic Dress and the Younger Generation

Clothing is an important aspect of culture because it is an obvious, outward symbol, andone of the first aspects of culture that can be readily discerned. Clothing is seen as a means ofidentifying an ethnic group, and ethnic dress is seen as an expression of pride in one's heritage and group cohesion. It also indicates an aspect of one's own identity and demonstrates that group inclusion and exclusion are made apparent through modifying and supplementing the body. Ethnic dress is also worn by members of a group to distinguish themselves from the members of another group, especially in the face of powerful homogenizing forces. Also, studies have consistently shown that people with high ethnic identity identify with dress which reflects their ethnicity(Chattaraman & Lennon, 2007; Strübel, 2012, p. 30)

Yet, it must be acknowledged that, most Nigerians in this study prefera more contemporary dress style nuance as compared to the purely traditional look. They especially liked how
contemporary African designers have modified the traditional silhouettes. Into more modernized versions of the Nigerian dress. It was not indigenousyet gave a traditional feel. It must be pointed out that the majority of persons interviewed were younger. And as such, were disproportionately drawn to contemporary western clothing. However, they

still held a certain regard for ethnic dress as it was symbolic of their ethnic identity. Additionally, "the younger participants said that they see themselves wearing traditional dress with more frequency as they get older, thereby associating age with traditional dress preference(Strübel, 2012, p. 34)."

2.5 Contextualism and the Design of traditional Garb

"Despite the cultural symbolic usage of the Dagomba smock (Zakaria, 2020, p. 59)," contemporary fashion influences have altered the production and use of the Dagomba smock. Fashion design innovations constantly alter some indigenous characteristics of the smock. for clothing on the Ghanaian markets. These modern fashion elements affect the colours, sewing styles and finishing of the indigenous Ghanaian cloths and the Dagomba smock is not exempted. Unfortunately, the influence of contemporary fashion on the smock, has paving way for inappropriate use of the smock that distorts its contextual and instrumental implications. Majority of the users wear the smock out of traditional context and function. This affects its cultural meaning and value. Most producers and users lack the indispensable knowledge about its indigenous use, function, symbolism and significance(Zakaria, 2020).

2.5.1   From Semiotics to Spirit

The concept of national and ethnic identity can and does evolve "from the promotion of concrete "traditional Chinese" symbols to more amorphous ideas about 'the Chinese spirit (Tsui, 2015, p. 580).'" "This spirit can be manifested in different ways, both tangible and intangible. Oriental frames of mind such as the" ideas of peacefulness, calm, and harmony by adopting pale or neutral colours, natural fabrics, and naturally flowing shapes (Tsui, 2015, p. 580)." Designers may also employ images of contemporary China, by obtaining inspiration from more modern "daily life or rejuvenating traditional Chinese elements with a modern look (Tsui, 2015, p. 580)." The blatant delivery of Chinese culture in an explicit, direct, form is not necessary. "Chinese designers have switched to convey their unique "*Chineseness*" in a subtle, indirect, and hidden form. Such evolution is a result of modernization, hybridization, and competition between the twin tensions of nationalism and globalization (Tsui, 2015, p. 580)."

2.5.2   African Tradition Culture and Global Consumer Culture

West Africa and Kenya have been exposed to the influences of the global consumer culture. However, they to a certain degree retain some of their traditions that play an important role in their societies. The interaction between local and global consumer cultures means that many Nationals have developed bicultural identities. They choose to combine "their local identity with an identity linked to the global culture (Diop & Merunka, 2013, p. 1)." Rather than arguing the supremacy of one culture over the other, academicians should embrace the complex interplay of visual cultures and dress.

> "Relative to simply accepting a global consumer culture and giving up their ethnic identity and associated behaviours, consumers in Senegal account for the importance of traditional values and integrate multiple cultures. Through such integration, they alternate among cultures, depending on the social context. … Remaining loyal to traditional consumption patterns in diverse occasions emerges as an important expression of both self- and group identity (Diop & Merunka, 2013, p. 2)".

2.6   Marketing the Traditional Dress: and Buyer Behaviour

Kereth (Kereth, 2020) postulates that cultural factors apply great stimuluses purchasing decisions and behaviour of locally produced clothes. He goes further to endorse need for quality clothing that is made available in an assortment of selections to ensure consumer satisfaction. He also states that the use of media advertising, promotional campaigns, spokespeople, and marketing can bring change to the attitude of consumers towards garments being sold on the market. Using marketing techniques provides opportunity for both marketers and dress makers alike to understand buyer behaviour and cultural challenges so as to convert them into opportunities.

Kereth goes on to enunciate that consumers with an affirmative attitude towards their culture, value their cultural regalia more. They express "their identity, feelings, beauty with respect to individual culture (Kereth, 2020, p. 61)" through their clothes.

Personal culture as formulated and practiced by an individual is not static. It evolves depending on the different circumstances a person may find themselves, for example

age, profession, values, health. Each of these bring on changes in a person needs and wants as concerns garments (Imo B. E., 2013, October).

Similar garments are not always worn in the same manner form person to person. Individuals often chose to don garments in innovative ways swayed by their life experiences, needs, wants and circumstances. in our modern lifetime. What is of importance, is their ability to find symbols within their garments that that define them, and their identity and culture.

Producers must realise and accept that the clothing industry is diverse and is nestled in a diverse environment. It is competitive and competes not only within traditional semiotics nexuses, but also within the realms of international fashion semiotics. "Given the competitive environment of the clothing and retail industries, it is essential for manufacturers, retailers, marketing companies and other involved parties to become more conscientious in enticing and staying relevant to prospective needs and wants of consumers (Kereth, 2020, p. 74)."

2.7 Summary

The theoretical framework in the literature review help give a framework for thinking about, examining, understanding and interpreting the observable phenomenon related to issues concerning the KND.They helped guide this research in a manner that was accurate. They included the Theory of collective behaviour, the Symbolic Interaction theory, Bandwagon Effect, Aesthetic Perception and Learning theory, Historical Continuity theory, The Trickle Up theory and Trickle Down Theory, The Trickle Across theory, The Market Infrastructure theory, and the Innovation theory. They helped guide the deliberations that were witnessed as the various sources of literature were explored. Two key local studies had work done Imo, Elung'ata KND who investigated"the factors influencing adoption of the KND and form a basis for developing a decision-making model to enhance future adoption of local designs (Imo B. E., 2013, October)," Misati, Beatrice. She conducted a descriptive survey that "sought to establish factors affecting adoption of the 2004 national attire developed in the Sunlight National Dress Quest(Misati, 2008)."

Ethnic Identityproved to be a major factor in decisions concerning donning of a national dress (Diop & Merunka, 2013, p. 1).National dress is capable of communicating a diverse series of messages through what it represents, and articulates to both its wearer and audience (Aris, 2007). It was stated that Kenyans agree that having a national dress is a necessity that enhances and showcases their loyalty to Kenya(Imo B. E., 2013).

The role of Government and celebrities were key to its re-emergence and sustaining of national dress (Chew, 2007). The fate of a national dress was influenced by the subtleties of the waves of contemporary cultural globalization. These were shaped by increased exposure to alternative cultures due to media, advances in communication technology, and travel (Chew, 2007, p. 145).It was pointed out that Fashion and critics of traditional garb have often made the mistake of "insisting on looking for things that were no longer worn—while ignoring what was actually being worn(Jansen, 2020, p. 4)" When observing what is worn by communities, it is not that traditional dress is no longer worn, "but rather that it had changed over time(Jansen, 2020, p. 4). Fashion, dress styles constantly are re-invented and evolve(Diop & Merunka, 2013, p. 2).

It was posited that marketing forces cannot be ignored. The success of ethnic garments on the market depends on the retailers' ability to understand customers' needs and wants and the retailers' willingness and ability to meet these requirements. The "strength of ethnic identification was a significant predictor of cultural apparel consumption and attribution of emotions and meanings to the consumption (Chattaraman & Lennon, 2007, p. 518)

3 RESEARCH METHODOLOGY

3.1 Introduction

This chapter discusses the research design and research method, target population, sampling method and data collection methods. It describes the research procedures and data analysis methods used in the study. The chapter highlights the research tools used in collecting and collating data.

3.2 Research Philosophy

The interpretivists perspective was adopted for the study. Interpretivism supported the social and individual construct of what was being studied in this particular research. Theresearch at hand observed reality subjectively, as such, reality wasexclusive to the observer, and existed subject to the observer. Each respondent's contribution to the occurrence or object at hand provided a different layer of astandpoint of reality, and none was tobe considered truer than the other(Glesne & Peshkin, 1992, p. 6). The researcher in this study, sought to comprehend how the numerousrespondents in the studyconceived and built the world around them (Glesne and Peshkin 1992, p. 6). The concern was buoyed around"the beliefs, feelings and interpretations of participants" devoid of the bias that could have been injected into the study by the researcher who was the main research instrument. It is he who discerned what was going on and being said. It was also he who would interact with, and question the respondents as well as interpret the data at hand (Williamson, 2002, pp. 78-80).

The ontology in the interpretivists paradigm used in this study is the belief that there are multiple realities when it comes to investigating and understanding issues pertain to the Kenya National Dress. There is no single reality that is more correct than another. It is necessary that if the researcher wants to truly look at reality in the issues at hand, they must consider multiple perspectives. Issues concerning the Kenyan National dress were believed to be time and context bound and subject to change due to these two realities.This means that if the context or timelines in question changed, then the reality of the responses and issues at hand would also change.

The epistemological belief is that there is a relationship between the reality and the researcher. The researcher had a strong influence on the research due to his decades in participation and direct involvement in the fashion and apparel industry. The research

methodology employed was qualitative. With it, each reality was interpreted by the researcher. The purpose of the type of research paradigm employed is the transfer of findings. There is no believe in making generalisations to the target population or making generalisations from the data. What is believed, is that findings can be transferred from one context to another similar context.

Table 1 Philosophical Paradigms (Ryan, 2018, p. 2)

	Constructivism/ Interpretivism
Ontology What is reality?	Relativism
Epistemology What is truth?	Subjectivity

3.2.1 Research type

The inductive research type was employed in this study. The researcher had no established theory or set of theories at hand that were relevant to apply to the study. However, the researcher did have a set of research questions they sought to answer in order to explore the phenomena. These were best investigated using a qualitative method that allowed the use of flexible instruments that would facilitate an exploratory style of eliciting data. The was data collected using questions asked via semi-structured methods such as in-depth interviews. These responses included beliefs, feeling experiences, ideas and thoughts. It was necessary that the vast array of responses collected were categorised appropriately so as to allow their fitting analysis and interpretation. This was best done using qualitative methods of research.

3.3 Research Strategy

Ethnography is employed for the research strategy in this study. It is valuable in the preliminary stages of a user-centred design. The "User-centred design … is an iterative design process in which designers focus on the users and their needs(Interaction Design Foundation, n.d.)."The"design teams involve users throughout the design process via a variety of research and design techniques, to create … usable and accessible products for them(Interaction Design Foundation, n.d.)"project. "Ethnography focuses on developing an understanding of the design problem (Interaction Design Foundation, n.d.)." In regards to this study, the respondents are heavily involved design processes,

and it behoves the researcher to take this into consideration when designing the manner in which the research shall be carried out.

In this study, the Ethnographic Realism Approach is used. The researcher endeavours to be objective in his data collection. He strives to record the fashion, processes, situations, and structures as they are independent of Himself.

The research study takes and Etic perspective as the researcher strives to understand how he and the respondents perceive fashion as a professionals and not as users of the garments in question. The researcher analyses numerous behaviours and phenomena related to the fashion culture under study. (Sharma & Sarkar, 2019).

The data which will be mainly descriptive in nature will be obtained through intensive structured and
unstructured interviews and questionnaires. It will carry dense descriptions, based on the inductive approach about cultural phenomena in an in-depth and detailed manner(Sharma & Sarkar, 2019).

3.3.1.1 Advantages of ethnography
Ethnography will help bring unexpected issues to light. It will assist deliver a thorough and authenticdepiction of the respondent's behaviours and attitudes(Sharma & Sarkar, 2019).

3.3.1.2 Disadvantages of ethnography
The respondents may not give truthful, natural responses due to the short duration of this particular study(Sharma & Sarkar, 2019).

3.4 Sampling Strategy

In this study which is a qualitative study, Non-Probability sampling techniques are used. These are Purposive, Convenience & Snow ball sampling.

3.4.1.1 Sampling
Participants were selected according to the knowledge they had to offer the study. The number of years they had served in the industry, Their area of expertise in the apparel industry, their participation in Design of the national dress. Their design knowledge and train were all taken into consideration. They were professionals who had been in the

industry for decades and had served in the Sunlight Unilever competition. There were professionals who had taught in the fashion industry for decades. There were also designers who had been engaged in design studies for a minimum of three years.

Sample sizes, were fixed prior to data collection, however, not all the potential respondents responded to the call for participation.It must be noted that the responses did reach theoretical saturation where no new data or additional insights were being contributed towards the research questions(Mack , Woodsong, MacQueen, Guest, & Namey, 2005, p. 5).

Snowballingalso called referral sampling was used where the referred person could contribute meaningful data to the study(Mack , Woodsong, MacQueen, Guest, & Namey, 2005, p. 5).

3.4.1.2 Sample distribution

Participants were drawn from design professionals, to include academicians and entrepreneurs, and initially distributed into single distinct categories that comprised Lecturers, Entrepreneurs and students. There was an initial recommended total of 57 respondents.

Having gone out into the field to collect data, it was soon realised that not all the respondents could be pigeonholed into one distinct category. The respondents from whom or of whom data was collectedwere described and classified as follows;

Table 2 Description of Respondent interviewed

	Description of Profession	**Numbers**
1	Entrepreneur and Designer	7
2	Lecturer, Entrepreneur and Designer	9
3	Lecturer and Designer	1
4	Entrepreneur	3
5	Activist	3
6	Journalist, Designer and Entrepreneur	2
7	Politician	4
8	Design Journalist	5
9	Politician and Activist	2
10	Design Student (minimum three years of design study)	24
	TOTAL	**60**

The researcher interviewed a total of 60 respondents.

3.5   Data Collection Methods

Since a Qualitative approach was used in this study, the main data tools employed were based on word. As such,interviews, open ended interviews, archival research, survey and open ended questionnaires were used.

This research methodology was mainly qualitative research that uses descriptive research that is exploratory in approach relying heavily on both primary and secondary sources such as articles, media reports and information from websites through a directed search. The information was collected and clustered according to the research objectives. The information collected was presented in narrative and descriptions supported by images of the various national costumes. The secondary data was sourced from library books, fashion magazines, journals, internet, previous master's thesis from university of Nairobi department of arts and design resource centre and newspapers(Misati, 2008; Zakaria, 2020).

Published and unpublished materials will also be used because they are cheap source of data and also rich in relevant information. They offer secondary data as well as credible data source(Zakaria, 2020).

Data Collection Instruments and methods of collection

Primary data

Primary data was mainly sourced from designers to include design entrepreneurs, design lecturers, design students as well as design interns using the following research instruments:

Semi structured interview

The researcher used Semi structured interviews to allow deviation within top by participants. It is also adjustable to detail and meaningful information on a given phenomenon.The researcher was able to discuss a variety of topics in a flexible manner. The propensity to allow the collection of in-depth interviews is well demonstrated by Diop and Merunka (2013) in their study with ten Senegalese consumers where they engage in uncovering "typical behaviours, meanings and values associated with traditional dressing (Diop & Merunka, 2013, p. 3)." The argument for online in-depth questioning engaging questionnaires is further made by Strubel where it is said that in-

depth study allows for the gauging of "perceptions, attitudes, and other internal processes of the participants(Strübel, 2012, p. 26)."

The Questionnaire

The questionnaire consisted of close-ended questions based on the objectives of the study. The questionnaire was divided into two sections - 1 and 2. Section 1 captured the Bio-data of the respondents while section 2 address details of the respondents to capture views and opinion on issues they consider important on the national dress and suggestions on how to improve the existing 2004 sunlight Unilever sponsored design. The questionnaire was administered in English through google forms. The use of questionnaires was seen in studies such as that by Kereth (2020) who collected data on the retailing cultural garments trade in Tanzania. Chattarman and Lennon (2007) in a study that administered questionnaires on ethnic students and traditional garb went further to use the online media as a method of administering questionnaires successfully.

Interviews and Open Ended Surveys: Interview schedule

Some interviews were conducted on face-to-face basis guided by an interview schedule as a follow up to the questionnaire response. A follow up was to enable obtain some clarity to some answers provided in the questionnaire. This season was audio recorded on phone.

3.6   Analysis Methods and Techniques

3.6.1.1 Content analysis
Stages of data analysis (Pope, Ziebland, & Mays, 2000, p. 116)

The researcher will first familiarisation himself with the raw the data. This is the immersion stage, by listening to recordings, watching videos,"reading transcripts, studying notes and so on, in order to list key ideas and recurrent themes(Pope, Ziebland, & Mays, 2000, p. 116)."

The researcher will the engage in "identifying a thematic framework(Pope, Ziebland, & Mays, 2000, p. 116)."This will involve "identifying all the key issues, concepts, and themes by which the data can be examined and referenced(Pope, Ziebland, & Mays, 2000, p. 116)." The researcher willdraw "on a priori issues and questions derived from

the aims and objectives of the study as well as issues raised by the respondents themselves and views or experiences that recur in the data(Pope, Ziebland, & Mays, 2000, p. 116)."The coding concept employed shall be In-Vivo coding which uses the participants own words to create a theme. The researcher shall also engage in the data verification of formulated themes by reading and re-reading the data and the themes in order to ensure that the process is as thorough as can be. The end product of the exercise at this stage"is a detailed index of the data, which labels the data into manageable chunks for subsequent retrieval and exploration(Pope, Ziebland, & Mays, 2000, p. 116)." The researcher will then analyse and interpret the data against theories subscribed to earlier(Grbich, 2019). As such, the steps that the researcher shall follow are transcribing, coding, formulating themes and data verification.

3.7   Validity

External validity in this study addressed the reliability and generalization. The focus of this qualitative study was to create and understanding of the unique issues surrounding the uptake of the Kenyan National Dress. It endeavoured to form unique impressions and understandings of events rather than to generalize the findings globally. In order to create validity and reach assertions that could be applied to other cases, the researcher endeavoured to follow all the protocols used with Qualitative research methods when working with participants in the study.Detailed protocols were engaged to ensure that the study can be replicated and transferred to ether similar contexts. Though researcher bias was inevitable as the researcher was the main tool of research, the respondent's perspectives were treated with the utmost care and given thesignificance they deserved(Kolb, 2012, p. 85).

3.8   Ethics and informed Consent

The researcher in this study considered informed consent to participate in this study as one of the principles of research ethics. The researcher insured that the respondents chose to participate in the study voluntarily, with the full information about what it meant for them to take part in it. The researcher ensured that all the participants gave their full consent before they contributed to the research withoutany undue stimulus on the participants to consent. The researcher explained to each potential participant what

participating in the study entailed. The researcher informed the participant about what they were consenting to, and that they were unlikely to be harmed and would remain anonymous.

The participants were asked for their consent both in writing and orally using forms that are available in the Appendix section of this thesis.

A section of the secondary data was collected from publications that in the public domain. In these cases, no consent was sought as they have already been published by the persons involved.

3.9 Methodology Framework

A methodology design framework shown here is a simple visual structure to helpshow the process of the methodology section.

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┌─────────────────────────────────────────┐
│          RESEARCH METHODOLOGY            │
└─────────────────────────────────────────┘

          RESEARCH PHILOSOPHY
          Ontology = Relativism and
          Epistemology = Subjectivity

┌─────────────────────────────────────────┐
│              RESEARCH TYPE               │
│                Inductive                 │
└─────────────────────────────────────────┘

┌─────────────────────────────────────────┐
│            RESEARCH STRATEGY             │
│      Qualitative Ethnographic Study      │
└─────────────────────────────────────────┘

┌─────────────────────────────────────────┐
│            SAMPLING STRATEGY             │
│        Non-Probability Sampling          │
└─────────────────────────────────────────┘

┌─────────────────────────────────────────┐
│         DATA COLLECTION METHODS          │
│ interviews, open ended interviews,       │
│ archival research, survey and open ended │
│            questionnaires                │
└─────────────────────────────────────────┘
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Transcribe interviews

TYPES OF DATA COLLECTED
Video, Scripts, Audio, Notes

Create codes and Themes& Verification of Themes

ANALYSIS METHODS AND TECHNIQUES
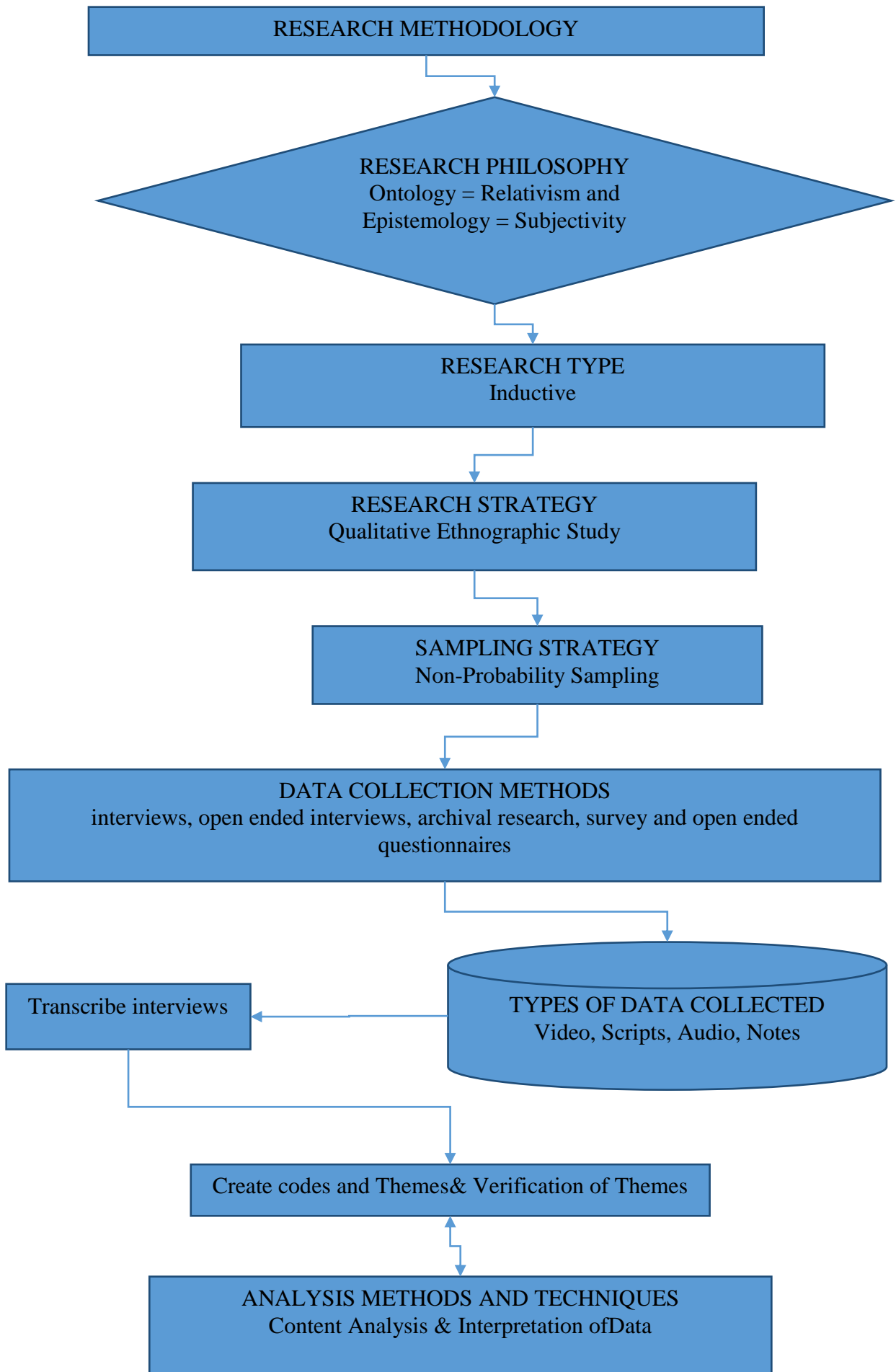Content Analysis & Interpretation ofData

Figure 1 Research Methodology

3.10 Summary

The research philosophy embraced in this study was interpretivist in nature.A such, its' observed reality was subjective. The ontology was relativism and the epistemology Subjectivity. The inductive research type was employed. An ethnographic approach was taken as the research strategy. The sampling strategy in this qualitative study involved non-probability sampling techniques. The researcher interviewed a total of 60 respondents.The main data tools employed were based on interviews, open ended interviews, archival research, survey and open ended questionnaires.The analysis methods involved content analysis. The External validity addressed reliability and generalization. Ethics were considered and informed Consent sought form the respondents.

4   FINDINGS AND DISCUSSION

4.1   Introduction

The findings of this study were based on both primary and secondary data generated from questionnaire, recorded Semi structured interviews, published and unpublished materials and internet. They sought to meet the research objectives and answer the research questions. Initially, the main query that piqued the researchers' interest was a question posed by Joy Mboya. The famously asked "The most interesting question now, for me, is how to get to the root of what Kenyans are actually complaining about, because it wasn't clear then and in many ways it still isn't." As a result of this, the researcher undertook to establish issues pertaining to the uptake of the pre-existing national dress. The researcher also undertook to establish whether we still need a national dress and if tribal clothing can be used as an inspiration for developing a Kenyan National Dress. The findings are classified under the Three research question which are, what were the issues pertaining to the uptake of the pre-existing national dress? Does Kenya need a single National Dress? And Can tribal clothing be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture)?

4.2   Research objectives and questions findings and discussion

What were the issues pertaining to the uptake of the pre-existing national dress?

Theme 1: The Kenyan National Dress has not been adopted by the Kenyan Populace.

By and large, one does not appear to see the KND as designed by the Unilever Sunlight competition in use in the general public. "*The design came to fruition.*" It was the declared "*public property to be used by any Kenyan, at anytime and anywhere.The National Dress Team appealed to local designers, tailors and other manufacturers of clothes to adopt the concept and 'make it in colours, sizes or materials that they prefer to use'.*" "*After many design presentations and public participation, the national dress unfortunately never took off.*"Even "*Shortly after the fun fare to which the KND was launched one could barely see it being donned in public.*"

The National Dress appeared to "*to be melting into, a receding mirage barely 30 days*" after being launched." As appraisals of the national garb were being written "*six weeks after the September 14, 2004 launch of the national dress, the project appears to have become a white elephant.*" "*Hardly any one dons* it." This was further echoed by Joy Mboya of the 'Godown', who said "*People always come back to me and to the Godown, trying to find out what happened to the national dress, and why it just vanished into the ether.*" The same sentiments were echoed for individual elements of the KND. "*Nobody quite picked up the cape.*" There were question as to "*whether it was too expensive or if they just were wondering, 'How am I going to pull this off?'*" "*None of the shirts ever took off in any way so the men did not really have anything*" to wear either. The passage of time still did not stimulate the adoption of the KND. "*Twenty years later, we are still talking about the possibility of having a National Dress.*"

This is a fate that has not only befallen the Sunlight KND competition. "*There have been previous competitions and attempts to create a National Dress but they have not been successful as they were never adopted.*" The Kenya Tourism Foundation (KTF) to come up with a National Dress Competition which featured more than 20 designers from whom designs by Christine Ndambuki and Wacu of Wacu Designs were selected in 1995. "*These 'His' and 'Hers' designs disappeared into oblivion*" too.

It could be said that though "*this project definitely advanced conversation,*" it did not cause the dress be "*publicly adopted by a critical mass*". However, this was not its goal. Given that it's agenda was to generate a garment or dress that would be taken up by the public, it was not a success.

According to the Trickle Down Theory, it was probably expected that the populace may have up taken the KND as their preferred National Dress as fashion is imbibed or diffused from the upper echelons of society, including professionals, to the lower echelons. This did not happen (Reilly, 2014, p. 57). There are other theories in play such as the Trickle Up theory that is the converse of this. This may explain the negative reaction of the Kenyan Publics to the KND and why it did not gain popularity. In addition to this, according to the Symbolic Interaction theory Kenyans may have been unable to make sense of meanings and symbols in the KND and thus rejected it (Reilly, 2014, p. 47). A lack of knowledge concerning the KND and what it represents may also have come into play. This is explained by the Aesthetic Perception and Learning theory which states that people need to learn to understand or appreciate a new design or style of dressing in order to accept it (Reilly, 2014, p. 33)."

Ethnic or national identity refers to the degree of a person's sense of inclusion and acceptanceinto an ethnic or nationalgrouping. It brings into question themagnitude to which he or she identifies with it (Diop & Merunka, 2013, p. 1). After an individual decides their levels of loyalty to their groupings, they explore aspects of their groupings including but not limited to visual markers. They choose to incorporate dress, and costumes that they find associates themto the grouping(Segall, Dasen, Berry, & Poortinga, 1999). At the macro, national level, it may be probable that Kenyans do not as yet see or conceive themselves as part of a greater identity beyond their tribe. As such, it can be argued that they are unwilling to don garb that will identify them as nationals of their country. Due to their stronger tribal identities, it is difficult to convince them that they should identify themselves as Kenyansby wearing a KND. Considering the low number of Kenyans seen in any dress that identifies them at the micro, tribal level, the degree to which they identify with their tribal groupings can also be put to question.

The occurrence of a preference for Western attire is seen in many ethnic African communities outside of Kenya, for example, among Nigerian youth (Strübel, 2012). The

phenomenon of lack of adoption of national or ethnic garb is often associated with a loss of personal and social identity, as well as a loss of control of one's heritage. A person is viewed as reticent to identify with that which is part of their heritage. This is against a backdrop of the adoption of global fashion whichis heavily fuelled by the dominance of a global, particularly commercial culture. This global culture is powered and promoted by heavy media campaigns. A person who adopts local, traditional style is presumed to adhere to a cultural strategy of separation from others outside their ethnic or national community, and alienatingthat which is foreignand outside their sphere of cultural existence(Diop & Merunka, 2013, p. 2). This separation from others is not viewed in a positive light, and considered as a display of hostility towards others. If a person is engaged in a bid to fit into the wider community in which they exist, wearing of national garb will not align with their goal(s). In a study carried out by Strübel(2012, p. 34), it was posited that "it must be acknowledged that, most Nigerians …. prefer a more contemporary dress style nuance as compared to the purely traditional look." The decision not to wear any garb identifying one as African is quite widespread, and is not unique to Kenya alone.

Theme 2: Kenyans prefer non-Kenyan attire

Kenyans prefer to wear non-Kenyan attire. In Kenya, "*success has been associated with the trappings of western culture*" which is succinctly represented by the suit, as well as the flamboyant West African garb. It is associated with that which represents 'other' culture. A Kenyan will proudly wear garments from other cultures, including other African Cultures. The Unilever "*project, …. began as a consequence of a row in parliament. In 2003, the Speaker of the house, Francis Ole Kaparo, threw out three MPs, Raila Odinga, Koigi wa Wamwere and Gor Sunguh, for wearing West African attire, which contravened parliament's strict dress code. The move launched a debate about Kenya's national dress.*" The members of parliament in question, were willing to wear West African attire to parliament, but were never seen wearing the Unilever competition clothes to the same venue after the launch of the KND."*India has the Nehru jacket and South Africa has Nelson Mandela's flowery Madiba shirt, but in Kenya, an attempt to throw off the colonial shackles of the western business suit is proving less successful.*"This is also the case with attempts to replace garments form other African

countries. Due to this, "*it is feared that the national dress project in Kenya could have become a cropper after Kenyans have obstinately clung to their ,*" and 'other' wear. This has further been enforced by unwritten rules. For instance, at the work place, "*You have to wear a tie, a nice skirt suit when you go to work. If you go with a tie-dye shirt to the office, you are most likely to get your boss call you in and telling you, 'That is not something you wear to the office unless it is a dress-down Friday.' It is sad - it does not make sense*". Ochilo Ayacko, a government official*, "was hopeful that Kenyans would now don their national dress .... instead of the Western suit, Ghanaian Kente, or Nigerian Agbada, his dream is like a mirage the recedes with passing time."*

The Bandwagon effect (Reilly, 2014, p. 57) may explain this phenomenon. Western style clothing is popular and Kenyans generally do follow the fashion trend of wearing it. Personality influences the choice to associate with Western style garments and there are a few people who choose other styles of dress. As the Bandwagon effect states if the popularity of The KND were to increase, more people may adopt the dress style whether or not they were earlier inclined to do so.

A nationis one of the social groups an individual can belong to. As such, nationality is interconnected to identity formation and self-concept. The degree to which nationality correlates to identity formation and self-concept depends on how entrenched one's sense of loyalty to their nation is(Segall, Dasen, Berry, & Poortinga, 1999). Kenyans largely opt not to wear their national dress preferring other available options. This fate has in the past befallen other nations such as China. The demise of the public wearing of the Qipao, one of theethnic cultural costumes of one of the Chinese tribes was hastened by its use as poorly made uniforms, particularly for the service industry with minimal consideration to aesthetics (Chew, 2007). This put the general public off wearing and identifying with it, tarnishing the perception of the garment as a fashionable item. Attempts to bring it back into usage were overwhelmed by appealing Western fashion (Chew, 2007, p. 149).

According to Diop & Merunka (2013, p. 1)ethnic and national "identity refers to a person's sense of belonging to an ethnic [or national] group and [the] extent to which he or she identifies with it (Diop & Merunka, 2013, p. 1)." A person's identity is self-constructed and represents their mental locus of "who and what they are (Strübel, 2012)."It contributes towards forming individual beliefs and personal histories among

other distinct paradigms. We all possess multiple identities. These are coloured by our personal life experiences and circumstances. We identify with a variety of specific tribes, nations, genders to various degrees. These identifications often fuse with each other. Our allegiance to these identities is not fixed and can be influenced by contextual factors such as environment. Henri Tajfel posits that a person's self-concept stems from "membership of a social group (or groups) together with the value and emotional significance attached to that membership(s) (Segall, Dasen, Berry, & Poortinga, 1999, p. 275)." Kenyans it would appear, identify themselves as Pan Africans who are not bound by their national identity. It may be that while Kenyans proudly identify as African, they do not yet have the degree of national pride necessary for them to begin to want to be identified as purely Kenyan. They are open to wearing garb from other African countries to identify as African and do not see the need to specifically identify with semiotics that are Kenya in origin to be seen as African. It seems that they are able to pick on choose from the vast array of African garments to satisfy their need for an identity. In the face of costume and identity complexity, the choice of garments worn to promote identity have unfailingly been found to be essential to psychological functioning of an individual, and what they seek to express internally and externally as a person to propagate their distinct ethnic and national groups.

Theme 4: The national dress was designed with varying degrees of consultation of Kenyans that were insufficient. The KND evolves it is not designed in a single event and imposed on a populace.

Lucy Rao, a renowned designer, said "*in June 2004 that the public–not designers–should take the lead in determining the direction of the national dress.*" Indeed, it has been suggested that "*Maybe what made people resent the 2004 quest designs is the way it seemed like they had no choice in the matter.*" The design process for the KND "*needs to be 'bottom up'*" "*Designers and the government can only follow the public trend and not try to impose anything on the people.*" When the public was asked why there was minimal uptake to the KND, the response was that they did not want to have a garment designed and imposed on them. Comments such as, "*why did you think that you could prescribe a dress for us that was not the dress we wanted?*" were heard. The ball was

"dropped was simply because Kenyans did not feel like they owned that particular process."

It has been intimated that the KND was designed in consultation with the Kenyan populace. *"A nationwide vote through short message service (SMS) and road shows"* was said to have been used *"in the selection of the national dress"*. Along with this, *"the public could choose the colours they would most prefer on a Kenyan national dress. Sunlight tied it in with a marketing gimmick about washing clothes that wouldn't fade"* It has also been said that by and large, Kenyans have *"conveniently forgotten the extensive public participation and iteration"* that occurred. Indeed, one respondent claims that *"from the start, it was a democratic contest with members of the public encouraged to send in sketches. The winning design was chosen by a popular vote, with hundreds of thousands of people taking part by text message, email or at a national dress road show."* This was in a bid to employ a democratic method of designing. It was hoped that a sharing of design would also kick start a trickle up impetus when the final designs were finally released as would happen with the Trickle up Theory of fashion adoption.

The Public was possibly alluding to the need to seriously consider The Trickle Up theory. This explains that fashion is imbibed or diffused from the lower classes upward. In this case, the public wanted to engage in being part of creating the KND (Reilly, 2014, p. 57).

There was caution about rushing into presenting Kenyans with a national dress. Processes such as the development dress take time. It is not a one off event. *"Hardly surprising as commentators and designers had cautioned against hastily rushing into presenting a national garb to Kenyans."* Look at National dress such as the Kilt in Scotland, the Kente of Ghana, the Kimono of Japan. *"These are countries that have a rich history, and typically this National dress is something that has come through several generations."* The Sunlight national dress competition should best have been viewed as the beginning of a process, *"not a one time show."*People need to be given the time to*"interpret their own nationhood through growing familiarity with the national dress concepts. They needed to be reassured that these concepts had actually come from long*

deliberations over our diverse origins and cultural heritage, and that the concepts were open for all kinds of interesting interpretations as time passed, not just what the designers had put together."

The Symbolic Interaction theory explains how an individual interacts with society, (Reilly, 2014, p. 33)" and creates meaning. "It explains how the individual makes sense of meanings and symbols via social interaction (Reilly, 2014, p. 33)." It was necessary that participants and nationals begin to understand and to formulate meaning in what was to represent them nationally in the KND. The theory has three principles. Based on the KND, people needed to give meaning to dress and the semiotics contained therein. They needed to learn how they would engage with what the dress represented based on the meaning they gave it. What would the dress say about them as a person? How would it define their character? Were they a patriot? The meaning of dress is hinged on social interaction.People use apparel as a symbol of how to interact with others. Where would the wearer of the dress interact using the dress? Was it formal or casual? (Reilly, 2014, p. 47). All these questions have a bearing on the eventual design of the KND. It is this that Kenyans want considered. They want a dress with which they are comfortable in matters both tangible and intangible. It takes time to develop a garment that effectively meets all of a person's needs. The process cannot be rushed.

There must be an acceptance that the KND like all other accepted and utilised traditional garb and national costumes will evolve over time. Its creation is not a one off event. Fashion and critics of traditional garb have often made the mistake of insisting on looking at national dresses as frozen in time, ignoring the opinions, wants and needs to the general populace. They look for, and at that which is "no longer worn—while ignoring what [is] actually being worn (Jansen, 2020, p. 4)" When observing what is worn by communities, it may not that traditional dress or a perceived KND is no longer worn, "but rather that it had changed over time (Jansen, 2020, p. 4)." It is very easy to slip into biases that dictate that the KND by definition is unchanging, and uninformed by the quirks and twists of society and global fashion. Colonial powers, and by habit, contemporary citizens, still define cultural heritage and the proposed KND, as "traditional (i.e., unchanging), authentic (i.e., geographically isolated) and ancient (i.e., historically disconnected) (Jansen, 2020, p. 5)." This archaic mind set may not hold true

and failure to evolve in thought and definition of the KND may be what is contributing to the lack of the development of a widely accepted KND.

Theme 5: Creating Awareness

The quest for the KND was "*a great initiative*". However*, "it was not highly promoted so the uptake was poor.*" Its attempted creation fuelled "*a fantastic, conversation that [needed] to start.*" This was done by Unilever, who used their marketing budget to kick start it. As such, the competition's purpose served two masters from its onset. Unilever's marketing drive and a search for the KND. "*Corporate organisations play a role by creating shared spaces for designers to showcase their work to new audiences.*" However, they should understand when to step back and allow the essence of creativity that has come forth stand on its own. In the same vein, they should also not abandon the project too early, or it dies in its nascent stages.One had to consider marketing but at the same time keep a delicate balance. "M*arketing is fine, but not if it is going to interrupt an intricate, important process.*" There had to be a respect for the need for a natural development of the KND, with the various publics' growing with, and into it. There was a need to let the KND progress and evolve into that which was comfortable to the target audiences, without the interference of the media.

"*Building familiarity with and acceptance of*" the KND "*would need a huge marketing push.*" As it went, it "*was done,* "and it "*was launched.*" There was no follow up or funfair after this singular event. "It was always going to be a difficult project" and "*without continuity, public education and sustained visibility*" it would be unable to stand on its own.

"*It is not clear whether the failure of this project to gain traction with the Kenyan public was due to the communication and marketing.*"

The Trickle Across theory, also known as 'mass market' or 'simultaneous adoption,' posits that trends can reach all markets if assisted by mass communication. It forms the pillar of the explanation as to how and why mass communication will be the backbone

on which adoption of the KND disperses. It will supply the channel for relaying information on the KND, as well as knowledge based acceptance of the same (Reilly, 2014, p. 103).

A protagonist and activist for the KND, is quoted to have said that, "*I don't believe that the young people will be able to really push it forward if we don't educate them and, and tell them the history and continually keep telling the story so that they are able to pick it up from where, where it was to even moving it forward.*" Indeed, a firm knowledge concerning cultural and historical backgrounds is important if the youth are to comprehend why they should or conversely should not have a KND.

The Aesthetic Perception and Learning theory why the populace needs to learn, understand and appreciate the reasons behind the push for a KND in order to eruditely accept or reject it. (Reilly, 2014, p. 33). There is a necessity that the publics are able to collectively or individually judge that which is beautiful or ugly.

In China, cultural discourse, and intellectual essays constituted contribute to the qipao's re-emergence and acceptance among the educated elite.They have educated others and been themselves educated about the qipao as cultural item worthy of dialogue and cultural consideration. They formed a backbone for its re-emergence by then wearing it and propagating its relevance to Chinese popular culture. Most of their writing tended to be distributed through specialized media such as journals and other academic publications as opposed to the mass media. Because of the limited circulation,their impact was diffused and inconspicuous. In popular national magazines and media, fashion commentators, media personalities and writers repeatedly recapitulated the names of prominent international and local designers who showcased the national dresses and their iterations in their collections. This served to help the agenda of popularising the qipao (Chew, 2007).

As is the case with traditional garments world over, the qipao's various versions and interpretations are influenced by the subtleties of the waves of contemporary culture and fashion globally. These are shaped by increased exposure to alternative cultures due to media, advances in communication technology, travel "increasing recognition of multicultural difference and global de-territorisation (Chew, 2007, p. 145)."On the

converse, due to the internationalisation of visual ques that inform fashion, multiple traditional dresses have also been used as an inspiration for contemporary fashion.

Thought leaders have not adopted the national dress. Thought leaders include but are not limited to politicians and celebrities. They are deemed to be influential when it comes to prompting the public to mimic what they do. As such, if an object or event is to be popularised, it is sometimes prudent to engage them. The fact that our thought leaders are not actively engaged in donning or promoting the KND does not augur well for it. As said by Akinyi Adongo, "*Why don't we get Kenyan influencers, or leaders to actually embrace the National attire so that we, we see a lot more members of parliament wearing traditional attires to, to, to, the senate, or to the parliament in general. And the more we see our leaders, the more people will want to do what they are doing.And then there's also the young influencer because there's then the, the young people like me who would mostly influence us to dress, or to wear a National dress. It would be, the people would follow on Instagram. It would be the people we follow on tiktok.*" Similarly, "*on Kenyatta Day, October 20, when dignitaries arrived for the national celebrations at Nyayo [footprint] National Stadium in their Western and various African wear but no Kenyan national dress.*" "*Indeed, the only time Vice President Moody Awori, Roads minister Raila Odinga, Industry minister Dr Mukhisa Kituyi, Culture minister Ochillo Ayacko, National heritage minister Najib Balala, and Environment Assistant minister Prof Maathai put on the 'national dress' was on its launch a day before the Nobel Laureate Prof Maathai opened the Facing Mountains exhibition.*"
Their endorsing the dress would mesh with Trickle Down Theory and hopefully generate usage of the garment. The Trickle Down theory explains that fashion is diffused downward to the lower classes by those deemed as superior by society (Reilly, 2014, p. 57). Societies' bellwethers and trendsetters who wield influence and clout and are capable of swaying the publics to adopt certain dress patterns.

Foreign celebrities were key to the re-emergence of the qipao dress. Examples of international celebrities who have donned the qipaos include Madonna, Jennifer Lopez, Nicole Kidman and the Spice Girls. The Chinese saw value in the qipao due to the appreciation of the garment by foreign celebrities (Chew, 2007).

There is need for Government to buy into the promotion of the KND. As much as Unilever kick started the project seeking to develop the KND, "*once the brand was done, they weren't going to throw any more millions into the project*" That was why they brought "*in the Kenya Government, through the Ministry*" of Gender, Sports, Culture and Social Services. Indeed, the then "*Hon. Najib Balala, who served as Minister ...... between 2003 and 2004,*" said, "*for as long as I'm the Minister for Culture let me just keep this thing alive.*" Further to this, "*the 2009 publication of a national culture and heritage policy openly declared state interest in development of national attire. (National Policy on Culture and Heritage, 2009.)*"

However, government has not given any substantive, tangible backing to the continuance of the development of the KND. Occasionally, the national "*sports teams actually [incorporate] some of the concepts into the team costume.*" This is as far as it has gone. Lack of uptake "*could be because of lack of political goodwill.*" "*So, I think we need to go back to .... the Ministry of Culture. This is something that should be pushed from a leadership position.*" The Aesthetic Perception and Learning theory could apply here with government officials needing to learn, understand, and appreciate the cultural history and need for or against a KND (Reilly, 2014, p. 33)."

In China, just as was the case in Kenya, Government did not contribute to the promotion of the qipao. Officials repudiated the opportunity to wear the garb to various official ceremonies where they could have endorsed it to the observing publics (Chew, 2007).

Theme 6: The average Kenyan cannot afford the national dress

It is believed by some that one of the reasons that the KND did not become popular was the cost. "the clothes are EXPENSIVE!" "*Designers made items that the public considered overpriced and were labelled as luxury items when the designers didn't intend them to be seen that way. They were just trying to make back their money and make a decent profit.*" "*This area needed to be addressed for people to afford locally made clothes like the national dress.*" A typical example of the attitude of possible clients to the KND was given by a respondent who quipped "*Clad in a dirty-blue jeans suit, white camisole, white sneakers, and carrying a teddy-bear purse complete with*

sunglasses held by the round collar of her top, Diana, a student at the University of Nairobi, cannot comprehend what Kenyans want a national dress for: "Who wants to spend tens of thousands of shillings on a dress when you can be this cute with 2K [Sh2000, i.e. about US$25] only?"

One of the respondents said that "*popular enthusiasm has waned and one reason may be the cost. The national dress, which is not yet being mass produced, is selling for the equivalent of £44, in a country where the majority of the population live on less than 50p a day.*" The Innovation theory could provide an explanation as to why the KND is still expensive and how it is possible to reduce the cost of the KND. This theory posits that engaging technology for mass production of the garments may result in the advantages posed by the economies of scale. The KND would be produced at a much reduced priced and yet acceptable quality. The garments would also be produced at a much faster rate making them easily and widely available for consumption (Reilly, 2014, p. 105).

The Market Infrastructure theory works hand in hand with the innovation theory. It argues that "only clothing sold in retail environments can become fashion (Reilly, 2014, p. 102)." For a garment to be easily available, it must be reachable at nearby outlets. This promotes ease of diffusion and distribution. Regardless of how a trend starts, it will often take the multifaceted fashion industry to make a fashion item trend. The is due to the ability of merchandisers and retailers making the style universally available to everyone (Reilly, 2014).

It has been pointed out by Misati and Imo that because of the high cost of the KND, many Kenyans chose not to purchase it. This is further exacerbated by the influx of cheap second hand clothes on the Kenyan market (Misati, 2008; Imo B. E., 2013, October).

Theme 7: Let the people decide by wearing the proposed national dress

People in any community tend to wear what others are wearing. They are comfortable with this because they feel like part of a common tribe. They do not standout. They conform. This is known as the bandwagon effect, and is explained by the Bandwagon

theory. The Bandwagon effect states that when there is a greater predilection towards a certain type of garb, additional people will adopt the garb (Reilly, 2014, p. 57). These effects are not free standing and are influenced by the disposition of a consumer. A national dress design does not necessarily become acceptable because it has been declared as such. Instead it should be left "*to Kenyans to accept the concepts as their national dress by wearing … them.*" Let "*the public to decide for themselves whether keep the ideas afloat or let them sink."* Effectively, the community votes to endorse a garment by collectively donning it repeatedly. "*It won't have to be worn by all Kenyans but the ones who do so will have to be a considerable majority.*" This has been the case with other national dresses worldwide.

"*If the popularity of The KND were to increase, more people may adopt the product whether or not they were earlier inclined to do so due to an explained, legitimate preference.*" "*The outfit that will really be the national dress will be the one that stands the test of time and space. It be a style that remains fashionable even to the next generation and popular enough to be worn all over Kenya.*" The development of the KND would represent real "*cultural evolution.*"

A person's identity is self-constructed and represents their mental locus of who they are and what they want to portray and be (Strübel, 2012). This persona that they have adopted is cloaked in clothing that is representative of it to both themselves and the exterior world. It will be a form of non-verbal communication used to express identities, thoughts, desires, and feelings as well as group membership and allegiance, whether — Turkana or Maasai, Blue collar or white collar employee, to name a few Clothing must support Kenyans in their endeavour to express their individuality and group differences. It can also be used as a tool to signify conformism and to differentiate at the same time. It should allow both personal and group values to be articulated. Fashion goes further than one's tribal social features and phenotype, emphasising and sometimes solidifying one's identity (Saucier, 2011). The populace may only don the KND when they perceive it as portraying them as they wish to be seen.

Theme 8: Need for central theme/ aesthetic - regardless of what they did for individual expression

It is often assumed that the act of designing a KND must culminate in the production of a full outfit. This is not the case. It is said that objective behind the Unilever competition "*was to have … some features in the outfit … remain constant for all wearers -what some call the central theme.*" This"*base for our national dress [would] allow for creative freedom and customization for everyone.*" It was assumed that this could adjusted and developed to suit a wearer's preferred fashion aesthetic so that it was "*bigger, smaller, shorter*".

The concept of a central theme is promoted by the Symbolic Interaction theory. It postulates that individuals do not interact with the KND itself, "but with what they believe" the KND means (Reilly, 2014, p. 47)." As such, the KND does not need to be a tangible, full outfit or regalia. It could be an object that would confer the feeling and thoughts of being Kenyan to a person and the society around them.

The Historical Continuity theory explains that details in fashion change over the seasons. However, the iconic elements that make dress do not and should not change. This is a strong component of the central theme/ aesthetic school of thought. It is up to Kenyans as a whole to decide what the iconic elements in the KND will be. Changed and alterable elements will oscillate like a pendulum reacting to current Zeitgeist at a given time influenced by variables in fashion and the society at large (Reilly, 2014, p. 45). Keep in mind that the details that change will vary. These may be accoutrements such as flounces, colour, materials, hem lengths, or print among others (Reilly, 2014, p. 126).

The aesthetic selected should be something that "*all Kenyans can relate with in terms of a visual.*" It should cut across generations. It may evolve with time, but there should be a traceable thread of development, "*So people who come after us will they be able to understand where that thing came from.*" It is to be noted that "*Culture comprises of both form and context, but context may be more important because form is mutable.*" Form should and does change through the ages, as human beings and civilisation are not static. Society and the meaning society wants to create and project is altered through time.

"There exist aspects of dress that identify Kenyans in the diaspora, such as the Kenyan flag bracelet." However, these are not a national dress. It has been posited that *"beadwork is not sufficient"*. It can be found among several other cultures and would not bring to the fore what was specifically a Kenyan aesthetic.

"The younger "generations of young Kenyans, [are open to] a wider audience because of access to tech, information and social media, ... more of them [find] ways to integrate cultural pieces not just into ceremonial or occasion clothing, but also into practical, everyday garb." *"Some of the designers who were not part of the original process began to pick it up. Wambui of Moo Cow [Wambui Njogu, one of the two founders of the Kenyan fashion label Moo Cow, which was established in 2002.] did some funky leather aprons that could be worn over denim jeans. People got excited about making their own extended aprons from the neck all the way down."* *"The apron was used especially with Nairobians."*

In China, the concept of taking the national ethnic costumes and using them exactly as they are has evolved "from the promotion of concrete 'traditional Chinese' symbols to more amorphous ideas about 'the Chinese spirit (Tsui, 2015, p. 580)." "This spirit or essence of that which is Chinese, can be manifested in different ways, both tangible and intangible. Oriental frames of mind such as the" ideas of peacefulness, calm, and harmony by adopting pale or neutral colours, natural fabrics, and naturally flowing shapes (Tsui, 2015, p. 580)." Designers may also employ images of contemporary China, by obtaining inspiration from more modern "daily life or rejuvenating traditional Chinese elements with a modern look (Tsui, 2015, p. 580)." The blatant delivery of Chinese culture in an explicit, direct, form is deemed as not necessary. "Chinese designers have switched to convey their unique "Chineseness" in a subtle, indirect, and hidden form. Such evolution is a result of modernization, hybridization, and competition between the twin tensions of nationalism and globalization (Tsui, 2015, p. 580)."

Taking this view to design has also contributed to leading Chinese designers who incorporate ethnic elements in their work finding a degree of international as well as local fame. Dorinne Kondo refers to this as the "self-Orientalizing gaze (Chew, 2007, p. 151)" Fashion labels such as Shanghai Tang, and Ma Ling have built their success exclusively on traditional Chinese dress.

This mode of viewing design of a national dress resonates with youth. Nigerian youth have been shown to especially like how contemporary African designers have modified the traditional silhouettes, into more contemporary version of the various Nigerian dress. The garb designed is not indigenous yet have a traditional feel. This factor must be taken into consideration when designing for youth. Their needs and wants must be considered as they are disproportionately drawn to contemporary western clothing and may reject any garb that does not reflect their aesthetic priorities. This must not be misconstrued to mean that the do not have a regard for ethnic dress as it is symbolic of their ethnic identity (Strübel, 2012, p. 34).

Nevertheless, care must be taken when incorporating and using traditional semiotics in contemporary designs that use tradition as a source of inspiration.Contemporary fashion designers often use the Dagomba smock for inspiration. Indigenous characteristics of the smock are altered for clothing on the Ghanaian markets. Majority of the users wear the smock out of traditional context and function (Zakaria, 2020, p. 59). These modern fashion elements affect the colours, sewing styles and finishing of the indigenous clothing.Unfortunately, this paves the way for inappropriate use of the smock that distorts its contextual and instrumental implications due to ignorance of the cultural meaning, indigenous use, function, symbolism and significance behind the smock by designers (Zakaria, 2020, p. 59). This affects its cultural meaning and value(Zakaria, 2020). The dilution of meaning may spell distortion beyond the point of recognition in the future for the smock.

Theme 9: Need for a national dress with a cultural identity that is as authentic as possible. Not a fusion dress

It was said that "*2004 concepts, the adaptation went in all directions to the extent that eventually all that was common in the outfits was the accessories*." There is a school of thought that the KND should be a singular garment that is immutable. This garment should be as Kenyan as possible. However, what represents a singular Kenya identity is still in question. It was held that "*The Key to wearing your (and I'd say other's) cultural identity is to keep it as authentic as possible. Remember it is not fusion dressing, rather you are sending a cultural message through your clothing. So don't hold back, **do not***

mix it up*. Stick to headpieces, jewellery and footwear that are true to your culture because fusing is confusing. It makes people unsure about what you represent - where you are coming from.*" In order to achieve this, it is necessary that Kenyans "*distinguish between Kenyan cultural dress and fashion inspired by Kenyan dress.*"This may suggest that a KND does not have to be inspired by the existing cultural dress. What is has to achieve is symbolic significance for the wearers and observers that suggest being Kenyan. This takes us back to the Symbolic Interaction Theory, where what is important is an individual's belief in what the KND means and represents as opposed to its tangible form (Reilly, 2014, p. 47).

This approach to designing a national dress whereby an aesthetic that did not reflect indigenous dress was used has been done and shown to produce a satisfactory national dress that reflects the aspirations of a countries nationals. The founding father of the Tanzania, Dr. Julius Nyerere favoured Kaunda suits, famously promoted by the former Zambian President Dr. Kenneth Kaunda, which subsequently became the de facto national dress of Tanzania. This was also the case with the |Ugandan 'busuti' or 'gomasi' for women and the white robes and 'kofias' donned by Baganda men inspired by the Swahili, Muslim Arab culture.

Desisting from fusion garments that may create confusion and dilute ones' tribal ethnic culture is an acceptable reason to avoid fusion Garments. "Clothing is an important aspect of culture because it is an obvious, outward symbol, and one of the first aspects of culture that can be readily discerned(Chattaraman & Lennon, 2007; Strübel, 2012, p. 30)." However, to create clothing that is an outward sign of inward national pride, it is necessary that, that which identifies a community is defined. It is necessary that the national cultural mores, values, and behaviours are clear.The clothing designed, will then only serve as a means of identifying a national group. It will aid in expressing pride in one's national heritage and domestic cohesion. It will be worn as a mark that distinguishes Kenyans from other nationals so that they are able to desist from the homogenizing forces of other nations (Chattaraman & Lennon, 2007; Strübel, 2012, p. 30).

Theme 10: Role of Designers in originating the National Dress

It was thought that designers have a role to play in the creation of the KND or aesthetic. There were a series of issues raised in this regard.

"*Designers should not identify*" what they design and produce "*as 'national dresses.'*""*They should just present their outfits as 'Made Kenyan' fashions to the public*". This is because Kenyans do not want designs imposed on them. In line with this school of thought were those who stated that the KND "*design itself won't come from the people. It will come from designers. The people will choose to wear it.*"The Trickle Down Theory explains how fashion designers can propagate an item that is then imbibed by the masses (Reilly, 2014, p. 57). However, one must be very cautious when implementing this as a fashion diffusion strategy. It may not work. The masses may choose to reject an item for a variety of reasons beyond the control of the designer.

Those who held converse views to this felt that "*the designers who participated in the quest haven't changed their minds about the concepts they presented to the public, meaning that those were the answers they felt were appropriate. They didn't rush into presenting a national garb since even if they had been given more time their answers would have been the same.*" They felt that designers were bent on imposing specific designs on the publics regardless of what was acceptable to the public.

Designers on the other hand felt that they did not see it fit to impose designs on the publics. They stated that they may not have succeeded "*in communicating that the concepts they [developed] were prototypical aesthetics.*"They "*were just concepts*" that Kenyan fashion designers would begin to interpret "and design original pieces from".It was also hoped "*that some members of the public would be a bit adventurous and absolutely do their own thing.*" Their utterances suggested that their actions were more in line with the Historical Continuity theory. They proposed concepts and iconic elements that could be incorporated into the KND. These were not mandatory. They were ideas and elements that were alterable (Reilly, 2014, p. 45) and could be fashioned and re-fashioned by the users at will as they saw fit.

It was never intended that there be "*a national dress in [an] immediately formulaic sense of, "Ah, that's a Kenyan dress. Are you Kenyan?" "Yes." "I see you've got an apron, and the other Kenyan's got a different apron.*"

"*In an attempt to bind together a country of 42 ethnic groups, the designers sought out features common to all of them.*"

Designers should not give"*up on the goal of having a distinctive Kenyan national dress.*"

Designers should not "*underestimation of the work and time needed by the parties involved*" in creating a KND.

Designers need to encourage"*the public to participate in the process, so that there could be buy-in from the very beginning.*" Having them choose a dress at a later stage of design when a selection is made between a range of options is not realistic.

Designers need to engage with the question of what"*the root of what Kenyans are actually complaining about [is], because it wasn't clear then and in many ways it still isn't.*"

"*Designers must create work that reflects their lived experiences, and document it to ensure it is passed along to later generations.*"

"*The Sunlight process with the public and the designers provided the opportunity to say, "If you create something that doesn't reference heritage or doesn't pay attention to culture, Kenyans will reject it.*" Key, is finding out what represents 'heritage' to Kenyans.

Designers need to work in collaboration with fashion stylists so as to show Kenyans how to style outfits incorporating any designs they launch whether traditional or modern.

Designers need to realise that "*people are keen to embrace aspects of cultural identity, as fashion designers we need to embrace our culture.*"

As has been shown in China, designers do have a role in the emergence of and design of a national dress. Prominent Western designers for example incorporated the qipao's features into their collections causing it receive worldwide attention in the fashion industry. Luminaries such as Pierre Cardin, Yves Saint Laurent, Karl Lagerfeld, Oscar de la Renta, Givenchy, John-Paul Gaultier assisted in the legitimisation andelevated cultural importance and relevance of the qipao. It helped that China was also a large lucrative market for cultural items derived from the qipao. Western fashion designers had found a source to reference cross-cultural concepts and renew their ideas (Chew, 2007). This is a phenomenon that can be replicated in Kenya and for the KND.

Theme 11: Just Accept That we're so incredibly diverse and different, we would not agree to be identified under one community traditional dress

It must be noted that some communities still do prefer to wear their traditional regalia, or garments that are derived from their traditional regalia. "*Some groups such as the Masai retain a strong sense of African identity, which is expressed through their distinctive scarlet cloaks and ochre body paint.*"

The Bandwagon effect (Reilly, 2014, p. 57) may offer an explanation to this phenomenon. Traditional dress is popular within a community that a person inhabits. In order to identify with the community, a person wears apparel that is associative whether or not they were earlier inclined to selective it if given an independent choice.

"*Due to the diversity of the Kenyan people there was no consensus on a particular Design.*" "*Cultural differences emerged which hindered the process of designing the KND.*" The Kenyan community is distinguished by its diversity. A respondent said "*I think Kenyans are beginning to accept is that one of the things that stands out about us is our diversity.*" We are as yet to distil the multifarious elements that mark out diversity into a single element. "*We haven't reduced that diversity yet into a single thing or a few core things in the same way that the West Africans seem to have done.*" Suffice to say, it would be of interest to comprehend how they were able to do this. "*I do not know how they did it. Perhaps their kingdoms and organizational structures were much more*

visible, and therefore notions of kings, chiefs and ceremonial dress were much more immediate in their minds than in ours?"

Symbolic Interaction theory postulates that individuals do not interact with tribal regalia itself, "but with what they believe" this regalia means (Reilly, 2014, p. 47)." Kenyans come from a diversity of communities each of which have a unique cultural system. They do not necessarily identify with the cultural norms of other communities in the country. As such, they are not able to connect with, or identify with what a neighbour's tribal regalia may mean to them as individuals and members of an alternative, specific community. They are by extension, not willing to don regalia from other communities as it may communicate a message or culture that they do not identify with (Reilly, 2014, p. 47).

It is posited that not all our tribal cultural identities need to fuse. We can aim towards allowing a few elements *"to organically ... coalesce into [pre-determined] cores,"* and let *"everything else that remains ... stay different."*

Taking an all or nothing view towards how the KND should be developed has so far yielded no viable results. *"Maybe trying to look at these things in only one way is a reason we will continue going astray, or asking ourselves questions that have no answers."* There is need for compromise on how the KND shall be created. We can follow a path of designing and adopting hybrids, unaltered indigenous costumes, symbols of our National among others, all at once. We should move away from viewing our diversity as a problem. *"Instead of panicking and seeing it as a problem,"* *"interrogate [diversity] and figure it out."* *"Pay attention because [the KND could] be defined by one thing or a few things"*

"Perhaps wider cultural dialogue must occur before a national dress can truly evolve from our shared, diverse ethnic experiences in a way that will be more widely acceptable to citizens. It is also possible that national dresses evolve organically from cultures only when they are ready to do so, and that it is not a shortcoming to lack one."

"In a country with more than 40 ethnic groups, most having a distinctive dress of their own, designers say it is a challenge to come up with an outfit that everyone will see

*themselves in,"*that they can relate to as being representative of their personal culture.Designing a unified KND *"is a task that has proved elusive in the past.""A national dress is possible with a bit of flexibility." "It will take people being more open to cohesion and accepting that, if it is slightly more Maasai or more Kikuyu or more Luo or more coastal, it is okay because it still is part of the country and it will still represent us."*

"We don't really have a National dress." "Is there a distinctive Kenyan "look"? Perhaps *not yet." "The Nigerians have their buba dress, and the Ugandans, their gomesi. But Kenyan designers like Patricia Mbela bemoan the lack of a distinctive outfit in this conservatively-dressed country."* The question is, does this really concern Kenyans? *"Or is it just a conversation that a few people have?"*

This phenomenon is not Kenyan alone. It is often domiciled in communities where there is a fear of being subsumed by other ethnic communities. Nigerian is "one of the most ethnically diverse countries in the world (Strübel, 2012, p. 28)." It is inhabited by roughly 200 to 440 ethnic groups. The practice of strong cultural hegemony by certain groups who dominate and marginalized others means that the culture of certain groups can be eradicated. They do not wish to be classified as a single community. As such, ethnic heritage is valued above individual or national heritage. Regrettably, it is tinged with strong ethnic based animosities (Strübel, 2012, p. 28). "Nigerians strive to maintain high levels of identity with their Nigerian ethnicity, evidenced in their use of traditional Nigerian dress (Strübel, 2012, p. 28)." They do not condone cultural hegemony, even if and especially by other ethnic communities from their own country of origin. They wear and promote their ethnic regalia.

Theme 12: Other African countries do not have a national dress parse, and embrace diversity

"In their bid to appear African, many people–including politicians … have taken to West African ethnic dresses that they mistakenly take to be national dresses of Nigeria or Ghana." The garments they don are actually the ethnic garments of individual communities in West Africa. *"Tunde Oladunjoye, a Nigerian journalist, confirms that*

Nigeria has no national garb and that his Yoruba people wear Agbada, a wide-armed piece of clothing with V-shaped neck worn by men on festive occasions." "*Yoruba women wear buba, Iro …, gele …., and iborun or ipele.*"

"*During Joseph Desire Mobutu Sese Seko's reign in … Zaire, he favoured abacost, derived from French 'a bas le costume'.*"It was not fashioned from traditional Congelese garb, but was adapted as their national dress.

"*The founding father of the Tanzanian nation, Julius Kambarage Nyerere's attempts to impose a uniform dress–collarless Mao suit–for Tanzanians fell flat on his face. Later he started favouring Kaunda suits, the quadri-pocketed short-sleeved jacket suits of the then Zambian President Dr Kenneth Kaunda, or Safari suits, which subsequently became the de facto national dress of Tanzania.*" The design of their national dress did not have indigenous roots.

Similar to the Tanzanian national dress, the Ugandan national dress does to come from the indigenouscommunities. It was fashioned by a Goan tailor Known as Milagres Gomez in 1905 and adopted as a national Dress(The Monitor, 2014). "*Although some erroneously regard 'busuti' or 'gomasi' as the national dresses of Uganda, these attires belong to communities like Baganda and Banyankole.*""*Baganda men don white robes with coats and kofias much like the Waswahili who, like them, were influenced by Muslim Arabs. Uganda has no national dress.*"

Other African Countries do not necessarily have national dress inspired by what is indigenous. They have acquired their dominant national dress in a variety of ways that conform to an assortment of theories. The Symbolic Interaction theory means that nationals from other countries are able to accept garb depending on what the garb means to them. Not from its form and/ or origin of inspiration (Reilly, 2014, p. 47)." They also benefit from the Bandwagon effect which states that "when preference for a product increases … more people adopt the product (Reilly, 2014, p. 57)." They have, as a nation donned regalia simply because other nationals are wearing it, thus unilaterally making it their national dress. The Historical Continuity has meant that nationals from other African countries purposely selecticonic elements from local and international garb and use it on their national dress, altering them in an oscillatory mannerthat reacts to the

Zeitgeist of the moment(Reilly, 2014, p. 45). These may be accoutrements such as flounces, colour, materials, hem lengths, and print (Reilly, 2014, p. 126). Due to the popularity of the garments, the national dresses have also benefitted from the Market Infrastructure theory which argues that "only clothing sold in retail environments can become fashion(Reilly, 2014, p. 102)."There is large demand for the garments as they a popular in their respective nations. As such, "Merchandisers and retailers make the style available to everyone (Reilly, 2014, p. 102)" by stocking them in their outlets.

Theme 12: Pick one existing Regalia

The Theory of collective behaviour states "that fashion trends are inspired by specific groups of people with unique aesthetic styles. Sometimes groups of people are the inspiration for new fashions. (Reilly, 2014, p. 2)" "*Style tribeshave unique looks that identify them in a particular category*(Reilly, 2014, p. 86)," such as the Maasai. When a culture "*is known for a particular aesthetic and that style is valued or appreciated by others, it is adopted into the mainstream. So while you can have a specific group of people who are authentic*(Reilly, 2014, p. 86)" Maasai by birth or lifestyle, "*the Maasai style can be worn by others who are not necessarily*(Reilly, 2014, p. 86)" bona fide Maasai but have a liking for, and to a certain extent identify with the look. It is suggested that Kenyans communally adopt the Maasai regalia as for a KND "*we just need to identify, what are we picking on." "there are many communities in Kenya. But the Maasai's outfit has been the most present. It's what people, people ... who cannot find [a] traditional outfit, generally .... gravitate towards when it comes to wearing a National Dress*." It is viewed as "*more organic then designers getting together, picking a little bit from, ... the different tribes and saying, now this is the National dress*."

The recommendation to select one ethnic groups regalia and adopt it as the KND may appear to be a sound idea. However, one cannot dismiss the fear of ethnic groups in Kenya being subsumed by other ethnic communities. They do not condone cultural hegemony, even if and especially by other ethnic communities from their own country of origin. They want to develop, wear and promote their own ethnic regalia. It is necessary to look at Nigerian which is ethnically diverse (Strübel, 2012, p. 28). It is inhabited by over 200 ethnic groups. The practice of strong cultural hegemony by certain groups who

dominate and marginalized others means that the culture of certain groups can be eradicated. This too is a concern in Kenya for ethnic communities who do not want to risk being subsumed. It must be considered that they value their ethnic heritage above national heritage, despite being part and parcel of the larger national heritage. They would probably not refuse to wear a neutral KND, but do not want to be classified under another community. Regrettably, these sentiments are tinged with strong ethnic based animosities (Strübel, 2012, p. 28). They will strive to maintain certain levels of identity with their ethnicity, evidenced in their rejection of the Maasai traditional dress (Strübel, 2012, p. 28).

Does Kenya need a National Dress?

Theme 1: Need for a KND

Symbolic Interaction theory postulates that individuals do not interact with the KND itself, "but with what they believe" the KND means (Reilly, 2014, p. 47) Do we have sufficient meaning to portray as a nation? Do we have a message? Having a KND goes beyond simply producing a uniform for all of us to wear. We need to have a sense of nationalism that the KND supports. "*A national dress should not be uniform but should be something that comes from within the people themselves.*"

Do "*we need the national dress for identity*"? "*Are we a naked country?*" culturally speaking, without a KND or local genre of fashion?

This was intimated by Alphadi, a renowned Malian-Nigerien fashion designer visiting Kenya. He said that "*a culture without fashion,is a dead culture because fashion is about developing ideas, creativity and vibrancy of the people and their lives.*"

We have, since independence, as a nation not had a KND. It has been postulated that this may be as a result of our being culturally subsumed by our colonising country. One of the respondents quipped "*Let's be honest. We have been colonized economically, socially and mentally.*" "*The dispute over dress is symbolic of Kenya's struggle to define a more representative African identity, and it mirrors wider debates across the continent about*

the role of African and European traditions," and how these relate to each other in today's more cosmopolitan environment.

It is felt by a number of respondents that "*If we're going to give our people a sense of pride, a sense of self-respect and identity, we need to reclaim our culture*"

Having a KND is an issue that some younger Kenyans are beginning to talk about. Cynthia Nyongesa, a young Youtube vlogger says that "*I went to Google and I realised that everybody's been talking about the National dress.*" She expresses having a feeling of rudderless-ness when she needed to identify as Kenyan. However, she does admit that the priority of the youth does not lie with a KND. "*First things first, as a young African, I know our priorities are not necessarily*" a KND. You do not wake up thinking about "*dressing up like a Kenyan, just so that you look like a Kenya. But then I thought about the International Conferences*," where "*I always want people to identify me as a Kenyan,*" "*on the global stage and we need to do a cultural expression.*" Nyongesa goes on to say that "*We need to know our culture and this is but one aspect of it.*"

It has been intimatedof our KND that "*in order to express identity through fashion, one must, create their personal visual style. It should be unique to a person yet identifiable by others.*" "*People who wear African dress are trying to look for some identity. They're trying to define themselves.*" It has been speculated that "*the choice between an oxford shirt and an agbada robe not just as a change of clothes, but as a larger reflection of Kenya's changing …. culture.*" It is possible that this developing cultural occurrencedemonstratesthe importanceof a KND to the Kenyan citizen*, "beyond an abstract need to stand out from other Africans*" in the international community.*"It's going to be a great difference for Kenyans and will also help us portray a positive image outside our country - to show that we are proud of our nation*. It will unite Kenyans in an appreciation of their cultures. "*When abroad for official occasions, we can proudly say we are Kenyans, without being swallowed by western-style dressing,*"

A number of economists and designers have posited that "*a national dress would help "sensitise Kenyans to buy our own garments and boost the economy.*" "*Kenya's fledgling clothing design industry*" may be "*eager to replace the staid Western suits and dresses typically worn across the country,*". However, this may not constitute a reason for the

masses to see the need for one. They may not view themselves as chattels for fashion designers to toy with.

"There's a whole debate about whether we need a Kenyan attire. Is it a priority? Is it what people are thinking about?"

There is a strong school of thought that Kenya does not need a KND. It has been said that "*most people … termed the Unilever-fronted quest for a Kenya national dress 'a waste of time and resources*." "*The search for the national dress took seven months at a 50 million budget that critics contend could have been channelled to other areas of pressing needs like public healthcare, education and food production.*" "*Considering that Kenya is a country whose majority populace is still struggling with how to divide its meagre resources on basic needs like paraffin, flour, sukuma wiki, salt and cooking oil, for whom is this 'National Dress' intended*?"

The African Heritage, a popular outlet of Material Culture tangible and intangible goods and services for many years, steered by its proprietors "Alan Donovan and Sheila and Joseph Murumbi from 1975 to 2001." They were stalwarts and leaders in Kenyan and indeed African |Heritage. It "provided costumes to Miss Kenya contestants in Miss World and Miss Universe competitions, respectively. They had, however, not developed a national dress for Kenya. Why? Donovan, who has since retired and sold off African Heritage, said in 2001, "Kenyans are not interested in a national dress."" With this quip in mind, one would then ask, is the search for a KNDa case of the search for a "national dressing" or a bid geared towards simply "dressing nationalism? In order to gain ground in the understanding of what Kenyans seek to do, and by extension get a solution to our 'state of national nakedness, it is necessary that this question is answered. The bid to find the solution to each of these challenges have an entirely different approach and solution.

It has been said that a national dress is "capable of communicating a diverse series of messages through what it represents, and articulates to both its wearer and audience (Aris, 2007)." It has been posited that it gives an individual and indeed a national a sense of identity which is an essential part of nationhood. Dress provides a powerful arena for

cultural expression. It reveals both tangible and intangible dimensions of society communication needs (Aris, 2007).

Rhetoric on national dress and its importance is fairly easy to come by. However, what matters most is whether or not nationals wear this national dress. Wearing the national dress is not a priority among youth for example, among Nigerian youth (Strübel, 2012). The same can be said for the Kenyan youth. It is for the publics to decide and let it be known whether or not Kenya requires a KND by choosing to wear or not wear it.

Can tribal clothing be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture)?

Theme 1: Do you think the material culture displayed in Joy Adamson's paintings can form a basis of inspiration in developing the Kenya national dress?

It is believed that material culture can be used as a basis for design of a KND. "*Inspiration for fabrics, materials, colours, pattern ... can be developed into something contemporary and easy to adopt*." There were several suggestions of other elements in Joy Adamson's work that could be incorporated into the KND design. These included "*style/cut*", "*print*", "*Elements such as a fabric .... with [a] touch of a leather*."

A variety of suggestions were also made. It was said that "form" "*shape*" "*motifs .... [could] be derived from it example the shield,arrow. The colour brown which is mostly [the] colour of our Kenyan soil which has a symbolic meaning of growth and fertility*."

It was posited that Joy Adamson's paintings should be used "*disruptively and not literally. Gone are the days of wearing skins and hides. Whatever inspiration from these regal [garments are], one ought to also ensure that they tick the box of being contemporary and fashionable for the times we live in today*."

It was advanced that "*by picking different aspects of inspiration from different communities and putting it together ... [showed] togetherness, unity and diversity*," and

suggestions such as "*head gears can be implemented at the collar as a scarf embedded in the attire and adornment with jewellery*," were given.

This approach towards design strongly aligns with The Historical Continuity theory which explains that details in fashion change over the seasons. However, the iconic elements that make dress do not and should not change. It is up to a community to decide what these iconic elements are (Reilly, 2014, p. 45). Keep in mind that the details that change whether in classics or contemporary elements of a garment can vary. In the cases mentioned above, they include examples such as embellishments like feathers and elements like colour, style, cut, motif and print (Reilly, 2014, p. 126).

Based on the data collected it is clear that fashion and critics of traditional garb and the KND have often made the mistake of "insisting on looking for things that were no longer worn—while ignoring what was actually being worn (Jansen, 2020, p. 4)" It is clear that the Kenyan contemporary dresser is interested in a fusion garment that while paying tribute to the indigenous costumes, also takes into consideration what I happening globally, This embraces not only the visual aesthetics and semiotics, but contemporary materials now available on the market. When observing what is worn by communities, it is not that traditional dress is no longer worn, "but rather that it had changed over time (Jansen, 2020, p. 4)." It is very easy to slip into biases that dictate that traditional dress by definition is unchanging, informed by literature. Colonial powers, and by habit, contemporary citizens, still define "cultural heritage as traditional (i.e., unchanging), authentic (i.e., geographically isolated) and ancient (i.e., historically disconnected) (Jansen, 2020, p. 5)." This may not be the advisable route to take when designing a contemporary KND.

> According to Diop et al, "The concept of tradition can be ambiguous; for example, dress styles of past centuries are not considered an option. Furthermore, modern African nations comprise various ethnic groups with many different styles. As is the case for any fashion, dress styles constantly are re-invented and evolve. However, it is possible to establish an unambiguous contrast in forms, colours, patterns and cloths between traditional West African dress styles and

global Westernized dress styles, from both physical and psychological perspectives (Diop & Merunka, 2013, p. 2)."

"Many authors have stressed the importance of clothing in Africa as an expression of self and group behaviour (Diop & Merunka, 2013, p. 2)." The parallel existence of tribal and western garb is also fairly common and will continue to be the case in the near future. Whereas wearing tribal garb is an expression of nationality, and tribe, wearing global (Western) dress may indicate a more contemporary outlook to life which the target audience is keen on portraying, as it is oftentimes associated with education, and power. On the converse, the decision not to don traditional or national garb is also just as often associated with a loss of identity, a loss of control. "Therefore, the adoption of global fashion corresponds to the dominance of a global culture, whereas adoption of the local, traditional style corresponds to a cultural strategy of separation and resistance to global culture (Diop & Merunka, 2013, p. 2)." The average Kenya walks a tight rope of when using garments to express their identity.

"Observations in West Africa indicate that many consumers wear both Western and traditional dress (Diop & Merunka, 2013, pp. 2-3)."

Designers must consider that 'the old does not necessarily replace the new'. This si a cultural fallacy that should be dispelled to allow a KND evolve organically with no pressure to its wearers. Also, designers must remember that the reception of a new KND, will not "necessarily lead to the disappearance of the older forms of KND designed. They can all exist parallel to each other. New forms may only increase the range of alternatives (Diop & Merunka, 2013, p. 3)."

Concept Map of Themes

The Themes extrapolated from the data are represented in the concept map below.
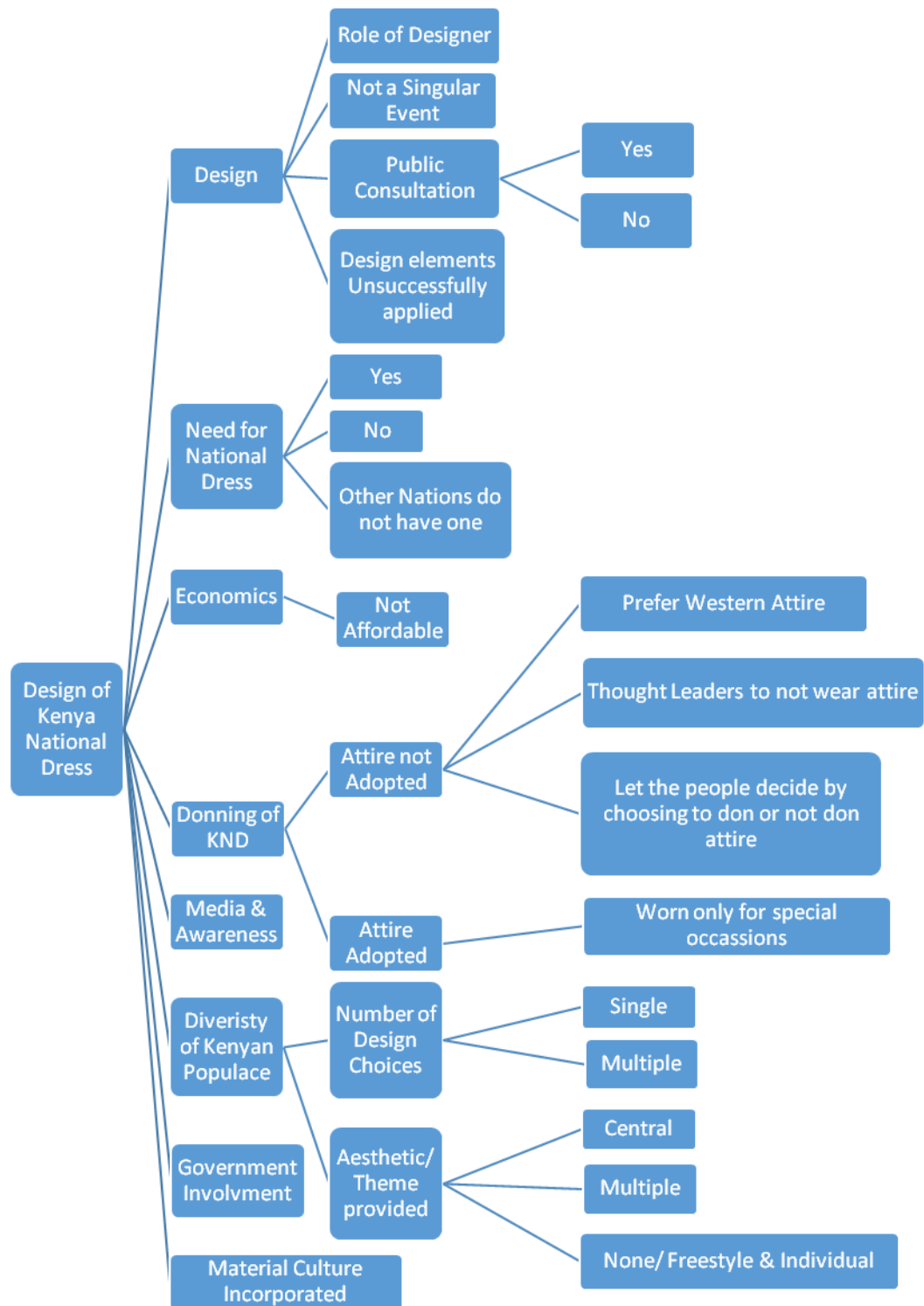
4.3 Concept Mapof Themes

Figure 2 Concept Map of Themes

4.4   Summary

A series of themes were uncovered as a result at the research at hand. It was established that the national dress has not been adopted by the Kenyan Populace. Kenyans prefer non-Kenyan attire, even if from other African countries. The national dress was designed with varying degrees of consultation of Kenyans that were insufficient. The KND should evolve and cannot be designed in a single event, particularly if it is imposed on a populace. There should be a deliberate, systematic effort to create awareness about the KND. The average Kenyan cannot afford the national dress. The fact that it is currently not being mass produced adds to its expense as it is produced as a one off item and cannot benefit from the economies of scale. It was suggested that the populace should be allowed to express their feelings and choice of the KND by choosing to wear it. It was posited that there needed to be a central theme/ aesthetic for the KND. This, regardless of what people chose to do with it as a form of individual expression. It was also suggested that there was a need for a national dress with a cultural identity that is as authentic as possible, not a fusion dress. It was advanced that Designers had a role to play in the origination of the KND. However, it was suggested that they accept that Kenyans are diverse and different. They would not agree to be identified under one community traditional dress. After all, other African countries do not have a national dress parse, and embrace diversity. Despite this, it was postulated that Kenyans pick one existing Regalia and adopt that as their KND.

There were two opposing views as to whether or not Kenya needed a national dress.

It was generally agreed that the material culture displayed in Joy Adamson's paintings can form a basis of inspiration in developing the Kenya national dress.

5   CONCLUSION

5.1   Introduction

The key guiding query that ignited this study was partially raised by Joy Mboya in an avowal where she states that. "*The most interesting question now, for me, is how to get to the root of what Kenyans are actually complaining about, because it wasn't clear then*

and in many ways it still isn't." Kenyans have expressed their dissatisfaction with the Sunlight, Unilever KND by simply not donning it. It is imperative that, this query raised by Mboya should be answered if Kenya is to have an accepted national dress.

This study aimed to establish issues pertaining to the uptake of the pre-existing national dress. It also sought to establish whether we still need a national dress, and to establish if tribal clothing can be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture). The research questions emanating from this where, what were the issues pertaining to the uptake of the pre-existing national dress? Does Kenya need a single National Dress? Can tribal clothing be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture)?

5.2   Issues pertaining to the development of the KND

Contribution of Relating to the question of what the issues pertaining to the uptake of the pre-existing national dress where. It was confirmed that by and large the national dress has not been largely adopted by the Kenyan Populace. It was intimated that Kenyans prefer non-Kenyan attire, both from Western and African sources. If pressed to wear Ethnic garb, they often select West African attire. The national dress was designed with varying degrees of consultation of Kenyans. Where it did occur, it was largely deemed to be insufficient and inappropriate by the general populace. It was agreed that it is necessary to create awareness of the KND to the general public and Designers at large. This awareness can and should be created by the media. It is also possible for academia to engage in the creation of awareness. The government of Kenya should also play its part in awareness creation by encouraging government officials to promote the KND by donning it at appropriate functions. This also goes for celebrities who are deemed to be capable of influencing Kenyans to wear the KND by being seen in it. It was expressed and agreed that designing and development and appreciation of the KND will evolve over time. It cannot be designed in a single event and imposed on a populace.

It was noted that the average Kenyan cannot afford the national dress. This is because it is currently designed and produced as a one off item. Wide acceptance of the dress which may be accompanied with mass production may bring down its unit cost. It was

suggested that in order for the nationals and nation to know whether or not a particular garment has been accepted as the KND, it is imperative that designers let the people decide by wearing the proposed national dress.

In terms of design, it was suggested that there is a need for central theme and/ or aesthetic. This is regardless of what it is. It could be a tangible or intangible element. Once it is decided upon, its use should not be dictate. It should be employed by the individual or society as a means of self-expression. It was said that there is a need for a national dress with a cultural identity that is as authentic as possible. Not a fusion dress. It was believed that a fusion dress may create confusion over identity. It was said that whatever was designed, did not need to have come from indigenous inspirations. This had been done before by countries such as Uganda and Tanzania who selected semiotics that represented their national values. The ultimate goal was simply our recognition as a nation via our national dress.

It was said that designers had a role to play in the originating the National Dress. It was also suggested that Kenyans should just accept that they are incredibly diverse and different, and would not agree to be identified under one communal or communities traditional dress. It was necessary that we approached the creation of the KND with this fact in mind to ensure the success of the endeavour.

It was intimated that some other African countries did not have a national dress parse, and embrace diversity. Kenya should consider doing the same. It was suggested that Kenya pick one existing Regalia and ask all nationals to adopt it. It was suggested that this may not be successful as some nationals and tribal communities may not identify with other tribal or ethnic groups dress due to different the different values and meanings attached to the semiotics attached to the garments.

Relating to the question of whether or not Kenya needed a national dress, it was it was suggested that for purposes of having a national identity, it was a necessity. However, it must be pointed out that the youth queried whether or not this was really necessary.

Relating to the question of whether or not the material culture displayed in Joy Adamson's paintings could form a basis of inspiration in developing the Kenya national

dress. It was agreed that this was possible. The various elements of design seen on the regalia displayed were good contenders for emulation. However, it was stated that they could not be used as they were due to the evolution of lifestyles, available materials.

5.3 Relationship of Study to espoused Theories

The study though it showed a strong relationship to the theories espoused, both supported and contradicted the theories.

Theory of collective behaviour states "that fashion trends are inspired by specific groups of people with unique aesthetic styles. Sometimes groups of people are the inspiration for new fashions(Reilly, 2014, p. 2)." While this holds true, for example in the case of Kenyans adopting West African regalia, it is not always the case. It could not always be assumed that influence would be positive. Sometimes, ethnic populations or persons decided not to wear garments influenced by a specific group because the meaning they attached to it was unacceptable. It was seen that there is a high level of rejection of culture hegemony among some Kenyan and African communities.

The Symbolic Interaction theory postulates that individuals do not interact with the KND itself, "but with what they believe" the KND means(Reilly, 2014, p. 47)." This was deemed to be true. It applied not only to the indigenous garments encountered, but also to Western garments. People used apparel as a symbol to express themselves and to communicate to other people how to interact with them(Reilly, 2014, p. 47).

The Bandwagon effect which stated that "when preference for a product increases as more people adopt the product(Reilly, 2014, p. 57)." was common. The popularityof the KND and other national and ethnic garmentsor the converse of this appeared to be influenced by what others to did.

"Aesthetic Perception and Learning theory explains that people need to learn to understand or appreciate a new design or style of dressing in order to accept it(Reilly, 2014, p. 33)." Aesthetics are the rules of beauty as developed and appreciated "by every culture, society, or individual(Reilly, 2014, p. 38)." It is necessary that all stakeholders involved with the KND learn about its origins, development, applications and all the pertains to its adoption. Without this, the KND will be subject to the whims and vagaries that affect fast fashion. There is a necessity that the publics are able to collectively or individually judge that which is beautiful or ugly.

Historical Continuity theory explains that details in fashion change over the seasons. It was seen that the KND, development and evolution was not static. This has also been the case with the national dress for other communities worldwide. This theory helps nationals and designers see that change is not something to be rejected or afraid of. However, iconic elements that make dress do not and should not change. It is up to a community to decide what these iconic elements are(Reilly, 2014, p. 45).

The Trickle Up theory explains that fashion is imbibed or diffused by the upper classes copying the styles donned by the lower classes. The Trickle Down Theory explains the converse(Reilly, 2014, p. 57). These two theories are iconic in the dispersal of fashion and cannot be ignored. It was seen in this study that it is necessary to apply tactics that take advantage of both of these theories so as to imbibe maximum fashion diffusion benefits.

The "Trickle Across theory, also known as "mass market" or "simultaneous adoption," posits that fashion trends reach all markets at the same time(Reilly, 2014, p. 103)." Currently, this isnot the case with the KND. It will remain so until there is a wider acceptance of the KND design so that wholesalers and retailers are willing to put into place a 'mass market' model for selling the garment. It is at this point that the garment will benefit from the tenets of the Trickle across theory.

The "Market Infrastructure theory argues that only clothing sold in retail environments can become fashion. While a trend may start in an innocuous area, it takes the entire fashion complex to make the trend into a fashion. The reason is because the merchandisers and retailers make the style available to everyone (Reilly, 2014, p. 102)." The garments currently designed as the KND are not widely available. As such, it is difficult for them to become fashionable.

According to the context of this study, the Innovation theory provides the industry a foundation for creating affordability via the use of engaging technology for mass production of the garments at a much reduced priced and acceptable quality. The garments can also be produced at a much faster rate making them easily available for consumption (Reilly, 2014, p. 105). The garments currently designed as the KND will most probably begin to stimulate innovators to create technology or adopt existing technology to gain for its benefits in areas such as lowering cost of production and faster

production when it is more popular and demand increase so that its mass production makes economic sense.

5.4 Applications of the findings of this study

This study aimed to establish issues pertaining to the uptake of the pre-existing national dress. It also sought to establish whether we still need a national dress, and to establish if tribal clothing can be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture). The research questions emanating from this where, what were the issues pertaining to the uptake of the pre-existing national dress? Does Kenya need a single National Dress? Can tribal clothing be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture)? There is need to forward specific actions that practitioners can take based on the findings of the study.

Issues pertaining to the uptake of the pre-existing national dress

1. The national dress should be designed in consultation of Kenyans. It must be accepted that this shall involve a slow evolution that employs communication between all the stakeholders.
2. The general populace should not be dictated to as to what the KND is.
3. Awareness of the KND should be created by designers, the media, thought leaders, academicians and the government. This awareness can be created by encouraging public debate, broadcasting information, and wearing of the various options of the developing KND.
4. There is a need to emphasize the fact that the KND may not necessarily be a single garment or aesthetic. It may be a tangible or intangible element. It may encompass the development of a central theme/ aesthetic that allows the for individual expression.
5. Designers should embrace a role as the midwives of a KND and not necessarily the originators of the garment. They should accept that Kenyans are diverse and different, andmay not agree to be identified under one communities' traditional dress or under a single KND.

Need for a National Dress

1. Kenya does need a national dress or aesthetic.

The use of tribal clothing as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture)

1. Material culture displayed in Joy Adamson's paintings can form a basis of inspiration in developing the Kenya national dress.

5.5   Study Limitations

The researcher went attempted to get the most informative respondents for the study. They were not all willing or able to participate. This put the researcher in the position where they had to use interviews form secondary sources that had been carried out by these prospective respondents in the past. Fortunately for the researcher, these interviews contained a large amount of the information they were seeking albeit amalgamated from a series of interviews in disparate publications by single prospective respondents.

Being a qualitative study by nature, there was a degree of researcher bias. The researcher has been in the field of fashion a number of decades and may have instilled long held views into the study. However, the researcher's views were somewhat tempered by the number of persons interviewed.

5.6   Future Study Recommendations

It is necessary that our tribal and indigenous heritage as shown with traditional costumes is preserved by promoting scholarship around this topic. Knowledge can and should be generated and developed to this regard. In order to do this, it is suggested that studies be carried out. These studies should include subjects such as, how to effectively introduce the study of traditional costumes to Kenyan youth through the educational curriculum. The development and introduction of this curriculum would enable understanding and appreciation of indigenous tribal costumes. Further to this, studies on the history and

material culture of traditional costumes in Kenya should be carried out. This will serve to enrich what is already known. The history should be delved into from pre- to post independence days. Thirdly, a study should be carried out on methods to raise public awareness and appreciation of our unique heritage conferred by traditional costumes of Kenyan. This will help the country effectively and fruitfully engage her citizenry in debates on the KND and what the way forward is for the KND.

5.7 Summary

This chapter outlined the issues pertaining to the KND and the theories that guided the study. It was suggested that the national dress evolve slowly under the tutelage of all the stakeholders. It was also suggested that concerted efforts be made to create awareness about the garment. It was postulated that there should be a keen emphasize the fact that the KND may not necessarily be a single garment or aesthetic. Designers should embrace a role as the midwives of a KND and not necessarily the originators of the garment. They should accept that Kenyans are diverse and different, and may not agree to be identified under one communities' traditional dress or under a single KND. It was stated that there may or may not be need for a KND and that the use of tribal clothing as an inspiration for developing a Kenyan National Dress was possible.

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7 APPENDIX

7.1 Images of Regalia

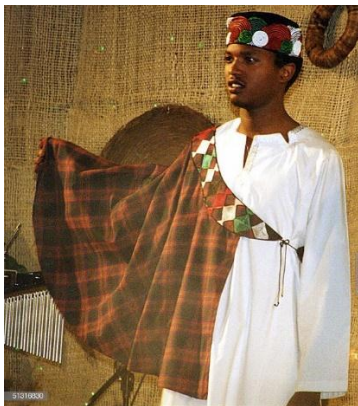*Figure 3 Male & Female Kenya National Dress; Sunlight, Unilever Design (Getty Images (1), 2004)*

Figure 4 Male Kenya National Dress; Sunlight, Unilever Design(Getty Images (2), 2004)

University of Nairobi
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Department of Art and Design
P. O. Box 30197, 00100. Tel. 0204913505
Email stad@uonbi.ac.ke

7.2 QUESTIONNAIRE FOR DESIGNERS

Preamble
The purpose of this research is to develop a Kenyan National Dress Kenyans. It takes into consideration pre-existing versions of the Kenya National Dress, their successes and failures as well as the addition of Kenyan Material Culture.
The data collected from this questionnaire is for research purposes only and shall not be used in any other way.

Email

Part One

1.   Name

2.   Gender
    o   Male
    o   Female

3.   Design Experience levels
    o   Under 5 Years
    o   Over 5 Years

4.   Professional Specialty in Design

Part Two

1.   Are you aware of any previous attempts to design a Kenyan National dress?
_____
_____

2.   Please narrate your knowledge of the of what has happened in regard to designing the Kenyan National Dress

_____
_____

3.   In your opinion, what is the degree of uptake of the Kenya National Dress?
- o High
- o Medium
- o Low
- o None

4.   Which elements of the Kenya National Dress was not successfully applied? Critique
- o Textiles
- o Material Culture
- o Design
- o Embellishments
- o Motif
- o Colour
- o All

5.   If any, critique based on the 2004 Unilever sponsored Kenya national dress.
_____
_____

6.   In your opinion, does Kenya need a single Nations Dress, or would a diversity be more appropriate?
- o Yes
- o No
- o Maybe

7.   If no, would a diversity /national aesthetic be more appropriate?
    (a)   If yes, give an opinion
_____
_____

    (b)   If No, state Why
_____
_____

8.   In your opinion which key elements of fashion design do we need to include in the Kenyan National Dress?
_____
_____

9.   Looking at Joy Adamson's paintings depicting below depicting the application of material culture of the different Kenyan communities tribal clothing, do you think the material culture displayed in them can form a basis of inspiration in developing the Kenya national dress?
- o Yes

> o No
> o Maybe

10.   If yes, how can it be infused in developing the Kenya national dress?
_____
_____

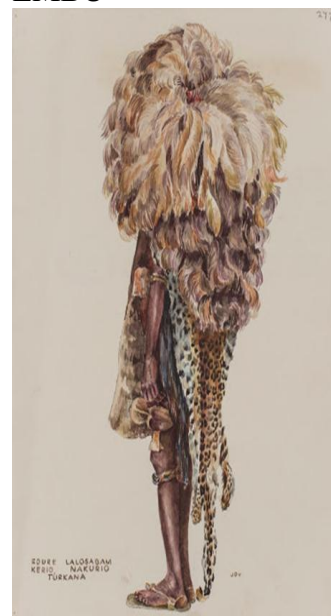*Moroakanga Kamoya*, MAREGU, EMBU

Kigoro Kabwaga, NGITHI, MBERE-EMBU

Nyaga Makonge, IKANDI, MBERE-EMBU

Edure Lalosagam, KERIO, NAKURIO, TURKANA

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7.3   INTERVIEW GUIDE FOR RENOWNED DESIGNERS

Preamble
The purpose of this research is to develop a Kenyan National Dress for Kenyans. It takes into consideration pre-existing versions of the Kenya National Dress, their successes and failures as well as the addition of Kenyan Material Culture. I am aware that you have several years of experience in the field of fashion design and I would like to have a conversation with you, hoping that you can contribute to my study.
The data collected from this questionnaire is for research purposes only and shall not be used in any other way.

Email

Part One

1.   Name

2.   Gender
          o   Male
          o   Female

3.   Design Experience levels
          o   Under 10 Years
          o   Over 20 Years

4.   Professional Specialty in Design
_____
_____

Part Two

1.   What is your opinion on the attempts taken to design a Kenyan National dress?

_____
_____
_____

2.   In your opinion, what steps/ processes should Kenyans employ in a bid to design the Kenya National Dress?
_____
_____
_____

3.   What is your opinion on the aesthetic that Kenyans should use to express their nationality?
_____
_____
_____

4.   Whatis your opinion on the elements that should be used and what is currently used on the Kenya National Dress
_____
_____
_____

6.   In your opinion, how would a national dress affect our identity a Kenyans?
_____
_____
_____

6.   In your opinion, does Kenya need a single National Dress, or would a diversity be more appropriate?
_____
_____
_____

Oral Information Giving and Consent Seeking Process

Template oral consent script

University of Nairobi
Faculty of the Built Environment and Design
Department of Art and Design
P. O. Box 30197, 00100. Tel. 0204913505
Email stad@uonbi.ac.ke

7.4   Oral Consent Letter

Dear Sir/ Madam

Introduction: Hello, my name is Mr. Obulo, Charles Ouma. I'm currently doing my Master's degree at the University of Nairobi at the Department of Art and Design in the Faculty of the Built Environment and Design.].

Project details and aims:

My study is about the fashion Industry and the uptake of the Kenya National Dress as was discussed and designed in the Sunlight, Unilever competition in 2004. In my study, I want

1. To establish issues pertaining to the uptake of the pre-existing national dress.
2. To establish whether we still need a national dress.
3. To establish if tribal clothing can be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture).

- **Interviews/ surveys/ tasks description**:

I humbly request to have a conversation with you for about half an hour to gather information.

- **Data sharing/ access/ confidentiality**:

The answers and data you give will form the basis of my Master's Degree.

My Supervisors will have access to the information |I collect, including your identity. And my thesis will be published I the public domain. However, your identity shall remain confidential.

- **Data storage**:

I will store your data safely and confidentially in my laptop

- **Audio/ video recording/ notes**

With your permission, I would like to make an audio recording of our discussion to make sure I'm getting an accurate record of the interview. I would also like to take notes. Do I have your permission to do so?

- **Keeping contact details:**

I would also like your permission to keep your contact details so that I can re-contact you to clarify information you gave me in your interview. Do I have your permission to do so?

- **Risks**:

There are no risks involved in taking part. However, you choose not to answer any questions they don't want to, pause for a break or stop the interview altogether].

- **Rights**:

You don't have to take part; you can ask me any questions you want before or throughout; you can also withdraw at any stage of the interview/ conversation without giving a reason. After the interview/ conversation you can withdraw your information/ data until [(01/June/2022).

- **Publication plans**:

The information and thesis will be published in a thesis, academic journal, academic book, academic website, conference presentations and/ or creative works presentation. A copy of my thesis, will be deposited both in print and online in the University of Nairobi archives.

- **Complaints/ concerns procedure**:

If you have any complaints or concerns, please feel free to contact me. My phone number is +254 710 741234. You can also reach me at The University of Nairobi, Faculty of the Built Environment and Design, Department of Design, P. O. Box 30197, 00100 / Tel. 0204913505.

- **Ethics review details**:

This research project has been reviewed and approved by the University of Nairobi Board of Post Graduate Studies committee.

- **Questions/ concerns**:

Do you have any questions?

- Do you give your permission for me to interview you/ video/ and audio record you?
- Do you give permission for me to re-contact you to clarify information?
- Do you give me permission to quote you directly using your real name/ without identifying you]?
- Are you happy to take part?

Ok, thanks, let's start. (University of Oxford, 2021)

University of Nairobi
Faculty of the Built Environment and Design
Department of Art and Design
P. O. Box 30197, 00100. Tel. 0204913505
Email stad@uonbi.ac.ke

7.5   Written Consent Letter

Consent to take part in: Developing a Kenyan National Dress Incorporating Material Culture Inspired by Joy Adamson's Paintings.

Purpose of Study:

My study is about the fashion Industry and the uptake of the Kenya National Dress as was discussed and designed in the Sunlight, Unilever competition in 2004. In my study, I want

1. To establish issues pertaining to the uptake of the pre-existing national dress.
2. To establish whether we still need a national dress.
3. To establish if tribal clothing can be used as an inspiration for developing a Kenyan National Dress (using Joy Adamson's paintings as a basis for reference of material culture).

Please initial each box if you agree with the statement

I confirm that I have read and understand the information for the above research. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

I understand that my participation is voluntary and that I am free to withdraw at any point until **01/June/2022**, without giving any reason.

I understand who will have access to personal data provided, how the data will be stored and what will happen to the data at the end of the project.

I understand [that I will not be identifiable from any publications, reports, presentations, videos, or websites or any other document created in regard to the information collected form me.

I consent to being [audio/ video] recorded.

I understand how audio recordings/ videos and notes will be used in research outputs.

Use of quotations: Please indicate your preference:

    a) I do not wish to be quoted. **or**
    b) I agree to the use of quotations in research outputs if I am not identifiable. **or**
    c) [If appropriate] I agree to the use of direct quotations, attributed to my name, in research outputs.

I give permission for you to contact me again to clarify information.

I understand how to raise a concern or make a complaint.

I agree to take part.

_____   _____

Name of participant   Date   Signature

_____   _____

Name of person taking consent   Date   Signature

(University of Oxford, 2021)

7.6   Letter of Request to Carry out Research

UNIVERSITY OF NAIROBI
FACULTY OF BUILT ENVIRONMENT AND DESIGN
Department of Art and Design
P.O. Box 30197, GPO 00100 Nairobi, Kenya
Email:stad@uonbi.ac.ke

REF: B51/38529/2020   DATE 21st April 2022

Director
P.O. Box 46747 – 00100,
NAIROBI.

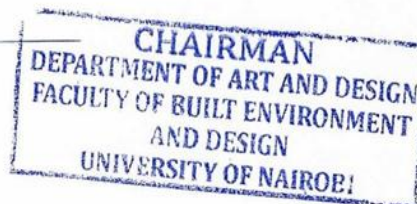Dear Sir/Madam,

RE: B51/38529/2020 - OBULO CHARLES OUMA

The above named student is a 2nd year Masters student from Department of Art and Design, University of Nairobi. Charles is carrying out some research as part of his project in the design studies on **"Developing the Kenya National Dress incorporating material culture using computational design for a typical morphology"**.

The purpose of this letter is therefore, to kindly request you to accord him the opportunity to undertake this exercise and to assure you that this work will be used purely for scholarly purposes.

Thanking you in advance for your co-operation.

Yours faithfully,

Dr. Samuel Maina
Chairman
Department of Art and Design

CHAIRMAN
DEPARTMENT OF ART AND DESIGN
FACULTY OF BUILT ENVIRONMENT
AND DESIGN
UNIVERSITY OF NAIROBI

FROM: Dr. Francisca Odundo   **DATE:** 6th September 2022

TO: Chairperson   **REF:** B51/38529/2020
             Department of Art & Design

==

RE: <u>CERTIFICATE OF CORRECTION</u>

I hereby certify that the following candidate has made the necessary corrections of her Research Project in accordance with the recommendations of internal and external examiners that were given during the examination. She addressed all the areas of concern to my satisfaction.

Name of Student	:	**Obulo Charles Ouma**
Registration Number	:	**B51/38529/2020**
Research Project Title	:	**Developing a Kenyan National Dress incorporating Material Culture inspired by Joy Adamson's Paintings**

Yours sincerely,

Dr. Francisca Odundo
Lecturer & Supervisor
Department of Art & Design

DEVELOPING A KENYAN NATIONAL DRESS INCORPORATING MATERIAL CULTURE INSPIRED BY JOY ADAMSON'S PAINTINGS

ORIGINALITY REPORT

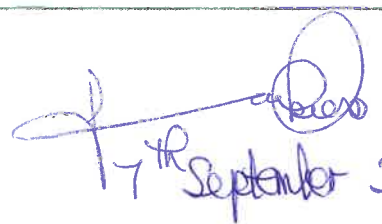**10**% SIMILARITY INDEX **9**% INTERNET SOURCES **2**% PUBLICATIONS **4**% STUDENT PAPERS

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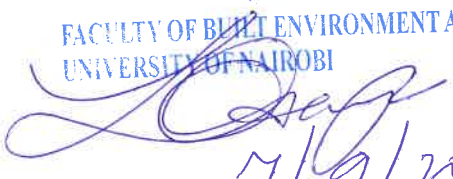UNIVERSITY OF NAIROBI

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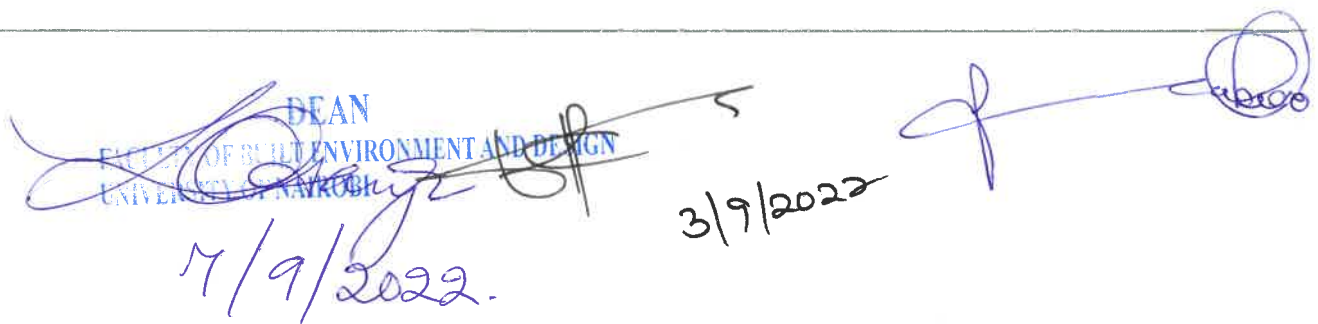   Internet Source   <1%

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