ADOPTION OF THE KENYA NATIONAL DRESS AS A BASIS FOR DEVELOPING A DECISION-MAKING MODEL FOR THE LOCAL INDUSTRY: A CASE OF NAIROBI, KENYA

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OCTOBER, 2013
DECLARATION

This thesis is my original work and has not been presented for a degree in any other university.

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DEDICATION

To my mother, for her never-ending support.
ACKNOWLEDGEMENT

Although many people enabled me to successfully complete this work, I will mention only a few here. First, I am most grateful to my supervisors Prof. Keren Mburugu and Dr. David Rotich Tuigong’ for their outstanding support during every stage of this study. Much of what is in this thesis was achieved largely because of their continued guidance, inspiration and enthusiasm. Secondly, I am grateful to DAAD (Germany) through a PhD Scholarship Award. This financial support enabled successful completion of my research. I am especially grateful to my family for encouraging me to pursue this course and for their financial assistance in meeting part of my academic expenses. Finally, to God almighty, without whom none of this would have been possible.
Endurance of many national dresses for centuries may be attributed to the high value traditionally attached to them and that they can be used either as daily or ceremonial wear. In an effort to brand the Kenyan identity, some fashion designers and the Kenya government came up with the concept of the Kenya National Dress (KND) in 2004. Unfortunately, this dress did not take root among Kenyans. Why has the general public not enthusiastically embraced the Kenya National Dress? The purpose of this 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. Literature focused on the development of the KND and its relevance to Kenyans. Purposive, snowballing and random sampling techniques were used to select a sample of 339 respondents comprising local fabric or apparel manufacturers, KND critics, designers, custom tailors, traders in locally produced apparel and consumers to participate in the study by answering questionnaires. Data was analyzed and the results presented using frequencies and percentages obtained using the Statistical Package for Social Sciences (SPSS). Chi-square was used to establish whether or not the respondents’ socio-economic and business characteristics influenced their adoption of the KND. All the respondents were aware of the KND’s existence mostly from television, magazines and newspapers. Though the KND design was found to be related to Kenyan communities’ traditional dresses, the respondents suggested that the KND fashion models should be of darker skin colour, wear natural or braided hair and local sandals to present an authentic Kenyan image. Most respondents agreed that the KND outfits could be improved by using various local fabrics in the Kenyan flag colours while incorporating beadwork. From the Chi-square analysis (p<0.05), the factors that strongly influenced the respondents’ adoption of the KND included the designers or custom tailors’ designation or position and fashion design or construction training, the consumers’ gender and highest education level. The decision-making model emphasized that the interaction between consumers, designers and custom tailors was key to increasing adoption of the KND. All the respondents agreed that Kenya needed a national dress for identification; were proud to have a national dress and were willing to make, sell and or wear the KND as pictured. In conclusion, respondents’ willingness to adopt the KND was a significant sign of their loyalty to Kenya. Therefore, fabric/ apparel manufacturers, traders, and designers/ custom tailors should put into account the views of consumers when making new designs to promote the local industry.
### LIST OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>KND</td>
<td>Kenya National Dress</td>
</tr>
<tr>
<td>RATES</td>
<td>Regional Agricultural Trade Expansion Support Program</td>
</tr>
<tr>
<td>ADEC</td>
<td>African Development and Economic Consultants</td>
</tr>
<tr>
<td>CBS</td>
<td>Central Bureau of Statistics</td>
</tr>
<tr>
<td>US</td>
<td>United States</td>
</tr>
<tr>
<td>CBD</td>
<td>Central Business District</td>
</tr>
<tr>
<td>USA</td>
<td>United States of America</td>
</tr>
<tr>
<td>GOK</td>
<td>Government of Kenya</td>
</tr>
<tr>
<td>D/CT</td>
<td>Designers and Custom Tailors</td>
</tr>
<tr>
<td>F/AM/T</td>
<td>Fabric or Apparel Manufacturers and Traders</td>
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OPERATIONAL DEFINITION OF TERMS

Apparel refers to a garment constructed from fabric specifically to cover the body, and includes garments and accessories. The term is mostly used in the textile industry.

Value chain refers to the firms or partners involved in developing a product such as apparel. They include fabric manufacturers, designers and retailers who participate in making a garment for the consumer. These firms or partners may work together or separately.

Adoption refers to the degree of use of a new object/technology in the long term when the user has full information about its potential and desirability.

Branded manufacturers are producers whose products bear a trademark. This trademark may be popular with the consumers, for instance, Levi jeans and Bata shoes among other brands.

Consumer is a person who buys and uses goods and services.

Culture refers to the complex whole which includes knowledge, beliefs, art, morals, laws, customs and any other capabilities and habits acquired by man as a member of society.

Custom tailored apparel refers to garments made according to the personal measurements and preference of the client.

Decision-making model is an interactive, flexible and adaptable information system, especially developed for supporting the solution of a non-structured management problem for improved outcomes.

Design is a process that starts with an idea about making or doing something which can then be sketched and then implemented. It may also refer to a product which is the final item produced at the end of the process.
**Dress** as a verb refers to the act of altering appearance. As a noun, it refers to the total arrangement of all outwardly detectable modifications of the body itself and all material objects added to it.

**Fashion** is a dynamic social process by which new styles are created, introduced to a consuming public and is popularly accepted by that public at a particular time.

**Fashion designer** is a person who puts ideas into an organized form, in relation to the needs of a given society e.g. designing and producing garments.

**Fashion model** refers to a person employed to display clothes, hats among other products to possible buyers by wearing them.

**Innovation** refers to the introduction of new ideas and methods.

**Kitenge** refers to a cotton fabric with a wax print, printed using rotary machines. It measures about five (5) metres long.

**Kanga** (also called lesso) is a piece of printed cotton fabric with a border along all four (4) sides and a central part which differs in design from the borders. It has a text message printed in a narrow box in the bottom third of the fabric.

**Kikoi** is a cotton wrap or sarong comprising of one bold color and a multicolored strip margin on all four (4) sides.

**Locally manufactured apparel** refers to apparel that is manufactured in Kenya by local companies such as Ken Knit.

**Model** is a simple description of a system used for explaining phenomena or processes.

**Manufacturers** are people or organizations that make various products.
National dress (also called national costume, regional costume, folk dress or traditional garment) refers to an outer body covering made from a fabric that expresses an identity which usually relates to a nationality, geographic area or a period of time in history, but can also indicate social, marital and/or religious status. Such costumes often come in two forms: one for everyday occasions, the other for festivals and formal wear.

Style is a type of product/clothing that has one or more specific features or characteristics that distinguish it and make it different from other products of the same type.
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CHAPTER ONE: INTRODUCTION

1.1 Background Information

Globally, the textile and clothing industry has continued to play a major role in the socio-economic development of many countries (OTEXA, 2001), which may be attributed to its contribution to the global economy by adding value to high-end fashion designs. Developed economies (e.g. USA, Europe, Asia), have been able to sustain high-end fashion clothing because of the availability of raw materials, abundant skilled and experienced labour, high quality products, effective marketing strategies, consumer consciousness, and continuous technological and managerial innovations such as just-in-time production and purchasing, total quality management, process re-engineering, and capital-intensive production (Elung’ata, 2003; Otiso, 2004; OTEXA, 2001). In contrast, Africa has not been able to match these developments partly because of lack of the necessary state-of-the-art design and management experience, low investments levels and training in the fashion industry (Otiso, 2004; Maiyo and Imo, 2012).

Fortunately, because the apparel industry is known to be a buyer-driven value chain, Africa can capitalize on its rich traditional costumes with potential for high value by focusing primarily on traditional designs, available cheap labour, branding, and marketing strategies (De Coster, 2008) that target consumer choices and satisfaction both locally and abroad (Rabine, 2002; Allman, 2004). This point is best illustrated by the many traditional costumes that have endured for centuries in the face of more fleeting, often extreme fashions (Davis (1987) to be affectionately retained and elevated with pride to the rank of national dress – mainly for purposes of national identity – a way of saying: “I am a Swede”, “I am a Filipino” or “I am a Kenyan” and so forth. As an effective blend of functional, structural, and decorative design
traditional dresses such as the Scottish skirt, Indian *sari*, Nigerian *agbada* and Ghanaian *kente* can serve as daily or ceremonial wear. Davis (1987) reiterated that some existing national dresses allow considerable freedom of movement, practicality, and beauty, and some reveal an unsuspected versatility. In addition, with consumers being satisfied and getting comfortable with using various clothing items, these clothes have become categorized as national dresses, formal-wear, sports-wear, evening-wear, night-wear, underwear and hosiery for easy design, identification and purchasing purposes. So, whether the ensemble is worn occasionally or daily, it enables a consumer to say: “I am a person, a member of a group, yet an individual, an expressive being” - vital elements for humans as social beings (Kaiser, 1985). The recent development of the Kenya national Dress (KND) was intended to take a similar position as other national dresses and boost the local textile and clothing industry. This study was therefore undertaken to investigate the factors that influenced adoption of the KND in order to develop a decision-making model to understand and promote future adoption of new local designs in Kenya.

1.2 Statement of the Problem
Despite the fact that the Kenya National Dress (KND) was unveiled with a lot of pomp, the adoption of this new design was unexpectedly low among the Kenyan public (Mwakugu, 2004). Given the significant contribution of the apparel industry to both national development and the socio-economic well-being of fashion designers, manufactures and traders, the KND was not designed as a frivolous pursuit, but bearing serious cultural and economic implications to Kenya. Since this dress did not take root among Kenyans as initially anticipated, there are some pertinent questions that needed to be addressed. For example, except for national sporting teams and some dignitaries, why had the general public not been as enthusiastic in embracing the
KND as initially anticipated by its designers? Is it because the design was unattractive, of poor fabric, unaffordable, inadequate marketing, or simply the concept of a “National Dress” does not make sense to majority of Kenyans? Is the Kenyan society not cohesive, thus are unable to accept that which identifies them as one family? In contrast, why have the Kitenge, Kanga and Kikoi fabrics, for example, been so well received by Kenyans as a simple, all-inclusive but fashionable dress for women and men of all ages? What is their connection to the KND? Was the input of Kenyans considered or just ignored in the development of the KND? To what extent did Kenyans appreciate the KND as being an authentic innovation that is representative of the Kenyan people?

There was therefore need to investigate on the views of stakeholders (fabric/apparel manufacturers, custom tailors, clothes designers, retailers, consumers) towards the design, manufacture and marketing of KND. Specific focus was placed on suggestions from these stakeholders on ways of making the KND more appealing and acceptable to the Kenyan public. Using the Kitenge, Kanga, Kikoi and the so-called KND as case studies, the researcher investigated the factors that led to the indifference and poor reception of the KND by consumers and/or producers.

1.3 Purpose of the Study
The purpose of the study was to investigate the factors influencing adoption of the Kenya National Dress among Kenyans in order to develop a decision-making model to promote future adoption of new local designs in Kenya.
1.4 Research Objectives
The study sought to achieve the following specific objectives:

1. To describe the socio-economic characteristics of designers, custom tailors, and consumers in the apparel industry in Kenya.
2. To establish the business characteristics of these designers, custom tailors, fabric, apparel manufacturers and traders.
3. To establish the selected respondents’ knowledge of the Kenya National Dress
4. To establish factors that influenced adoption of the Kenya National Dress among all respondents.
5. To analyze innovations suggested by the respondents that can increase the acceptability of the KND among Kenyans.
6. To develop a decision-making model for enhancing adoption of new local apparel designs.

1.5 Research Questions
The study sought to answer the following questions:

1. Which factors do consumers consider when buying fabric or clothes?
2. Is the KND related to traditional communities’ dresses in Kenya?
3. Do designers/custom tailors’ and fabric/apparel manufacturers and traders’ business characteristics influence their adoption of the KND?
4. Do consumers’ socio-economic characteristics influence their adoption of the KND?
5. What can designers/custom tailors and fabric/apparel manufacturers and traders do to increase acceptability of the KND among consumers?
6. What are consumer suggestions on ways of improving the KND?
7. Which design features can be improved to increase the KND’s acceptability
among Kenyans?

8. Are respondents proud and willing to adopt the KND?

1.6 Hypotheses

1. There is a relationship between consumers’ socio-economic status and adoption of the Kenya National Dress (KND).

2. Designers/Custom tailors’ socio-economic characteristics positively influenced their adoption of the KND.

3. There is a relationship between business characteristics and adoption of the KND among D/CTs.

4. Fabric and apparel manufacturers’ and traders’ business characteristics positively influenced their adoption of the KND.

1.7 Conceptual Framework

The conceptual framework of this study was based on the illustration of the “Momentum of the Fashion Industry” as suggested by Dickerson and Jarnow (1997) which explains that when consumers purchase a fabric or a garment, all segments (retailing, fibre, fabric and apparel manufacturing) move in the same momentum.

Figure 1.1: General Momentum of the Fashion Industry

*Source: Adapted from Dickerson and Jarnow (1997)*
The model in Figure 1.1 has been adopted and modified from Dickerson and Jarnow (1997). It illustrates the general momentum of adoption through the fashion industry whereby manufacturers, designers and custom tailors rely on their innovativeness to produce fabric and garments which consumers purchased from traders. Constant innovation by manufacturers, designers, custom tailors and traders ensure that consumers are likely to adopt these items since they are satisfied with the fabric and garments on sale.

The two (2) major aspects that affect reception of a given design such as the Kenya National Dress (KND) by the producing and consuming public are innovation and adoption. Innovation refers to a way of ensuring sustainability of the given design. Since the fashion industry is ‘creativity intensive’, it frequently faces the issue of a product innovation (Paola, 2002). In addition, the industry is exposed to high market uncertainty, related to both the rapidly changing consumer needs and a high level of interdependence with competitors. Though importance was given to knowledge collection, based on the major features of Kenya’s tribal dresses in the early stages of designing the KND - hence defined its main characteristics - what additional innovations could be made to the KND so that it is more acceptable? Have Kenyan consumers been considered as a relevant source of information and feedback that can be used in further innovation of the KND?

Innovativeness should allow stakeholders in the apparel value chain needs to be met. These findings can then be used to develop a decision-making model which illustrates the adoption process (Figure 1.1) in which the fabric/apparel manufacturers and retailers, designers, custom tailors and consumers are in constant communication. This could ensure that consumers give feedback on new fabric/clothing designs
presented, purchased and used to the manufacturers, retailers, designers and custom tailors who make modifications to the said designs then make them available in the market. Therefore, as these new innovations are presented to the consumers again, their adoption is increased as the designs are more acceptable resulting in more production and sale hence profits for the producers. This study examined the relationships between innovativeness of apparel manufacturers, designers/retailers and the adoption of new local apparel designs by consumers.

Adoption in this study implied repeated usage over time of the KND by consumers and its production by manufacturers, retailers, designers and custom tailors. In evaluating adoption rates of new local designs, it was important to distinguish three levels of adoption: the first level involved the willingness of potential clients to use and/or sell the new designs on an experimental basis. The second level involved willingness to maintain, sell and use the new designs without any modifications, while the pricing and acceptance of the new designs is continually observed and evaluated by all stakeholders. The third level involved long term adoption with acceptance of the design as part of the day-to-day fashions by the consumers which should translate into continual production of the same (Gereffi and Memedovic, 2003).

According to Dickerson and Jarnow (1997), the role of the ultimate consumer in the fashion business is an important one and in the final analysis, controlling. Ordinarily, consumers play a passive role as they do not actually demand new products, designs or change but their individual and collective power is exercised in the selections they make as well as in their refusal to buy. Consequently, consumers have become more demanding of product value, quality and service that meet their needs (product customization). Clearly, adoption of the KND can only occur once the factors that
influenced consumers, fabric/apparel manufacturing and retailing are synchronized. Since design, production and sale decisions shape important outcomes for individuals, families, businesses, governments, and societies, this study sought to establish the relationships in the fashion industry that are most significant in influencing consumer adoption of the KND and other local designs thereby generating profits for Kenya’s textile and clothing industry.

1.8 Significance of the Study

Previous research work in Nairobi identified clothing needs and preferences of specific stakeholders e.g. working women (Nyangor, 1999), adolescents (Migunde, 1993) and apparel traders (Elung’ata, 2003). From the findings of this study, a decision-making model to support the local apparel industry at all levels was developed with the intention to improve production of the local industry. Since the needs of all stakeholders were incorporated in the design and production processes, consumption of the same will be guaranteed. This would lead to increased adoption of the Kenya National Dress (KND) and future local designs.

This study is relevant to the current debate on the suitability of the KND as being representative of the Kenyan people. Considering the KND was launched with a lot of pomp following extensive and expensive research (Mwakugu, 2004), significant information has been generated for all stakeholders: apparel manufacturers, garment designers and traders’ views on the factors that influenced KND’s slow acceptance by Kenyans. The study sheds light on issues such as incorporating beadwork into the KND design that may have been ignored during the manufacture and design process. By seeking answers to the questions raised, the information in form of a decision-making model could be used to link the fashion industry, therefore, leading to production of high value local apparel designs.
As a way of strengthening and branding the Kenyan identity, these findings will also be beneficial to the Ministries of Tourism, Culture and National Heritage as well as Sports with regard to gaining more insight into issues that promote Kenya’s diverse culture. By wearing the KND, athletes will continue to represent Kenya’s identity at international events worldwide.

In pursuit of knowledge and information, this study contributes towards the development of a data base for designers, fabric and apparel manufacturers as well as retailers on consumers’ needs, producers’ challenges and coping strategies with regard to current competitive market. This provides a backdrop for making a case for the active inclusion of all stakeholders in design processes of this magnitude if the ultimate objective of increased adoption of the KND is to be achieved. In addition, the findings of this study will stimulate more and further research in the area of utilizing relevant decision-making models to test new designs so as to ensure success once they are unveiled to the consuming public.

1.9 Limitations of the Study
Due to the cosmopolitan nature of Nairobi’s population and it being the centre of business in Kenya where a diversity of fashion designers, retailers, manufacturers and consumers are found, the study focused on respondents in Nairobi City, thus generalizations to other areas must be done with caution. This study focussed on factors influencing adoption of local designs by Kenyans therefore generalizations to foreign designs should be done with caution.
1.10 Assumptions of the Study

1. This study assumed that all respondents were aware that the Kenya National Dress (KND) was developed.

2. Further, the study assumed that all the respondents were aware of the existence of Kikois, Kitenges and Kangas/Lessos in Kenya.
CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction
This chapter traces the historical development of various national dresses and the motivations behind their development. It addresses issues relating to: the functions of clothing; worldwide motives behind the historical development of some national dresses; developing the Kenya National Dress (KND); recent trends in consumer clothing selection and purchasing decisions in Kenya; the fashion cycle versus fashion forecasting; the role of branding in promoting fashion and decision-making in business. This study reiterated that the process of developing the KND should have been more interactive as per the decision-making model and inclusive of more fashion industry stakeholders to increase its acceptability among Kenyans.

2.2 Functions of Clothing
Clothing serves intrinsic, communicative and socio-psychological functions (Kaiser, 1985; Solomon, 1989; Storm, 1987). Intrinsic functions include adornment, modesty, convenience, utility and protection (Kaiser, 1985; Storm, 1987). Through adornment, clothing highlights our positive physical attributes and camouflages the negative ones, therefore, enhancing our physical attractiveness. Through modesty, one can express moderate or acceptable behaviour. Clothing can reflect modesty or immodesty depending on the situation. Clothing allows the wearer to perform certain tasks with ease and protects one from harsh weather, diseases and animal attack. In communicative functions, clothing may give an insight into social information such as economic status, group affiliation and personal identity (Kaiser, 1985; Strom, 1987) in terms of lifestyle, values, attitudes and moods to allow for society’s efficient functioning and facilitate social interaction.
For socio-psychological functions, clothing assists the individual in meeting his/her developmental needs and expressing or enhancing his/her self-concept and self-esteem (Horn, 1975; Storm, 1987). In addition, clothing can also decrease or increase one’s confidence by influencing amounts and kinds of social participation. It is therefore a guide to one’s general conduct or behaviours (Kaiser, 1985). This study intended to determine whether or not respondents perceived the KND could be able to perform these aforementioned functions when worn.

2.2.1 Aspects of Clothing Design
To be successful, a garment must be well designed in three aspects: function, structure and decoration (Davis, 1987). Each of the aspects must succeed and interact with the other for a garment to fulfil its purpose. Functional design enables a garment to work or perform while structural design determines the garment’s contours, construction and design which affect fit and allow functional performance (Davis, 1987). Decorative design enables the garment to be visually appealing, but does not affect the garment’s function and structure. A critical analysis of the KND should demonstrate whether these aspects of design have been addressed or not.

2.2.2 Relationship between Clothing and Culture
According to Davis (1987), culture refers to that complex whole which includes knowledge, beliefs, art, morals, laws, customs, capabilities and habits acquired by man as a member of society. The ability of man to transmit behaviour patterns from one generation to another, gives him an overwhelming advantage in the struggle for existence. Such behaviour constitutes one’s heritage or culture of which our mode of dress is a part. Therefore, the clothes that we wear are derived partly from the past and partly from innovations that develop in our lifetime (Davis, 1987).
The evolution of certain forms of dress as the characteristic style of any era is the same evolutionary process that establishes the customs of dress for different tribal, geographical, social, and age groups called fashion today.

Clothing is an excellent example of the basic pattern that occurs within the context of a particular technical, economic, moral and aesthetic background (Davis, 1987). Effects of the natural environment can be seen as one factor which influences the diversity of clothing design. The use of material is different and this may be due to the difference in supply of raw materials than the technical skills. At any given moment in human history, diverse patterns of dress serve to identify the cultural and often geographic affiliation of groups and individuals (Horn, 1975). Morality is also a close companion to religion although standards for what is an acceptable degree of exposure will vary from culture to culture. Many societies expose parts of the body which would be considered highly immoral in other cultures (Davis, 1987).

Culture itself is never completely static/uniform since each age, generation and each year brings some modification of custom and accompanying clothing habits. Davis (1987) adds that culture change is always more rapid and obvious when enforced through political disorganization or social upheavals. Thus in the midst of contradiction of old ideas with new realities, fashion always captures the essence of resulting social tensions by bringing them to the surface. In the history of dress, there have been gender differences in terms of fabrics, shapes and colours which symbolically separated males and females. Even though today there are fewer differences in what is suitable for either gender, the gender difference itself has endured longer. This study sought to establish whether or not Kenya’s culture dictates clothing for different gender and its effect on reception of the KND.
2.3 Worldwide Motives behind Historical Development and Adoption of Some National Dresses

‘National dress’ throughout the greater part of history has followed two separate lines of development, resulting in two contrasting types of garments (Laver, 1969). The most obvious division in a modern perspective is between male and female dress: trousers and skirts, though men and women have not always worn these types of clothes. Also, the Greeks and Romans wore tunics such as skirts, mountain people like the Scots wore skirts while Far Eastern and Near Eastern women have worn trousers to this day. Laver (1969) further notes that perhaps the most useful distinction is that drawn by anthropologists between ‘tropical’ and ‘arctic’ dress. For tropical areas such as Egypt, protection from cold was not a dominant motive for dress. The book of Genesis in the Bible indicates that clothes were worn for modesty and later for display and protective magic. For the arctic regions, where cold was the primary motive for dress, the discovery that animals could be hunted and killed for both food and their hides, gave way to the primitive production of dress in the arctic regions. Therefore, whether modesty, display, protective magic, cold, national identity, unity or religious affiliation; the study sought to investigate on the motive behind the development of the KND and if this motive is relevant today.

2.3.1 Scottish Kilt

The main feature of the Scottish National dress is the kilt. The word ‘kilt’ comes from the Scots word ‘kilt’ meaning to tuck up clothes around the body. The Scots word derives from the Old Norse kjalta, from Norse settlers who wore a similar, non-tartan pleated garment (Merrian-Webster, 2008).
2.3.1.1 History and Symbolism

According to MacCorkill (2011), the kilt first appeared in the 16\textsuperscript{th} century as the great kilt, a full length garment whose upper half could be worn as a cloak draped over the shoulder, or brought up over the head as a cloak. The small kilt or walking kilt (similar to the 'modern' kilt) was developed in the late 17\textsuperscript{th} or early 18\textsuperscript{th} century for the military, and is essentially the bottom half of the great kilt. This tailored military kilt and its formalized accessories was then passed to the civilian market during the early 19\textsuperscript{th} century and have remained popular ever since.

Though the history of the kilt stretches back to at least the end of the 16\textsuperscript{th} century, as an item of traditional Scottish highland dress, the nationalism of the kilt tradition is relatively recent. During the early 19\textsuperscript{th} century the highland kilt was adopted by Lowlanders and the Scottish Diaspora as a symbol of national identity (MacCorkill, 2011). Prior to this, resulting from the powers of a central government of warrior Highland clans in Scotland, and as part of a series of measures the government of King George II imposed the "Dress Act" in 1746, outlawing all items of Highland dress including kilts with the intent of suppressing highland culture for the next 35 years. Thus, with the exception of the Army, the kilt went out of use in the Scottish Highlands, but during those years it became fashionable for Scottish romantics to wear kilts as a form of protest against the ban.

The kilt became identified with the whole of Scotland and modifications such as clan identification by Tartan were developed. Thus the kilt gathered momentum as an emblem of Scottish culture and part of the Scottish national identity as identified by antiquarians, romantics, and others, who spent much effort praising the "ancient" and natural qualities of the kilt. Do the various ethnic or religious groups or individuals in
Kenya identify with the KND today? This study sought to establish Kenya’s government’s role in developing, promoting and sustaining the KND.

2.3.2 Indian Sari
The sari or saree or shari is a garment worn by Indian females and is made up of a strip of unstitched cloth, ranging from four to nine metres in length. The sari is draped over the body in various styles, since Hindus, its main weavers believed that any cloth pierced by needles was impure (Sari history.html). Saris are woven with one plain end (the end that is concealed inside the wrap), two long decorative borders running the length of the sari, and a one to three foot section at the other end which continues and elaborates the length-wise decoration.

In past times, saris were woven of silk or cotton and the more expensive saris had elaborate geometric, floral, or figurative ornament created on the loom, as part of the fabric. In modern times, saris are increasingly woven on mechanical looms and made of artificial fibres, such as polyester, nylon, or rayon, which do not require starching or ironing. They are printed by machine, or woven in simple patterns made with floats across the back of the sari. The concept of beauty in ancient India was that of a small waist and large bust and hips, as is evident in the sculptures of those times, and the sari seemed to be the perfect dress to flaunt those proportions as it exposes the waist of a woman and emphasizes the waist and bust with the pleated fabric. Sometimes women wore accessories like girdle (a belt) with elaborate design around their waist to emphasize the hip area.

2.3.2.1 History and Symbolism
The history of Indian clothing traces the sari back to the Indus valley civilization, which flourished in 2800-1800 BC in the Sindh and Punjab regions of what is now Pakistan. The earliest known depiction of the saree in the Indian sub-continent is the
statue of an Indus valley priest wearing a drape. Ancient Tamil poetry, such as the Silappadhikaram and the Kadambari by Banabhatta, describes women in exquisite drapery or saree (Sari history.html) with the navel being left bare because it was considered the source of life and creativity. Further, some costume historians believe that the men's dhoti, which is the oldest Indian draped garment, was the forerunner of the sari such that until the 14th century it was worn by both men and women after which wrapped sari-like garments, shawls, and veils have been worn in their current form by Indian women for a long time. The sari is considered the longest, most popular style in the history of women's fashion that signifies religion, decency, purity and femininity in Asia (Sari history.html).

Carter (2010) points out that the saris are a reflection of cultural diversity. For instance, white is considered pure and is worn during rituals and for mourning, red saris represent valour and are worn by brides because of the emotional, sexual and fertility related implications of this colour. Yellow saris are regarded as the colour of religion. New mothers will wear a yellow sari for seven days after the birth of their child. Brides and grooms are usually covered in a yellow paste on the first day of their wedding. Elephant saris represent water, fertility and royalty, parrot saris are a symbol of courtship and passion while fish saris represent fertility and an abundance of food and wealth. Not surprisingly, many people don these saris in coastal regions.

Through the ages, with British influence, saris came to include petticoats and blouses. Although more modernized, many Hindu still use saris in rituals and special occasions. Emblazoned with a variety of patterns, fabrics and designs, saris now are worn more as a beautiful fashion mainly in India, Pakistan, Sri Lanka and Nepal. This study sought to establish respondents’ views on whether one or both genders should
be emphasized when designing the KND. The Indian dressing and culture emphasizes the role of the woman hence the sari while subduing male dressing.

2.3.3 Nigerian Agbada
Agbada is the Yoruba name for a type of flowing wide-sleeved robe, usually decorated with embroidery. It is worn throughout much of Nigeria by most leaders and on ceremonial occasions like weddings and funerals (Agbada, 2009). Although today they are often still made from hand-woven cloth, the painstaking and beautiful hand embroidery that was used in the past is very rarely seen. Fine old robes have become family heirlooms passed on from father to son and worn with pride at major celebrations.

In the past, prestige robes were traded over vast distances and similar or related garments are found throughout much of West Africa. The agbada is excessively wide at the shoulders, requiring the wearer to fold the fabric over, creating a layered effect that further accentuates the shoulders. The vertical folds of the fabric on either side of the neck form two draping loops, the bottom of each loop being around knee height. The draped effect has been likened to a bat with wings folded over its body. Most agbadas also feature an embroidered chest pocket woven out of anaphe-silk (known as the Ajufun) with a V-neck skewed to one side and a large pocket below, creating an angular contrast to the excessive folding elsewhere.

The final outfit can comprise up to six separate garments: four robes - dansiki (a sleeveless vest), gbariye (a flared tunic with short sleeves), dandogo (similar to an agbada but with more distinct sleeves and a flared body section, traditionally worn by dancers on festive occasions) and finally the agbada itself. For the legs, the outfit requires a pair of wide-waisted trousers, known as sokoto an ehumula (or sokoto for
short) and a hat, ikori, also known as fila (Agbada, 2009)} As well as providing a strong decorative element and strengthening the pocket and neck of the gown, the Ajufun is thought to have protective powers.

Most agbada have variations on two classic designs known as "two knives" and "eight knives" – dagger-like embroidered strips on either a vertical or a horizontal axis. Another favoured motif is the Islamic “magic knot”. This pattern is worn both by northerners and by Yoruba who experienced a northern upbringing. Curves, folds, pleats, labial forms, all are appropriated by the masculine drive as a form of domination; leaving only sophisticated headgear (Gele headwrap) for the woman to call hers. It is unthinkable that a woman would ever wear an agbada.

2.3.3.1 History and Symbolism
During the late eighteenth and the early part of the nineteenth century, the balance of power in much of what is now known as Nigeria was disrupted by the impact of an Islamic jihad inspired by the legendary Muslim Fulani leader, Usman dan Fodio, who came from what is now known as Senegal (Agbada, 2009). Owing their military power to supreme prowess on horseback, the new Fulani rulers brought with them a style of male dress consisting of flowing robes and huge baggy trousers adapted for horseback riding and an Islamic tradition of "robes of honour" where embroidered gowns and the flowing turbans worn with them became badges of office for both rulers and court officials. Emirs and other rulers purchased the finest robes for themselves and distributed numerous others to their courtiers, making the agbada the de rigueur dress of important men across a large area of Nigeria and into neighbouring countries.
The agbada symbolizes and constructs power and status in contemporary Nigerian society with its folds implying that which is hidden. As both a resplendent form of male adornment and a locus for a specific construction of power, the agbada is a powerful signifier of wealth, privilege and class oppression in Nigeria (Agbada, 2009). Despite the fact that Nigerian culture puts more emphasis on male dressing, women’s clothes are also quite resplendent. This study sought to compare these issues with Kenyans’ opinion on the KND.

2.3.4 Ghanaian Kente

The word "Kente" comes from the word "kenten", which means basket. The very first Kente weavers used raffia, or palm leaf fibres, and wove them into a cloth that looked like a basket. "Kente" is a brilliantly colourful fabric, entirely hand-woven by Ghanaian weavers (Ofusi-Ansa, 2009). The brilliant colours and intricate designs associated with Kente have definitely made this fabric the best known of all Ghanaian, and perhaps even all West African textiles. Each Kente cloth has a name and a meaning with each of the numerous patterns and motifs having a name and a meaning.

Names and meanings are derived from historical events, individual achievements, proverbs, philosophical concepts, oral literature, moral values, social code of conduct, human behaviour and certain attributes of plant and animal life. Some patterns and motifs are rendered in geometric abstractions of objects associated with the intended meaning as created by weavers, kings and elders who also assign names and meanings to them. Generally, names are based on the warp arrangements of the cloth, however, in some instances, both warp and weft arrangements determine a name of a cloth.
2.3.4.1 History and Symbolism
The history of Kente weaving extends back more than 400 years when the very first Kente weavers used raffia, or palm leaf fibres, and wove them into a cloth that looked like a basket. Their leaders were so impressed with this new cloth that it became the royal cloth and was saved for special occasions bearing more than 300 different patterns.

Kente symbolism relies heavily on the colours used to make it, which based on the Akan culture, are chosen for both their visual effect and their symbolic meanings (Ghana National Cloth – Kente, 2009). There are gender differences in colour preferences, dictated by tradition, individual aesthetic taste and by spirit of the occasion. As a convention rather than a strict code of dress, women tend to prefer cloths with background or dominant colours that are lighter or tinted, such as white, light yellow, pink, purple, light blue, light green and turquoise. These colours symbolize sanctity, royalty and fertility.

Generally, men tend to prefer cloths with background or dominant colours that are on the shaded side, such as black, dark blue, dark green, maroon, dark yellow, orange and red which represent sacrifice, struggle and power. Social changes and modern living have, however, led some people to ignore these traditional norms, resulting in colour choice based on individual taste. Ghanaian culture and dress equally emphasize the styles and tastes of both men and women. This study intended to investigate the aspects of Kenyan culture considered important with regard to dress and whether or not emphasis should be put be on both male and female dressing.

2.4 The Development of the Kenya National Dress
Kenya as a country has more than forty (40) ethnic groups each of which has its own culture. Intertwining cultural practices and cohesiveness among Kenya’s ethnic
groups brought about by close resemblance in the languages, similar environment and physical proximity of ethnic groups was harmed by historical and cultural politics of division practised by the colonizers, missionaries and community leaders (Rabine, 2002). This led to a situation where Kenyans themselves barely know their own culture let alone that of their neighbours leaving a gap that was filled with Western cultural attitudes and manifestation especially among the youth (Rabine, 2002).

This vacuum led to several attempts at creating a national dress that would identify and unify Kenyans (Bratton and Kimenyi, 2008). The first documented attempt to create a KND can be traced to the 1960s when a Nairobi designer, Mary Kadenge, was involved in trying to evolve a national dress but found it very difficult because cultural differences always cropped up whenever the idea was mooted (Safarimate, 2005).

Arguments against having a national dress included those that saw it as a backward idea since Kenyans have become cosmopolitan. They do not need a dress to identify them or give chance for one culture to develop superiority complex over another since it identified more with one design than others. Mrs. Margaret Akumu Gould, a librarian turned designer (Waithaka, 2007), made three (3) attempts in the late 1980s and 2002 to develop a KND by organizing National Dress Competitions in Nairobi but nobody realized its significance. Later in 2004, she teamed up with the Ministry of Culture and Social Services and top designers to conduct a country-wide search for a KND that would be acceptable to all.

Mwakugu (2004) noted that the most earnest search for the KND began a few months after three (3) Kenyan Members of Parliament (MPs) were banned from entering parliament for wearing brightly coloured Nigerian robes called agbadas. Rules dating
back to the colonial era stated that male MPs must wear suits and ties in the chamber. Despite the fact that use of the KND and/or other African designs in parliament is contentious, it marked the beginning of a journey for the Kenyan people. The government joined with a consumer goods company, Unilever Kenya to set up a “National Dress Design Team”. The search took seven months at a cost of Ksh50 million and the national dress was launched in September, 2004.

The objective of the KND design team was to develop a design that would represent all Kenyans and be accepted as a fashionable, everyday formal or informal wear. Thus as a common identity for Kenyans, this attire had to represent the more than 42 ethnic communities of Kenya (Mwakugu, 2004). According to Ojay Hakim, a top designer with the African Heritage Design Company in Nairobi and one of the brains behind the creation of this much sought-after attire, they studied different types of clothing worn by all of Kenya's ethnic groups to develop the design. The team observed that all the communities had some kind of head gear, a loin cloth and a cloak which they covered themselves with across their shoulders.

The evaluators catered for Kenya's Muslims by developing a "national hijab", adorning the women's headscarf with African beadwork (Kimathi, 2004). So, regardless of which part of the country they came from, these were the basic factors that formed the design of the KND. Male and female versions of what could turn out to be Kenya’s national dress were displayed to the public early July, 2004 (Figure 2.1). And after months of deliberation and work by the nine-member national dress critique team, it seems that the envisaged garment finally took shape (Kimathi, 2004).
2.4.1 Description of KND and Symbolism
The selected design team developed the KND courtesy of the Kenyan government and Unilever Company. From Figure 2.1, the basic attire for women is a two-piece costume, comprising a wrap-top and wrap-bottom. The blouse exhibited was short-sleeved, and was adorned in a red, vertical ribbon on its front. It had a long, wrap-around skirt that descended loosely to the ankles. The colours can be varied but the garments’ basic design of a wrapping style and the costume’s fabric which is the Kenyan kikoi must be maintained.

Figure 2.1: Kenya National Dress – Female & Male Attires (Courtesy of Unilever Kenya)
Kimathi (2004) reported that Ann McCreath, a member of the team, agreed that “the Kikoi is industrially produced or hand-woven locally, cheap and in good supply.” Also, it is owing to the material’s availability, affordability and local history that it was decided upon. As part of the outfit, the wearer had a headgear to match.

Accompanying the basic garment are accessories that are meant to enhance the costume’s “Kenyanness” while giving the wearer sufficient room for individual expression. These include an apron that hung down the neck or waist and a cloak. For Muslim women wearing a head to shoulders ‘hijab’ may choose to drape the apron beneath it or wear an ornamental ridged band that runs diagonally from one shoulder and to the side. A kikoi or kanga may also be passed through a small ring that secures its middle. From here, the clothing spreads out both ways into a diagonal "butterfly" embellishment that drapes the trunk. Still another variation is a cloak that descends loosely from the shoulders (Kimathi, 2004). Since earlier voting stage, many Kenyans selected beads and the colours of the flag, the final garment will therefore feature beads and, subtly, colours of the Kenyan flag.

Men have only a top piece and hat (Figure 2.1) made from kikoi fabric. The male shirt or jacket features a collar that is patterned to three symbolic front slits. According to the designers, the slits symbolize Kenya’s three-legged stool or the traditional three-stone fireplace. There are several options for the men’s top. One is a plain, loose-fitting garment that is adorned with a diagonal strip. Two, the garment may be plain in one half, but have a "cloak-sleeve" that cascades from the shoulder on the other half. To top up the shirt is a fez-style hat that is finely beaded, painted or embroidered in the flag colours. While the women’s attire comprises top and bottom pieces, the
men’s costume consists of only a shirt (or jacket) and a hat. The trousers to wear are left to the one’s discretion.

While the design for the basic garments is relatively fixed, the design team emphasized several salient points. First, there is enormous room for altering and modifying the accessories. Secondly, the youth may adapt their costumes to their avant-garde tastes without going overboard. Thirdly, the basic fabric (kikoi) may be worn light or thick, the latter, especially for individuals travelling to cold climates.

Fourthly, the national dress is meant only as an informal gesture of “Kenyanness” mainly to be worn on special occasions or by Kenyans travelling out of the country. The pattern and form of the KND was a suggested guide which consumers can adopt and modify as they like.

2.4.2 Issues Associated with the KND

2.4.2.1 The Kenyan Flag
Considering the Kenya National Dress (Figure 2.1) was designed using the colours of the Kenyan flag, it was necessary to find out what the various colours mean. The Kenyan flag was first adopted on Independence Day, December 12, 1963 and was based on the Kenya Africa National Union (KANU), the political party that led Kenya to independence (http://www.kenya-information-guide.com/kenya-flag.html). The original flag had equal stripes of black representing the Kenya African population, red which represents the blood the Kenya African population shed fighting for independence and green for the Earth and its natural resources. White represents peace. The colour white, the traditional Maasai shield and crossed spears were added to the flag after independence. Though these colours of the flag have a deeper meaning, the study sought to determine their significance and relation to the KND.
2.4.2.2 Consumer Response to the Kenya National Dress

Driven by the spirit of a new beginning, and after about six months of research and drawing, senior Kenyan politicians led by former Vice-President Hon. Moody Awori, walked the catwalk at the Kenya National Theatre in the capital, Nairobi, showing off the new design. Speaking at the ceremony held at the Kenya National Theatre in the capital, Nairobi, the officials stressed the dress, which is similar to other traditional African outfits, was good for the country's image and identity. After the pomp and party, politicians, business executives and other professionals made a pledge to show up at big events - both locally and internationally - sporting this new-found identity. But to the surprise of many, only former Vice-President Hon. Moody Awori's wardrobe seemed to accommodate the Kenyan national dress for a short while. Following suit, Kenyans have obstinately clung to their Western wear.

Mwakugu (2004) reported that two years down the line, the KND which would be the pride of Kenyans had not been embraced by Kenyans and it was not readily available either. Mwakugu (2004) added that some Kenyans were of the opinion that the Kenya National Dress is not something the young generation (25–35 years) would wear daily. Others felt that the Kenyan designers had copied what the Nigerians have, which did not appeal to many in Kenya. Still others viewed the KND as being expensive, beyond the reach of average Kenyans (Mwakugu, 2004).

Other reasons given for the failure include hasty implementation of the project and Kenyans being opposed to having a KND imposed on them by designers as opposed to other countries where their national dresses evolved naturally (Waithaka, 2007). Mr Kipng’etich (Waithaka, 2007), the director Kenya Wildlife Service (KWS) emphasizes that the KND, as one of seven pillars of Brand Kenya, should have been implemented in tandem with the other pillars such as national pride and heroes.
However, if fashion leaders who include the president continue to wear suits, while ordinary Kenyans wear western-style casual clothes, then significant adoption cannot be expected. Storm (1987) reiterates that fashion leaders play the important role of introducing new styles/fashions to the public. The garments they wear automatically become acceptable and others try to emulate the same but keeping within their own means. Further, there is no mass production of the KND using alternative fabrics that are cheaper and excluding some garment parts and procedures such as making the sash because these are the aspects that contribute to the high price of the garment (Dickerson and Jarnow, 1997).

The National Dress Team had unveiled six concepts based on sash, cape, apron and cloak for public scrutiny during the Kenya Fashion Week in July 2004. This study attempts to qualify or disqualify the aforementioned reasons as to why the KND was rejected by majority of Kenyans. For instance, should versions of the dress be produced to meet the individual’s daily needs (work, active lifestyles, ceremonial wear and cost)? This study intends to explore the D/CTs’ and F/AM/Ts’ opinions on the KND. What are their feelings about the state of affairs now? What are their suggestions on what should be done? Do they feel the KND is still important or was it a waste of time?

2.4.2.3 Kenya’s Clothing Culture Today
Kenya’s great social and cultural diversity results from over forty (40) ethnic groups (tribes) each with its own traditions and symbols in the form of pottery, masks, clothing and building techniques (Rabine, 2002). Additionally, the British missionaries and colonialists of the early 18th century made strict rules that prohibited Kenya’s ethnic groups from wearing their traditional dresses creating a gap in a society that was filled by Western cultural attitudes and dress. However, some tribes such as the
Maasai, Samburu and the Turkana peoples, who live in the north, have largely kept their traditional dress and life style (Kimathi, 2004). Notably, even among these tribes, modernity is making its way, with traditionally dressed warriors carrying digital watches or sometimes even cell phones, to be able to receive tourists.

A larger population along the Kenyan Coast of Mombasa and Lamu has been influenced by Islamic religion which is associated with Arabs resulting in adopting mainly Arabic dressing culture. Among the ethnic groups that have typically adapted to Western life styles, are the Kikuyu from the highlands, the Akamba in the east of Nairobi, and the Luo and Luhya in Western Kenya (Kimathi, 2004). Lack of a Kenya National Dress (KND) has forced those representing Kenya at international forums to buy traditional Nigerian clothes as they cannot identify original Kenyan clothing. This study therefore intended to establish whether or not the KND should have been designed based on our forefathers’ culture or on the cosmopolitan Kenyan culture as it is today to make it more acceptable and be adopted by Kenyans.

2.4.2.4 Origin of Popular Traditional Kenyan Fabrics

Some popularly used traditional Kenyan fabrics include the kitenge/chitenge, kanga/lesso and kikoi. Their origins are as discussed below.

**Kitenge or Chitenge**

The kitenge or chitenge (the Swahili plural is *vitenge*) is described as a cotton fabric with wax print, printed by using rotary printing machines (Anonymous, 2006). Most often it is a multicoloured, dark wax print on a lighter background. Kitenge is similar to the kanga, but of a thicker cloth. As a communicating textile, the Kitenge is produced in various colours, patterns, and symbols that represent moods, feelings, cultures, and the traditions of native African people. The major use of the Kitenge is
that it is worn similar to the sarong, often wrapped around the chest or waist, over the head as a headscarf, as a baby-sling or tailor made into a dress. Kenya, Uganda, Tanzania, Sudan, Congo and Somalia are some of the African countries where kitenge is worn. In Malawi, Namibia and Zambia the kitenge is referred to as *chitenge*.

**Kanga**

The kanga (sometimes *khanga*), also commonly known as ‘lesso’ is a piece of printed cotton fabric, about 1.1m by 1.67m, often with a border along all four sides (called *pindo* in Swahili), and a central part (*mji*) which differs in design from the borders. It is printed using the silkscreen method with its pattern in frames. The prints are often bright coloured patterns uniformly spread on a dark background, to avoid transparency. Kanga (plural = kanga) are sold as conjoined identical pairs which must be cut and hemmed to form two pieces. They are characterized by a border on each side of the cloth and the inclusion of text printed in a narrow box in the bottom third of the fabric (Mfanga, 2007). The text, which may include a proverb, insult, flirtation, or political slogan, was printed in Arabic on the earliest kanga of the late nineteenth century and appears most often in Swahili today. Regional language variations include Arabic (for the Omani market), Somali, Malagasy, and other East African languages, as appropriate.

The major uses of the Kanga include it being worn as just a wrapping around and over the body, or by tailoring it in to a custom designed dress, in particular worn by women throughout East Africa, especially at the coast and in Zanzibar. The two pieces of kanga are worn, most commonly, as a skirt and head covering. As a communicating textile, the kanga is used to send a message through common Swahili proverbs - or just messages the wearer wishes to send across like *Bahati ni upepo sasa upo kwangu*,

* Bahati ni upepo sasa upo kwangu,
meaning `Being lucky is like (the blowing of) the wind, now (it's blowing) on my side. This also literally means, indeed, do not expect to be lucky all the time (Mfanga, 2007).

The Kikoi (also spelt Kikoy)
The kikoi was originally worn by men in the Swahili culture at the East African coast.
The kikoi is a 'sarong', a 'wrap' - a piece of fabric, 100% cotton, about 180x100cm. The fabric gets even better with age, after washing and wearing the colours get softer (Anonymous, 2006). The kikoi is the perfect ultimate multi-purpose clothing. It keeps one cool in the hot weather, it is a warm scarf when it is cold, an excellent light-weight travelling blanket, it can even be used as a towel or table cloth or for strapping small children to one’s back. Kikoi is popular in Tanzanian as a multipurpose fabric used to make some folklore articles for instance the Mgolole which is a traditional shirt and the Traditional kikoi Boubou.

2.4.2.5 Production of the Kanga, Kitenge and Kikoi Fabrics
Prior to Kenya’s independence in December 1963, both kanga and vitenge (plural for kitenge) were initially largely imported from Europe (Fair, 2001), and later, India. Following independence, the textile industrial sub-sector was identified by the Kenyan government as a “core industry” with the potential for inducing rapid economic development in Kenya. Today, Rift Valley Textiles (RIVATEX) produces kanga and kitenge fabrics reducing the loss of government revenue attributed to cross-border khanga smuggling from Tanzania which was estimated by the Kenyan government to exceed 105 million Kenyan shillings annually or over 1.3 million USD in October 2004 rates (Mangieri, 2008).

The popularity of African print cloth, the resonance of its “African” aesthetic, and its
economic importance, while not necessarily diminished, are nevertheless transformed by articulations with second-hand clothes and an emergent export-clothing manufacturing strategy. The changing fashion whereby the kitenge, kanga and kikoi were increasingly private, at-home garments in Kenya have become common forms of street wear, due to increased appreciation of these traditional fabrics by Kenyans. Are these fabrics suitable for making the KND?

2.5 Recent Trends in Consumer Clothing Selection and Purchasing Decisions in Kenya
According to Nyang’or (1994), intelligent consumer choice is a fundamental problem for people in almost all modern societies, but it becomes an even more complex process in a country where goods are abundant. Kenya’s clothing industry boasts a variety of merchandise for its consumers from a variety of sources. According to Elung’ata (2003), apparel traders in Nairobi sell new imported, second-hand, custom-tailored and locally manufactured apparel. Consumers thus have a wide variety to choose from.

Further, Otieno (1990) outlined some of the factors influencing consumers’ clothing selection and purchasing decisions as age, geographic location, local customs, occupation, lifestyle and income. Moreover, that a consumer should have reliable information regarding workmanship and fibre quality of the specific item purchased is crucial. Studies carried out by Nyang’or (1994), Migunde (1993) and Otieno (1990) have shown that the factors that influence clothing selection and buying practices among Kenyans could be further categorized and explained as follows;

2.5.1 Physiological Factors
Physiological factors arise from man’s major need for clothing to provide protection from the physical and external environment that surrounds him, i.e. air, temperature,
humidity, air movement, radiation, atmospheric pressure, disease, occupational hazards among others (Davis, 1987). Otieno (1990) found out that the physiological factors that most influence Kenyan consumers clothing selection and buying practices include: good construction and finishing qualities, colour, and design of fabrics, clothes’ fitting characteristics and purpose for which the clothing items were bought.

The physiological factors that least influence consumers’ selection and buying practices included; fabric finishes, knowledge of fibre content, how to care for the garment, label information and suitability of clothing for weather conditions. This, Otieno (1990) attributes to the fact that most consumers were not aware of the importance of issues such as label information, fibre content, fabric finishes to the care and maintenance of their clothes.

2.5.2 Psychological Factors
These factors are of or affect one’s mind (Hornby, 1995) and contribute to an individual’s self-concept and personal values. According to Davis (1987), self-concept refers to the sum total of the individual’s views of and about himself, i.e. personal values, attitudes and interests. Psychological factors that most influence Kenyan consumers include an item in which one looks beautiful, one’s own interests, beliefs, values and attitude towards an item, cost of the item and acceptable styles in the community. On the other hand, those factors that least influence Kenyan consumers include prestige of item’s brand name, popularity and prestige of store or markets from which items are purchased, uniqueness of outfit, ability to impress others and latest fashion (Otieno, 1992; Migunde, 1993).

2.5.3 Socio-economic Factors
Socio-economic factors (Otieno, 1990; Nyang’or, 1994) suggest that clothing
acquired and worn by consumers serve as a symbol of role and status of the individual in the society or the lifestyle one leads. Such factors include social class status, income, education, occupation, ethnic background among others. The socio-economic factors that most influence consumers in their clothing selection and purchasing decisions include amount of money available, number of dependants in one’s household, one’s age and the status one holds in the society. The socio-economic factors that least influence consumers selection and purchasing of apparel include types of social activities engaged in, position held at place of work, locality of residence, one’s educational status, what other people wear and religious beliefs.

2.5.4 Socio-cultural Factors
This is where one’s social environment influences and/or affects his/her clothing selection and purchasing decisions, i.e. family members, peers and adults from school, church, community and sources of information. Migunde (1993) points out the socio-cultural factors that most influence consumer clothing selection and purchasing of adolescents as including what is accepted by the school authority, parents, peers, and social activities engaged in. The socio-cultural factors which least influence adolescent clothing selection and purchasing decisions include position held at school, what is accepted by siblings, religious norms and beliefs.

In addition to the detailed information on Kenyan consumer clothing selection and buying practices that had been documented, these studies further highlight the problems underlying dissatisfaction with the Kenyan clothing market among consumers as well as to point out some practical solutions. According to Otieno (1990), consumers are dissatisfied with clothing information sources available. This is because these sources provide inadequate information about what is Kenyan (made in Kenya).
To solve the aforementioned problem, consumers suggest increased circulation of Kenyan clothing catalogues and magazines that contain relevant, detailed information. In addition, having a marketing policy that will ensure reliability of the information given, fair pricing of the magazines would make the information easily accessible. This suggestion has been implemented such that, today, a variety of Kenyan catalogues and magazines, e.g. Samantha’s Bridal Magazine, True Love, Parents, Drum among others, are readily available to consumers at relatively fair prices.

Consumers have also expressed dissatisfaction with the quality of most Kenyan made clothing items. They experience such problems as poor colour fastness, antistatic finishing, shrinkage, workmanship, labelling and imitations. Consumers feel that this problem could be solved by improved quality standards from the Kenya Bureau of Standards (KEBS) being utilized by clothing producers. Moreover, an effective consumer protection service and clothing market policy would ensure that efficient clothing production standards are maintained (Otieno, 1990).

The study by Otieno (1990) revealed consumers’ dissatisfaction with the consumer protection services available because many consumers felt unprotected or were unaware of the existence of these services. The study suggests that any existing consumer organizations should find ways of increasing awareness of their activities to the general public. Otieno’s (1990) study has also found out that consumers are dissatisfied with the increased availability of second-hand clothing. Some fear that these clothes could be a health hazard as well as a hindrance to promotion of the local industry.

The impact of the second-hand clothing market in contributing to the demise of the local industry has been observed through the years (Nyang’or, 1994; Elung’ata,
2003). Some policies have been put in place by the government to control the influx of second-hand clothing into the Kenyan market but more still needs to be done especially in the area of the local industry doing more to improve its products so that they can compete with these imports (Maiyo and Imo, 2012).

From the aforementioned findings, it is clear that what consumers buy, where they buy and when they buy depends on the knowledge they possess about these basic decisions (Blackwell et al., 1993). Consequently, it is important for clothes designers, manufacturers and retailers to acquire a thorough understanding of what consumers know or do not know. Blackwell et al. (1993) reiterated that such an analysis may reveal several significant gaps in consumer knowledge which when filled in will increase the likelihood of product purchase. Apart from that, marketers must be on the lookout for errors in consumer knowledge (due to misinformation). This inaccurate information, typically referred to as a misperception, may pose a significant barrier to the success of a business e.g. the rejection of the KND by consumers may be due to this. The present study focused on whether or not Kenyans misunderstood the concept of the KND. Also important is the fact that understanding consumer knowledge is vital to public policy makers (Blackwell et al., 1993).

A thorough survey of consumer knowledge can help guide policies aimed at protecting the ‘uninformed consumer’, i.e. once consumers are judged to lack sufficient information to make an ‘informed choice’, policy makers may enact legislation that requires the disclosure of appropriate information. Corrective advertising may be done by government offices if advertising is the cause of misinformation. Generally, Blackwell et al. (1993) explain that consumers require adequate information regarding a product, its purchase and use if they are to make
informed selection and purchasing decisions. Therefore, this study intended to establish whether or not consumers rejected the KND due to lack of product knowledge, purchase knowledge and usage knowledge that should have been provided to them.

2.6 Fashion Cycle versus Fashion Forecasting
According to Rogers (2003), emphasis must be given to the conditions which increase or decrease the likelihood that a new idea, product, or practice will be adopted by members of a given culture. In the fashion industry, diffusion of a new fashion or innovation is illustrated using the fashion cycle which traces the life of a given design once it is availed to consumers.

2.6.1 The Fashion Cycle
In the fashion industry, adoption of new designs is based on the fashion cycle (Figure 2.2). Kaiser (1985) refers to the fashion cycle as a process a new design goes through when introduced to a consuming public in a given social system (group, organization or sub-culture, society). This cycle can be plotted along a horizontal axis of time and a vertical axis of the number of consumers accepting the style. The typical fashion cycle is shaped like a ‘bell curve’ and is divided into six stages (Solomon, 1985): Invention and Introduction stage involve creating an object that is noticeably different from its predecessors; Fashion Leadership involves a small proportion of fashion conscious consumers who adopt and introduce the new fashion to the public; Increasing Social Visibility is the stage where the new fashion becomes more visible among a wider range of social groups and lifestyles; The stage of Conformity within and across social groups is when the new fashion has achieved social legitimacy and compelling force of conformity, communications and mass marketing propagate wider adoption of the fashion; Social Saturation is when the fashion becomes a daily occurrence in
the lives of many and becomes overused thus setting a stage of decline and at the
Decline and Obsolescence stage, the new fashions are introduced as replacements of
the socially saturated fashions and old fashions recede. The present study sought to
determine which factors increased or decreased the likelihood of Kenyans adopting
the KND.

2.6.1.1 Fads
Kaiser (1985) describes a fad as a short-lived or specialized fashion. Its cycle of
acceptance is likely to vary from that of a ‘normal’ fashion cycle, because under most
circumstances fewer individuals adopt a faddish style. For instance, the style may
only be widely accepted in a specific sub-culture. Furthermore, the cycle of
acceptance is much shorter in duration because it takes less time for the style to catch
on and often even less time for it to be ‘out’. Typically, fads are confined to certain
sub-groups, although they may influence fashion trends and produce new ‘toned-
down’ styles with cycles of acceptance that are more akin to ‘normal fashion’ cycles
(Figure 2.2).

Even though fads are often regarded as being extremely trivial, they often have some
influence on normative fashions, e.g. the ‘flashdance’ or ‘breakdance’ look of the
early 1980s was often taken as extreme as individuals cut their sweatshirts so that raw
edges would show. Although trendy and faddish, the style was consistent with the
more lasting popularity of the dance and physical fitness.

2.6.1.2 Classics
Classics refer to styles that are lasting and transcend fashion trends (Kaiser, 1985).
They are sometimes referred to as basic products. Classics styles of dress are basic
and have been accepted over an extended period of time, with only minor
modifications. Classics are ‘safer’ and often found in the business world. These
clothes make little concession to high fashion, reflecting its trend only in mildly longer or shorter skirts, mildly wider or narrower shoulders, and minor changes in the widths of lapels, ties and shirt collars. Other classics are related to leisure wear, which are functional, comfortable and multipurpose, e.g. blue jeans. According to Mrybeile (1979) and Beck et al. (1992), all classical styles have mechanical balance, flattering lines and artistic excellence. These are issues that the KND should fully address if it is to be accepted by all Kenyans.

The life cycle curves of basic, fashion, and fad products are pictured in Figure 2.2 below.

![Figure 2.2: A Comparison of Acceptance Cycles of Fads, Fashions and Classics (Courtesy of Cutting Edge apparel Business Guide)](image)

From these fashion cycles that describe different ways fashions are accepted and purchased by consumers, the fashion consumers can be described as Fashion Innovators (Figure 2.3) who are the earliest communicators of a new style for other consumers providing both visual display and the initial exposure of the style; Fashion Opinion leaders who serve to legitimize a style for fashion followers since their opinion on levels of taste and senses of social appropriateness is respected by others. Examples include the late Princess Diana and Michelle Obama. The Innovative Communicator is the consumer that functions as both the fashion innovator (visual experience) and the opinion leader (legitimization). Finally, the Fashion Follower has
been found to be influenced to a greater extent by consumer-dominated sources such as opinion leaders to adopt new fashions. As its popularity fades, the fashion product is often marked for clearance, to invite the bargain hunters and consumers (Late adopters and Laggards) who are slow to recognize and adopt a fashionable garment.

![Fashion Adoption Consumer Types](image)

**Figure 2.3: Fashion Adoption Consumer Types (Courtesy of Cutting Edge apparel Business Guide)**

### 2.6.2 Fashion Forecasting

Fashion forecasting refers to the activity that endeavours to answer two general questions: (i) what is likely to happen in the near future? and (ii) what is happening now that will significantly influence the more distant future? Therefore, fashion forecasting is simply identifying fashion trends (Dickerson and Jarnow, 1997). Fashion forecasting sees trends influx and tries to grasp the current, confront the unexpected and contemplate the future with confidence. According to Dickerson and Jarnow, (1997), the fashion forecaster, whose official title may be designer, fashion director, product developer, magazine editor or store buyer, must be flexible enough to shift gears when the unexpected happens and identify style trends. The forecaster will continue to receive mixed signals from the industry and consumers learn to make sense out of: (i) the co-existence of the two (2) disparate sales trends, (ii) the interaction of fashion trends on other industries, e.g. baking, housing, automotive, oil among others.
Making a precise forecast will depend on such applied skills as awareness of every wish, hope and need of the consumer; insight into the core of the consumer issue; interpretation of trends from diverse sources and while noting the common denominators, and objectivity to perceive people, products or activities free from personal predilections. Since fashion can be so personal and seductive for men and women, judgmental skills must rise above ego and personalization.

In conclusion, a fashion forecaster is a type of market researcher who has a thorough knowledge of the fashion industry from couture to catalogue, i.e. the fashion industry’s structure, the fashion timetable and existing information network and selling strategy. Fashion forecasting can be remarkably accurate if forecasts are made at each level (design, manufacture or retail) and feedback is used to help sort out and strengthen fashion direction. Since the KND was worn by some members of Parliament during its launch and Kenya’s sporting teams who can be categorized as fashion leaders, this study intended to investigate why the KND was not acceptable to other consumers and whether proper fashion forecasting was done when developing the KND.

2.7 The Role of Branding in Promoting Fashion
Branding is perhaps the most important facet of any business (King, 2005), i.e. beyond product, distribution, pricing, or location. Furthermore, a company’s brand is its definition in the world, the name that identifies it to itself and the market place. Kotler and Armstrong (2006) define a brand as a name, term, sign, symbol or design, or a combination of these, that identifies the maker or seller of a product or service. Since brands tell consumers something about product quality, they help consumers to identify a product that might be of benefit to them (Kotler and Armstrong, 2006). To the seller, the brand name becomes the basis on which a whole story can be built
about a product’s special qualities; the seller’s brand name and trademark provide legal protection for unique product features that otherwise might have been copied by competitors.

Also, branding helps the seller to segment markets. Labelling serves to identify the product/brand; describe several things about the product, e.g. who made it, where, when, contents, how it is to be used safely, may promote the product through attractive graphics. Packaging involves designing and producing the container or wrapper for a product. Kotler and Armstrong, (2006) noted that some analysts see brands as the major enduring asset of a company, outlasting the company’s specific products or facilities.

Notably, developing a brand involves more than just picking a catchy name and placing an advertisement in the newspaper (King, 2005). This is because a brand represents consumer’s perceptions and feelings about a product and its performance, i.e. everything that the product or service means to a consumer. Therefore, the real value of a strong brand is its power to capture consumer preference and loyalty (Kotler and Armstrong, 2006). As such, a well managed brand campaign can help differentiate your products from those of your competitors, position your company as a credible player in the market, convey quality assets to your products and company, reassure and comfort your customers, stimulate repeat buying, increase profit margins, tighten your control over the distribution channel and even create company equity through brand value.

In order to build a strong brand, Kotler and Armstrong, (2006) reiterated that major brand strategy decisions involve the following aspects:
2.7.1 Brand Positioning

Marketers can position their brands clearly to target customers’ minds at any of these three (3) levels. At the lowest level a brand can be positioned on the products’ attributes, e.g. marketers of Dove soap can talk about the product’s attributes of ¼ cleansing cream. This is the least desirable level because competitors can easily copy attributes and customers are more interested in what the attributes will do for them.

Secondly, a brand can be positioned by associating its name with a desirable benefit; therefore, Dove soap marketers can go beyond the brand’s cleansing cream attribute and talk about the resulting benefit of soft skin. Some successful brands positioned on benefits include: Volvo (safety), Hallmark (caring), FedEx (guaranteed overnight delivery) and Nike (performance). Thirdly, the strongest brands go beyond attribute or benefit positioning; to be positioned on strong belief and values. These brands pack an emotional wallop, i.e. Dove soap marketers cannot just talk about cleansing cream attributes and soft skin benefits, but also about how these will make you look more attractive.

Brand expert Marc Globe (as cited in Kotler and Armstrong, 2006) argues that successful brands must engage customers on a deeper level, touching a universal emotion. His brand design agency, which has worked on such star brands as Victoria’s Secret, Versace, Lancôme among others, relied less on product’s tangible attributes and more on creating surprise, passion and excitement surrounding the brand.

Research on the influence of brands on female consumers’ buying behaviour in Pakistan (Hareem et al., 2011) has found that positioning of brands based on self-image and trust, reliable, perfect and friendly, emotional and creative personality traits
automatically attracts extrovert female consumers to purchase items that show off their reliable characteristic (self-image). Thus, when positioning a brand, the marketer should establish a mission for the brand and a vision of what the brand must do since it is the company’s promise to deliver a specific set of features, benefits, services and experiences consistent to the buyers (Ambler, 1992; Kotler and Armstrong, 2006).

2.7.2 Brand Name Selection
A good name can add greatly to a product’s success, though finding the best brand name is difficult. It begins with a careful review of the product and its benefits, the target market and the proposed marketing strategies. According to Keller (2004) and Kotler and Armstrong, (2006), a good brand name suggests something about the product’s benefits and qualities. It should be easy to pronounce, recognize and remember like tide, crest or “love my carpet” carpet cleaner. It should be distinctive such as Kodak and extendable to allow for expansion. The name should translate easily into foreign languages and be capable of registration and legal protection since a brand name cannot be registered if it infringes on existing brand names. Once done, the brand name must be protected like Levi’s. Hareem et al. (2011) reiterate that a victorious brand must correspond to a distinct benefit to the consumer, and the more it delivers what it promises, the greater will the word of mouth recommendation from satisfied customers to others will spread.

2.7.3 Brand Sponsorship
A manufacturer requires sponsorship to create good names. A product may be launched as manufacturer’s brand such as national brand; or may sell to resellers who give it a private brand (also called a store brand or distribution brand). The two companies can join forces and brand a product. However, some companies license names or symbols created previously by other well known manufacturers. For a fee, these companies can bring an instant or proven brand name such as Calvin Klein,
2.7.4 Brand Development
Once a brand name and sponsorship are secured, the brand can be developed by using line extensions where existing brand names extended to new forms, sizes and flavours of an existing product category. The risk is that sales of an extension may come at the expense of other items in the line. Brands can also be developed using brand extensions in which existing brand names are extended to new product categories. The extension may confuse the image of the brand and if it fails it may harm consumer attitudes towards other products carrying the same brand name.

Multibrands involving new brands in new product categories can be used too. However, each brand might obtain only a small market share and none may be very profitable. Finally, brand development can be done through having new brands in new product categories. It should be noted that offering too many new brands can result in a company spreading its resources too thin (Kotler and Armstrong, 2006).

2.7.5 Managing the Brands
Despite the fact that once a brand has reached the peak level of recognition and there is very little to do to heighten its popularity, it often becomes a major cash spender for its owner. However, Kotler and Armstrong, (2006) reiterated that the brand’s positioning must be continuously communicated to consumers, e.g. through advertisements. Therefore, the company needs to train its people to be customer-centred. The company can build pride in its employees regarding their products and services so that their enthusiasm will spill over. Companies can periodically audit their brands’ strengths and weaknesses because of changing customer preferences or
new competitors or total rebranding.

Cromier (2009) notes that clothing companies such as Levi Strauss Co. and Wrangler were early adaptors of modern branding techniques. Many of these well known brands are so popular and have created such loyalty among their followers, that they are even being cross-marketed to other non clothing products, e.g. car accessories, perfumes and luggage. Unfortunately, many well established brand names in the clothing industry are illegally being copied and sold each year as cheap knock-off products, produced in developing countries around the world. In addition, for most textile producers, branding is still a foreign concept and there is the “perception” that creating a successful brand often requires expertise, time and plenty of cash (ibid, 2009). Yet for primary industrial sectors such as textile manufacturing, a good branding operation starts with simple communication tools such as a company logo and a corporate profile.

It is, therefore, necessary that efforts should be geared towards creating brand loyalty among consumers (King, 2005). As consumers usually have a choice of products in the same market segment, a successful company will come up with ways to encourage consumers’ loyalty. These brand loyalty-building efforts may come in the form of coupons, incentives such as many grocery chains’ technique of ‘grocery discount cards’ or ‘loss leaders,’ meant to draw consumers in the store, where they will hopefully buy products along with the discounted fare at a higher profit ratio.

In exchange for these discounts and grocery cards, many companies collect information about buying habits and average spending amounts, the better to tailor advertisements and better-focus future promotional efforts. Once a consumer is hooked, brand loyalty tends to result in higher sales volume, loyal customers being
sensitive to price changes of their favourite brands, and less sensitive to competitors’ incentives.

There is no clear brand name to identify the KND, but only the memory of the pomp with which it was unveiled. Therefore, this study sought to find out whether or not the lack of branding contributed to the poor public reception of the KND and if the KND merits to be included as part of the Kenyan brand.

2.8 Decision-making in Business
Decision-making is a crucial part of good business, thus ‘how is a good decision made?’ Bowett (2011) suggests that good information and experience in interpreting information enables good decision-making. Additionally, consultation by seeking views and expertise of other people also helps. Notably, decision-making happens at all levels of a business so that the Board of Directors may make strategic decisions about investment and direction of future growth and managers may make the more tactical decisions of how each department will contribute to achieving overall strategic decisions (Figure 2.4). Ordinary employees are expected to make decisions regarding conduct of their own tasks, responses to customers and improvements to business practice, which calls for careful recruitment, selection, training and enlightened management (Bowett, 2011).
2.8.1 Types of Business Decisions

Programmed decisions are standard decisions which always follow the same routine such that they could be written down into a series of fixed steps which anyone can follow. They could even be written as a computer program. Non-programmed decisions are non-standard and non-routine with each decision not being quite the same as any previous decision. Strategic decisions affect the long-term direction of the business for instance whether to take over Company A or B. Tactical decisions refer to medium term decisions about how to implement strategies such as the kind of marketing to have or how many extra staff to recruit. Finally, Operational decisions refer to short term decisions or administrative decisions about how to implement the tactics such as which firm will be used to make deliveries.

2.8.2 Constraints on Decision-making

2.8.2.1 Internal Constraints

These come from within the business, such as availability of finance where some decisions will be rejected because they cost too much. Existing Business Policy as an internal constraint may find it is not always practical to re-write business policy to accommodate one decision (Bowett, 2011). People’s ability and feelings can become
an internal constraint because a decision cannot be taken if it assumes higher skills than the employees actually have, or if the decision is so unpopular no-one will work properly on it.

2.8.2.2 External Constraints
These come from the environment outside the business. They include; national and/or international legislation; competitors’ behaviour and their likely response to decisions your business makes; lack of technology and economic climate (Bowett, 2011).

2.8.3 Quality of Decision-making
Bowett (2011) has found that some managers and businesses make better decisions than others. Good decision-making comes from training of managers in decision-making skills, having good information in the first place, possessing management skills in analyzing information and handling its shortcomings, experience and natural ability in decision-making, assessing risk and attitudes to risk. Additionally, considering that human factors such as peoples’ emotional responses that come before rational responses contribute to good decision-making.

2.8.4 Interdependence
Businesses are highly interdependent on each other, their suppliers and their customers. Decisions are not taken in isolation. The effects of any decision will critically depend on the reactions of other groups in the market. These have to be taken into consideration before decisions are made so as to improve those outcomes. Because decision-making research is relevant to business people, politicians, lawyers, private citizens and many other groups for whom failure to make optimal choices can be extremely costly, the importance of uncovering strategies to fend off decision-making errors cannot be overemphasized (Bowett, 2011). Thus this study sought to establish which important information regarding innovation and adoption of the KND had been overlooked by stakeholders in increasing adoption of the KND among consumers to the local industry’s benefit.
2.9 Summary of the Literature Reviewed

From the reviewed literature, it is evident that all stakeholders (D/CTs, F/AM/Ts and consumers) in the fashion industry play an important role in enhancing the adoption of the KND. Nevertheless, emphasis is on which interactive relationships are key to enhancing adoption of local design to the benefit of the local industry. The present study provides insight into the unique and vital roles played by all stakeholders which can be developed to increase adoption of local designs.

Further evidence has reflected that reliable and comparable information and data on Kenya’s fashion industry is lacking to its own detriment. Moreover, most studies tend to focus on individual categories of stakeholders. This lack of awareness on the types of interaction throughout the textile and clothing (decision-making model) that would benefit the industry explained why each category of stakeholders tends to operate individually yet expect to prosper. This study laid emphasis on the contributions of each stakeholder to the enhanced adoption of the KND.

Besides that, the study illustrated the general momentum of the fashion industry whereby D/CTs and F/AM/Ts rely on their innovativeness to produce fabric and garments which consumers are willing to adopt. For increased prosperity of Kenya’s textile and clothing industry, a complete understanding of the needs and challenges is sought. This way, better and effective design, production and marketing strategies based on interactions (decision-making model) can be developed for the industry, hence the present study.
CHAPTER THREE: METHODOLOGY

3.1 Introduction
This chapter covers the research design, study area, target population, sample selection, research instruments used, procedures for data collection, data analysis and the development of a decision-making model for this study.

3.2 Research Design
The present study was carried out using a survey design in which data were collected from a sampled population to determine their current status with respect to various variables. A survey deals with phenomena, as it exists in nature (Mugenda & Mugenda, 2003). Using this design, the researcher attempted to study social conditions, relationships and preferences of fabric/garment manufacturers, designers, retailers and consumers then use the information collected to formulate a decision making model to enhance adoption of new fashion designs.

The existing status in terms of individual perceptions, attitudes, behaviour and values were described (Mugenda et al., 2003). These characteristics are in line with the purpose of this study; that of developing a decision-making model intended to enhance adoption of new fashion designs by consumers in Kenya. The advantages of this design were that more extensive and elaborate information was collected facilitating a more realistic analysis.

The survey design allowed for collection of both quantitative and qualitative data at the same time (Borg, Gall and Gall, 1996), it was thought to be suitable to this study. Qualitative data provided detailed information about the phenomenon being studied enabling the researcher to establish patterns, trends, and relationships. Qualitative data on the other hand allowed the researcher to meaningfully describe the
distribution of variables using standard statistical procedures (Borg et al., 1996) such as means, frequency distributions and measures of variability.

3.3 Study Area
The study was conducted in Nairobi, Kenya using specifically designed interview schedules. Nairobi being the Capital City is cosmopolitan, having people from across Kenya, representing all Kenyan communities and is now one of the forty-seven (47) counties in Kenya. The city is situated at 1°17′S 36°49′E/ 1.283°S 36.817°E and occupies 696 square kilometres (UN Habitat, 2006). At 1795 metres (5889 feet) above sea level, Nairobi enjoys moderate climate. There are two rainy seasons, but rainfall can be moderate. Also, Nairobi is a centre of international diplomacy, finance, banking and commerce resulting from its facilities and strategic position in the African continent.

The city is a hub of road, rail and air transport networks, connecting eastern, central and southern African countries, and the potential for development (UN Habitat, 2006). Nairobi employs 25% of Kenyans and 43% of urban workers in the country thereby generating 45% of national gross domestic product. As a central market with numerous business activities, several apparel manufacturers, clothes designers, custom tailors, traders and consumers were found in Nairobi. Their different backgrounds and attitudes towards the KND reflected the interest of all Kenyans in the study.

3.4 Target Population
The target population referred to all members of a set of people, events or objects which a researcher wishes to generalize the results of research while accessible population refers to all individuals who realistically could be included in the sample
(Borg et al., 1996). The population was studied under the following categories:

3.4.1 Kenya National Dress (KND) Evaluators Involved in Developing its Final Outlook
The study targeted all the evaluators that participated in the developing of the final outlook of the Kenya National Dress (KND). These evaluators were selected by Unilever Kenya to steer the “Sunlight Quest for the Kenya National Dress”. They comprised of two teams; a design team comprising designers and a managerial team that focussed on the project’s logistics (Appendix 4). Their individual views on the development of the original idea and subsequent launch of the KND enriched this study tremendously.

3.4.2 Designers, Custom tailors, Fabric and Apparel Manufacturers and Traders
The target population consisted of all designers, custom tailors, fabric/apparel manufacturers and traders in Nairobi. The accessible population of these respondents were drawn from designated market centres as approved by the Nairobi City Council. The respondents in these areas varied in their cultural background, age, educational level, socio-economic status and business circumstances.

The sampling frame consisted of 613 clothing producers comprised of designers, custom tailors, fabric/apparel manufacturers and traders. Out of this, a sample of 65 respondents was selected using purposive, snowballing and random sampling methods. Considering the fact that interview schedules were used to collect data, the sample size was manageable given the time and funds available. The sample represented 10% of the main apparel outlets in Nairobi’s Central Business District (CBD) and its environs.

3.4.3 Consumers
The target population consisted of all consumers in Nairobi. The accessible
population of consumers was drawn from the client lists of designers’, custom tailors’ and apparel traders’ clients. These consumers varied in their cultural background, age, educational level, socio-economic status, clothing preferences and exposure to local designs which is vital for critiquing the KND.

3.5 Sample Selection
A sample is a part of a large population which is thought to be representative of the larger population. As noted by Cohen and Manion (2003), factors such as expense, time and accessibility frequently prevent researchers from gaining information from the whole population. The study sample was selected as follows:

3.5.1 Purposive and Simple Random Sampling
Purposive sampling allowed the researcher to use cases that have the required information with respect to the objectives of the study (Mugenda and Mugenda, 2003). It was used to ensure that all the evaluators involved in developing the final outlook of the Kenya National Dress were included in the study (Appendix 4).

Purposive sampling was used to select market centres in which there were at least 150 designers, custom tailors, fabric/apparel manufacturers and traders found in Nairobi. Such market centres included Kenyatta market, Ngara market Central Business District (CBD) and its environs.

Purposive sampling was also done to ensure that all cotton fabric and garment manufacturers in Nairobi were included in the study. This is because they are most likely to produce the required fabric and/or garment in the future. The study drew 10 fabric/apparel manufacturing firms that specifically produced cotton or cotton blended fabrics and/or garments to participate in the study.

Simple random sampling was used to obtain designers, custom tailors and fabric/
apparel traders in Nairobi. This method was used to obtain respondents in each category at the selected market centres. Simple random sampling gave every member of the population an equal chance of being selected to be included in the final sample (Cohen and Manion, 2003; Mugenda and Mugenda, 2003). A number was given to every respondent at each market centre. By picking any number at random, the required numbers of respondents for each category at each market centre were included in the final sample. A total of 65 respondents were selected in Nairobi to participate in the study.

Simple random sampling was also used to select consumers in Nairobi to participate in the study. Every consumer from the designers, custom tailors, fabric/apparel manufacturers and traders’ lists were given a number. By picking any number at random, the required numbers of respondents (consumers) were selected in Nairobi to participate in the study.

From a sampling frame that consisted of two thousand (2000) consumers, a sample of two hundred and sixty-five (265) consumers was selected. Considering the fact that an interview schedule was used to collect data, the sample size (265) provided the required information. The sample size represented approximately 15% of the consumers that visited the designers, custom tailors and fabric/apparel traders involved in the study. The total sample of the study was as shown on Table 3.1 below.
Table 3.1: Sample Distribution

<table>
<thead>
<tr>
<th>Selected Sample</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenya National Dress critiques</td>
<td>9</td>
</tr>
<tr>
<td>Cotton fabric/ apparel manufacturers</td>
<td>10</td>
</tr>
<tr>
<td>Designers/ custom tailors</td>
<td>38</td>
</tr>
<tr>
<td>Locally produced apparel traders</td>
<td>17</td>
</tr>
<tr>
<td>Consumers</td>
<td>265</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>339</strong></td>
</tr>
</tbody>
</table>

3.6 Data Collection Instruments

Data were collected using interview schedules (Appendices 1, 2 and 3). The interview schedules consisted of open-ended and closed-ended questions based on the objectives of the study. The interview schedule was divided into sections A and B. Section A addressed socio-economic factors of the respondents while section B addressed details on the respondents’ views and opinion on issues they consider important when selecting a garment to buy or manufacture. Questions about the KND and suggestions on how to improve the existing designs were also asked in Section B. The interview schedule enabled the researcher to obtain clear and in-depth information using probing and prompting. The instrument was administered in the English language but Kiswahili was used to clarify questions the respondent did not understand.

3.7 Pre-testing the Instruments

To check for bias and flaws, the instruments were pre-tested on 30 respondents who qualified to be in the sample but were not included in the final sample. Bias and flaws can occur if the research instruments are neither reliable nor valid. Reliability occurs when the research instruments used yield consistent results after repeated
trials (Mugenda and Mugenda, 2003). In addition, validity refers to the accuracy and meaningfulness of inferences, which are based on the research results. Any bias and flaws in the interview schedule were modified for more clarity and accuracy.

3.8 Data Collection Procedures
Appointments to conduct interviews with the respondents were sought on the actual day of research. Data were collected from all the respondents once their consent was obtained. Interviews were arranged to take place at the respondents’ home or office or business premise.

3.9 Variables
1. Level of education was established by asking the respondents to state the highest level of education they had attained.

2. Business characteristics were determined by asking the respondents to state their business location, number of employees and source of raw materials/merchandise that defined their businesses.

3. Source of design ideas was determined by asking the respondents where they obtained exciting clothes designs for their clients.

4. Source of the respondents’ merchandise was established by asking the respondents where they obtained their merchandise (fabric, clothes, needles, thread).

5. Target clientele was established by asking the respondents who their main customers were.

6. Fashion models’ authenticity was determined by asking the respondents whether they found the selected fashion models wearing the KND to be true representatives of Kenyans.

7. Business duration in this study was established by asking the respondents
the time span during which their businesses had existed.

8. **Most frequent customers** were determined by asking the respondents which clients visited their business premises two or three times monthly in order to purchase merchandise.

9. **Monthly income** was determined by asking the respondents the amount of money available (salary/pocket money) to them on a monthly basis to cover their personal costs which included purchase of clothing.

10. **Number of dependants** was established by asking the respondents the number of other people whose financial needs the respondents had to cater for.

### 3.10 Data Analysis

The collected data were analyzed quantitatively and qualitatively to address the objectives. The Statistical Package for Social Sciences (SPSS) was used for quantitative data analysis. SPSS was preferred for this study because of its versatility and ability to handle large amounts of data. For qualitative data, coding and assigning labels to various categories were done then conclusions drawn.

#### 3.10.1 Quantitative Analysis

Both descriptive and qualitative analysis techniques were used to analyze the data. The data processing exercise commenced with coding of all responses obtained to facilitate easy analysis. Various data analysis techniques were used as follows:

3.10.1.1 Descriptive Statistics

This involved use of numerical and graphical methods to enable the researcher to meaningfully describe a distribution of scores and measurements using a few indices or statistics (Mugenda and Mugenda, 2003). For this study, descriptive statistics of frequencies and percentages were used to summarize such data as: socio-economic characteristics of the sample, e.g. age, family size and income. Chi-square was used to
establish whether the D/CTs’ socio-economic and business characteristics, F/AM/Ts’ business characteristics and consumers’ socio-economic characteristics determined their likelihood of adopting the KND.

3.10.2 Qualitative Analysis
This refers to the non-empirical analysis in a study (Mugenda and Mugenda, 2003). It was useful in this study because it enabled the researcher to analyze the respondents’ perceptions, views and opinions in a meaningful way. In addition, it enabled the researcher to fill in the information gaps not catered for by the quantitative analysis. Coding and assigning labels to various data collected was done. Common themes were obtained and clustered in a patterned order so as to identify variables that depict general concepts and isolate repetitions. Inferences were made from particular data under each theme and conclusions drawn from findings.

3.11 Development of Decision-making Model
The decision-making model (Figure 4.4) was developed using SPSS Chi-square analysis which emphasized the relationship between D/CTs and consumers as the most important for the adoption of the KND.
CHAPTER FOUR: RESULTS AND DISCUSSION

4.1 Introduction
This chapter presents the findings on the factors influencing adoption of the Kenya National Dress (KND) among Kenyans as a basis for developing a decision-making model for the local industry. The study was conducted in Nairobi, the Capital City of Kenya. The focus of the study was on social and economic characteristics of the respondents, factors that led respondents not to continue producing, selling and/or purchasing the KND.

It was necessary to discuss each category of respondents separately so as to appreciate their unique role and contribution to the success or failure of the KND. The results are presented in four major sections, which detail the views of designers and custom tailors, manufacturers and retailers as well as those of the consumers. Based on the results, the chapter also presents a decision-making model that can be used to enhance adoption of locally designed fabric and apparel.

4.2 Designers/Custom Tailors’ (D/CTs’) Views Regarding Adoption of the KND
A total of 38 designers and custom tailors (D/CTS) participated in this study. Findings regarding the D/CTs’ views on adoption of the KND are presented in this section.

4.2.1 Socio-economic Characteristics of D/CTs
4.2.1.1 Gender
Results showed that there were more female D/CTs (57.9%) than males (42.1%), an indication that the industry continues to attract women. This could be attributed to the fact that employment opportunities exist and that women possess many of the core characteristics of creative entrepreneurial workers such as independence, self-reliance, autonomy, flexibility and adaptability (Henry, 2011). Besides, the creative
industries are appealing to women as some accommodate home, flexible and part-time working all of which are required where family responsibilities are involved (Henry, 2011; McCormick and Schmitz, 2001; Dickerson and Jarnow, 1997). Despite the fact that male D/CTs were fewer, they were equally successful in this career as their female counterparts.

4.2.1.2 Age
Overall, the study revealed that 50% of the D/CTs were aged between 26 and 35 years. Very few D/CTs were over 50 years old which indicated that fashion design is increasingly being considered a viable area of employment for Kenya’s young and middle-aged population. This could be attributed to the fact that minimal start-up capital is required and over time the D/CTs develop and improve their design and tailoring skills hence attracting and maintaining clients. Additionally, these findings imply that fashion design is increasingly being appreciated as a viable entrepreneurial source of self employment. The respondents aged over 50 years were custom tailors.

4.2.1.3 Education
All the D/CTs that participated in the study had completed secondary school education. Today, formal education from nursery level to primary and secondary levels has become mandatory for most Kenyans. With free primary education and secondary education being subsidised by the Kenya government, more Kenyans have the opportunity to receive it and have the chance to progress to higher education or training.

4.2.1.4 Fashion Design/Construction Training
Further, the study revealed that all the D/CTs had acquired specific training in the area of fashion design/ construction attaining a diploma (34.2%), on the job training (28.9%) or certificate (23.7%) qualifications. A few had gone further to complete a
degree (7.9%) or GoK trade tests (5.3%) in the same area. Fashion design/training education is very significant in determining the quality of the respondents’ garments or their designs for their consumers.

4.2.2 Characteristics of the D/CTs’ Businesses

4.2.2.1 Business Location
From the study, 51.3% of the D/CTs were located outside Nairobi’s Central Business District (CBD), mostly within or close to market centres in Nairobi. In addition to being secure, these respondents preferred their selected locations because they did not have to pay rent if working from their own premises or could afford rent which ranged from Ksh2000 - Ksh5000 monthly at the market centres. Other D/CTs (48.6%) were located within the CBD. Overall, all respondents were easily accessible and available to their consumers.

4.2.2.2 Business Location
The study revealed that 47.6% of the respondents’ business had been operational for between 6-10 years, while 16.7% had been in business for 1-5 years. These findings indicated a growing appreciation for this profession.

4.2.2.3 Number of Employees
Sixty-seven point six percent (67.6%) of D/CTs had 1-5 employees while 18.9% of the respondents had between 6-10 employees. This indicated that the businesses were generally small such that the manager/assistant manager could effectively attend to clients. However, when the D/CTs had several orders to meet, they would hire part-time tailors to assist. Mbuvu and Thwala (2008) note that these small businesses have shown themselves to be powerful instruments of flexibility and generating job opportunities, since through contracting; they can perform small projects anytime that might be too costly for large firms thereby working at competitive prices.
4.2.2.4 D/CTs’ Position/Designation
Since the D/CTs’ position/designation in their business gave an idea of their role in making business decisions, the study found that 75.7% of the D/CTs designated themselves as designers who made major decisions regarding cost of labour, duration of work and purchase of additional requirements for their businesses. Manager/owner/proprietor/CEO were the titles used by 13.5% of the D/CTs while 10.8% referred to themselves as tailors. Tailors basically made clothes as ordered by the client and seldom suggested or designed these garments. Notably, all the D/CTs were responsible for major clothes design and construction decisions as they directly assisted clients.

4.2.2.5 D/CTs’ Experience at Present Position
Regarding the time span the D/CTs had worked at their current position, 37.8% of D/CTs had worked for 6-10 years while 27% had worked for 1-5 years. Another 16.2% of the D/CTs had maintained their present position for between 16 and 20 years. Considering that most D/CTs were aged between 26 and 40 years and probably started working after reaching 18 years, most of them would have been in employment for up to 20 years.

4.2.2.6 D/CTs’ Designing/Stitching Experience
Generally, 34.2% of the D/CTs had been designing and/or stitching apparel for 6-10 years and 28.9% had been designing / stitching for 1-5 years. Some (18.4%) had been designing and/or stitching apparel for 11-15 years and 10.5% for 16-20 years. Being in business for a while enabled the D/CTs to refine their designing and/or stitching skills, while building a good client network/ base.

4.2.2.7 D/CTs’ Source of Inspiration/Design Ideas
Amazingly, 94.7% of the D/CTs used their own imagination as a valuable source of
inspiration/design ideas. Own imagination allowed the D/CTs to develop and display their unique personal styles through their clothes. In addition, 65.8% of the D/CTs got the inspiration/design ideas from magazines/newspapers while 44.7% got some inspiration/design ideas from observing what other people wore.

Customer suggestions and fashion shows also provided inspiration/design ideas for 34.2% of the D/CTs. Newspapers, magazines and fashion shows provide valuable information on current and popular designs. Other sources of inspiration/design ideas for the D/CT included nature (26.3%), internet (10.5%), design books (10.5%) and current affairs/trends (5.3%). For the D/CTs, inspiration/design ideas came in form of various colours, shapes and lines that led to fabric/garment designs. All these sources of inspiration/design ideas allowed D/CTs to provide and make current clothes designs for their clients.

4.2.2.8 Source of Fabric and Sewing Notions (Merchandise)
Most (78.9%) D/CTs preferred to use both local and foreign sources of merchandise (sewing notions and fabrics) because the clothes they made required both types of fabric. Very few D/CTs used only local sources of merchandise (13.2%) for the main reasons that the merchandise was easily available and that some D/CTs specialized in making African attire. It is possible that the D/CTs did not understand the question because some African attire fabrics are imported from other African countries to be sold in Kenya.

The 7.9% of D/CTs that used foreign merchandise said it was for the sole reason that these fabrics they used were not locally available. In support, Elung’ata and Maiyo, (2010) noted that D/CTs only stocked merchandise that brought profits to the business. Though the D/CTs complained about being challenged by the presence of
imported (new or second-hand) clothing in the Kenyan market, they said the income generated by their businesses supported their personal and business needs. Additionally, many D/CTs (92.1%) reported that they would like to get all their sewing notions and fabric (merchandise) locally because it would be easily available and cheaper too. This may not be realistic since imported merchandise enabled the respondents satisfy a need in merchandise assortment which they sold profitably to the consumers (Dickerson and Jarnow, 1997).

4.2.2.9 Product Branding
The study revealed that 42.1% of the D/CTs branded their products in order to identify, attract more clients and show originality in their work (Kotler and Armstrong, 2006). Most (62.5%) of the D/CTs used labels to brand their products with very few (29%) providing a carrier bag or sticker (2.9%). The proportion (57.9%) of D/CTs that did not brand their products said it was because they had not thought about it but were working on it or had not started any kind of branding. Branding among the D/CTs seemed to serve the purpose of identity only, thus did not contribute towards building brand loyalty among consumers especially for local products which enhances purchase (Rajagopal, 2010).

4.2.2.10 Product Exportation
Eighty-four point two percent (84.2%) of the D/CTs did not export their products because they either only made garments on order while others were yet to venture into export. The few (15.8%) who exported their products said their products met international consumer and export standards. Major export destinations mentioned by the respondents included USA, Congo and Europe.

4.2.2.11 D/CTs’ Achievements
A good proportion (47.1%) of the D/CTs felt being in business had enabled them to
enhance their skills and creativity in fashion. Another 26.5% of the D/CTs felt that they had been able to employ, expand and gain experience. Other achievements made by D/CTs included designing for celebrities (TV personalities/ musicians/ dancers among others); their clients among others appreciated their designs (8.8%) and were able to participate in fashion shows, exhibitions and other fashion events. This finding demonstrated that the D/CTs acknowledged their businesses as being viable. As local producers, the D/CTs represented the local industry very well.

4.2.3 D/CTs’ Knowledge about their Clientele

4.2.3.1 Target Clientele
From Table 4.1, 43.2% of the D/CTs reported that their target clientele comprised of all categories (men, women, and children) since this was the nature of their businesses to cater for men, women and children.

<table>
<thead>
<tr>
<th>Clientele</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>11</td>
<td>29.7</td>
</tr>
<tr>
<td>All categories-men, women, children</td>
<td>16</td>
<td>43.2</td>
</tr>
<tr>
<td>Men &amp; women</td>
<td>6</td>
<td>16.2</td>
</tr>
<tr>
<td>Women &amp; children</td>
<td>4</td>
<td>10.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>37</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

Another proportion (29.7%) of the D/CTs targeted women because women had different tastes that kept changing with fashion trends, thus replaced their clothes frequently. Those D/CTs that targeted men and women (16.2%) said it was because they wanted to exploit both categories for profit. Other D/CTs targeted women and children (10.8%) because they specialized in wedding wear and children’s wear.
Several D/CTs targeted women for the main reason that women frequently purchased new clothing (Nyang’or, 1994; Frisbee, 1985). The women would also have clothes made for their children and/or husbands alongside their own. On observation, since the D/CTs made clothes from kitenge, kikoi and/or kanga fabrics, it was possible for them to make clothes for a variety of clients such as men, women and children. The D/CTs that targeted only women had specialized in this category thus had not stocked any extra merchandise. However, the D/CTs realized increased sales when they received clientele other than their target clientele.

4.2.3.2 D/CTs’ Most Frequent Customers
The study reported that 73.7% of the D/CTs’ most frequent customers that visited their business premises to buy merchandise were Kenyans for the main reason that Kenyans were always available compared to foreigners (Table 4.2). A small proportion (26.3%) of the D/CTs reported both Kenyans and foreigners as being their most frequent customers. These D/CTs felt that their clothes appealed to both local and foreign clients that they targeted.

<table>
<thead>
<tr>
<th>Customer</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenyans</td>
<td>28</td>
<td>73.7</td>
</tr>
<tr>
<td>Both Kenyans &amp;</td>
<td>10</td>
<td>26.3</td>
</tr>
<tr>
<td>foreigners</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>38</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

4.2.3.3 D/CTs’ Knowledge of Factors Customers Considered when Buying Clothes
From the study, most (91.7%) of the D/CTs reported that their customers always considered good service when buying clothes while 81% each considered size/good...
fitting and good workmanship when buying clothes (Table 4.3). The D/CTs mentioned good service in terms of interacting and discussing with customers what they wanted their garments to look like, then making the garments so that it fitted well and pleased their clients. Since good fitting allowed one to use and enjoy their clothes, the D/CTs must have realized that consumers valued good shopping experience which included having a fitting session (Rajagopal, 2010)

Table 4.3: D/CTs’ Knowledge of Factors Customers Considered when Buying Clothes

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never</th>
<th></th>
<th>Usually</th>
<th></th>
<th>Always</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>%</td>
<td>Frequency</td>
<td>%</td>
<td>Frequency</td>
<td>%</td>
</tr>
<tr>
<td>Size/good fitting</td>
<td>3</td>
<td>8.1</td>
<td>-</td>
<td>-</td>
<td>34</td>
<td>81.0</td>
</tr>
<tr>
<td>Colour</td>
<td>2</td>
<td>5.6</td>
<td>19</td>
<td>52.8</td>
<td>15</td>
<td>41.7</td>
</tr>
<tr>
<td>Current/unique style</td>
<td>4</td>
<td>10.8</td>
<td>16</td>
<td>43.2</td>
<td>17</td>
<td>45.9</td>
</tr>
<tr>
<td>Affordable price</td>
<td>1</td>
<td>2.7</td>
<td>8</td>
<td>21.6</td>
<td>28</td>
<td>75.7</td>
</tr>
<tr>
<td>Good fabric</td>
<td>1</td>
<td>2.8</td>
<td>7</td>
<td>19.4</td>
<td>28</td>
<td>77.8</td>
</tr>
<tr>
<td>Ease of care</td>
<td>6</td>
<td>16.7</td>
<td>13</td>
<td>36.1</td>
<td>17</td>
<td>42.7</td>
</tr>
<tr>
<td>Good service</td>
<td>1</td>
<td>2.8</td>
<td>2</td>
<td>5.6</td>
<td>33</td>
<td>91.7</td>
</tr>
<tr>
<td>Good workmanship</td>
<td>2</td>
<td>18.2</td>
<td>-</td>
<td>-</td>
<td>9</td>
<td>81.8</td>
</tr>
</tbody>
</table>

*Multiple responses were allowed

From Table 4.3, good fabric and affordable price were factors that 77.8% and 75.7% of the consumers always considered when buying clothes respectively. The D/CTs noted that their clients did not mind paying highly for a garment that fitted them well and they enjoyed the shopping experience (Rajagopal, 2010). A good proportion of D/CTs (45.9%) said customers always considered a garment’s current/unique style while 43.2% usually considered current/unique style. Forty-one point seven percent
(41.7%) of the D/CTs reported the consumers sometimes considered color to be an important factor when buying clothes as compared to 52.8% of the D/CTs who reported that this factors was always considered by consumers. Clearly, the D/CTs were aware of their consumer requirements when ordering and buying clothes as consumers mentioned the same later in the findings.

4.2.4 The Kenya National Dress
4.2.4.1 D/CTs’ Knowledge of KND

Majority (92.1%) of the D/CTs reported that they were aware of the KND (Table 4.4). From Table 4.5, most D/CTs had heard of the KND from television (62.9%) and from magazines/newspapers (60.0%). Considering that the D/CTs were directly involved in developing the KND through research, participating in design competitions or as evaluators, it follows that majority had heard about it.

<table>
<thead>
<tr>
<th>Table 4.4: D/CTs’ Awareness of the KND</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
</tr>
<tr>
<td>Not aware</td>
</tr>
<tr>
<td>Aware</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Television and newspapers/magazines are very popularly used forms of media among Kenyans, creating awareness of fashion and trends today (Mintel Reports, 2006a). Other (28.6%) D/CTs said that they found out about the KND during the dress’ search and/or launch, probably by participation, while 22.9% of the D/CTs heard about the KND on radio (Table 4.5).
Table 4.5: D/CTs’ Sources of Information about KND

<table>
<thead>
<tr>
<th>Source of Information</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magazines/newspapers</td>
<td>21</td>
<td>60.0</td>
</tr>
<tr>
<td>Television</td>
<td>22</td>
<td>62.9</td>
</tr>
<tr>
<td>Radio</td>
<td>8</td>
<td>22.9</td>
</tr>
<tr>
<td>Family members/friends</td>
<td>5</td>
<td>14.3</td>
</tr>
<tr>
<td>Internet</td>
<td>2</td>
<td>5.7</td>
</tr>
<tr>
<td>Clothing displays</td>
<td>1</td>
<td>2.9</td>
</tr>
<tr>
<td>Fashion shows</td>
<td>5</td>
<td>14.3</td>
</tr>
<tr>
<td>KND search/launch</td>
<td>10</td>
<td>28.6</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

4.2.4.2 KND Design Issues

Influence of African/Kenyan Communities on KND

Since the KND was developed based on Kenya’s ethnic groups’ traditional dresses (Kimathi, 2004), it was necessary to establish the extent to which the D/CTs felt that the KND and these traditional dresses were related. The study revealed that 89.5% of the D/CTs made and sold clothes with an African/Kenyan community’s theme. These clothes included female occasional wear, female formal wear, male casual wear and children’s wear.

The D/CTs further stated that the materials they used to make clothes with an African/Kenyan theme (Table 4.6) included use of fabrics of varying colours (65.8%), beads around the garments’ neckline/chest/hem (73.5%), shells (64.7%), animal hides around the waist as a belt (52.9%), horn or its design on a garment (38.2%) and cloak/shawl at hips/waist/shoulders (29.4%). Most of the fabrics used by the D/CTs to
make these clothes included kitenge, kikoi, kanga, plain cotton and linen fabrics while shells, animal hides and feathers were mostly used as ornaments.

Table 4.6: Materials D/CTs Used When Making African/Kenyan Communities’ Themed Clothes

<table>
<thead>
<tr>
<th>Material</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety of colours</td>
<td>25</td>
<td>73.5</td>
</tr>
<tr>
<td>Beads at neckline/chest/hem</td>
<td>26</td>
<td>76.5</td>
</tr>
<tr>
<td>Shells</td>
<td>22</td>
<td>64.7</td>
</tr>
<tr>
<td>Animal hides around waist/belt</td>
<td>18</td>
<td>52.9</td>
</tr>
<tr>
<td>Feathers on hat</td>
<td>10</td>
<td>29.4</td>
</tr>
<tr>
<td>Cloak/shawl at hips/waist/shoulders</td>
<td>13</td>
<td>38.2</td>
</tr>
<tr>
<td>Horn or its design</td>
<td>1</td>
<td>2.9</td>
</tr>
<tr>
<td>Brass ornaments</td>
<td>1</td>
<td>2.9</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

When asked whether or not the KND possessed any aspect relating to the African/Kenyan community’s dresses that D/CTs made, 65.8% of the D/CTs said that the KND possessed some aspects similar to the African/Kenyan community’s dresses which they made. However, those (34.2%) who felt that the KND did not possess any aspect relating to the clothes they made suggested that the KND needed to incorporate more beads, a common aspect in Kenyan communities’ dresses. These findings indicated that the KND evaluators’ incorporation of common characteristics from Kenya’s communities’ traditional dresses in developing the KND was a good decision. However, more beads may be needed on the KND since most Kenyans identify with beadwork which is used in most of their ethnic communities’ traditional dresses.
4.2.4.3 D/CTs’ Views and Suggestions on Authenticity of KND Fashion Models’ Authenticity

Table 4.7 reveals that more (55.3%) D/CTs felt that the fashion models were not authentic compared to 44.7% D/CTs who felt the fashion models were authentic. To enhance their authenticity, the D/CTs suggested that the male fashion models should wear sandals. Others suggested that the male fashion models should be of darker skin colour and wear hats made of animal hides and feathers with the KND.

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not authentic</td>
<td>21</td>
<td>55.3</td>
</tr>
<tr>
<td>Authentic</td>
<td>17</td>
<td>44.7</td>
</tr>
<tr>
<td>Total</td>
<td>38</td>
<td>100.0</td>
</tr>
</tbody>
</table>

For the female fashion models, the D/CTs suggested that they should avoid using make-up, wear their hair as either natural/clean shaven or braided. Other suggestions to make female fashion models more authentic included wearing sandals; wearing headgear made from African fabrics and having a darker skin colour. Despite Kenya being a cosmopolitan nation, these suggestions generally demonstrate that according to the D/CTs the models selected should portray an ideal Kenyan image.

4.2.4.4 Use of the KND Male Attire

Regarding use of the KND, most of the D/CTs (89.5%) said that the black KND male attire could be worn on special occasions because it was a detailed design and was suitable as occasional wear. Forty-seven point-four percent (47.4%) of the D/CTs suggested that the white KND male attire could be worn as casual wear because it was simple.
Others (26.3 %) suggested that the white KND male attire could be worn every day since it was simple and could be made of different colours. These suggestions show that the white KND male attire could be worn for any occasion (all the time). May be it should have been made as a complete attire whose parts could be removed as the occasion demands.

**KND Female Attire**

Most (89.5 %) of the D/CTs said that the black KND female attire could be worn for special occasions because it was an elaborate design. Other D/CTs suggested that the white KND female attire could be worn as casual wear because it was simple. The few D/CTs that suggested the female attire be worn everyday found the attire to be simple, manageable and could be made from a variety of colours. Notably, the majority’s suggestion that both the male and female KND attires could be worn for special occasions confirmed its important role in instilling a sense of identity among Kenyans.

**4.2.4.5 Purchase of the KND**

In terms of availability, the study revealed that 55.3% of the D/CTs reported that they knew where consumers could buy the KND. Majority (90.5%) of the D/CTs said they would make the KND. Since the KND is not readily available in shops as a ready-made garment, the D/CTs would be the most likely producers to make it for consumers.

Additionally, pride of ownership significantly increases consumers’ loyalty to and purchase of the KND. Sixty-four point-nine percent (64.9%) of the D/CTs were proud to have a national dress for the main reason that this garment would represent Kenya’s cosmopolitan culture. Others thought the KND would encourage Kenyans to promote their culture. Thus the KND would significantly contribute to meeting
Kenyans’ need of identification. However, 35.1% of D/CTs who were not proud of the idea of having a KND gave the main reason that the KND attire did not look good at all.

Notably, 59.5% of the D/CTs agreed that they would make the KND as pictured (Figure 2.1) mainly for commercial reasons and because the KND was a product of hard work thus it was necessary to maintain its originality when making it. The remaining 40.5% of the D/CTs said that while they would not make the KND as pictured (Figure 2.1), they suggested some alterations that could be made to improve the KND.

4.2.4.6 D/CTs’ Suggestions on Ways of Improving the KND Design

KND Male Attire
To improve the KND, the D/CTs suggested that the main fabric for making the white KND male attire would be kikoi fabric followed by kitenge fabric. Regarding structure, the D/CTs suggested having a three-quarter (¾) length trouser instead of a full length one and adding decorations such as beads to the shirt hemline and neckline. For the black KND male attire, their main suggestions were to use kikoi fabric or kitenge fabric. Its structure should allow for a detachable cloak and that the attire could be made using a variety of colours as desired by the clients. As stated earlier, the kikoi fabric is very popular locally and comes in a variety of colours making it suitable for the KND.

KND Female Attire
The D/CTs suggested that the KND white female attire should be made using kikoi or plain cotton or lesso/kanga fabrics. The D/CTs also suggested that the KND white female attire could be made using the Kenyan flag colours. For its structure, the KND white female attire could incorporate a v-beaded neckline, having three-quarter (¾) or
cap sleeves. For the KND black female attire, kikoi, plain cotton fabrics were the main suggestions to make the attire. Notably, the kanga fabric seemed more popular with the female than the male D/CTs.

These findings showed that the KND male and female attires were considered appropriate by the D/CTs but required versions to suit Kenya’s cosmopolitan nation. This could be attributed to the fact that consumers today favour fashion that emphasizes their personality (Tang, 2009). Furthermore, these versions could mainly incorporate a variety of fabrics (kikoi, plain cotton, kanga or kitenge fabrics) as well as flag colours which consumers are already endeared to as part of Kenyan identity.

4.2.4.7 Need for KND
A large proportion (76.3%) of the D/CTs thought that Kenya needed a national dress for the main reason that it would help maintain our culture, unite Kenyans and represent the country worldwide. Other reasons given for Kenya needing a national dress were that it would make Kenyans proud of themselves. A smaller proportion (23.7%) of the D/CTs said that Kenya stated two reasons why there was no need for the KND; that Kenyans were fairly westernized and that, because different communities had strong culture, and deserved their own KND. It was clear that the D/CTs were directly involved in developing the KND since majority had embraced it and were willing to make it available to Kenyans.

4.2.4.8 Factors Influencing Adoption of KND
This section addresses the study objective that sought to establish whether or not there were any relationships between designers/custom tailors’ (D/CTs’) business characteristics and their adoption (i.e. their decision to design, make and sell) of the KND. This was done by asking three (3) critical questions that measure adoption of the KND as follows:
1. Were the D/CTs proud to have a KND?
2. Would the D/CTs make and sell the KND as pictured (Figure 2.1)?
3. According to the D/CTs, did Kenya need a KND?

Through data reduction, the three (3) critical questions stated above were combined to create one (1) meaningful variable labelled ‘consider/not consider (whether D/CTs were likely/not likely to adopt the KND) to measure adoption of KND. Using responses (No and Yes) that scored 3-6; frequencies were generated to observe the likelihood of the respondents adopting the KND. These results are presented in form of a pie chart (Fig 4.1) as follows:

![Pie Chart](image)

**Figure 4.1: D/CTs’ Likelihood of Adopting the KND**

From Figure 4.1, large proportions (69.4%) of the D/CTs were most likely to consider adopting the KND as opposed to 30.6% of the D/CTs that were less likely to consider adopting the KND. Using Chi-square, the study sought to test the null hypothesis that adoption of the KND was independent of the D/CTs’ business characteristics. For the purpose of Chi-square analysis, various categories were collapsed to provide meaningful results. The findings revealed that such characteristics as the D/CTs’ business location, business duration, number of employees, age, gender, experience and designing/stitching/selling apparel duration did not influence the likelihood of the
D/CTs adopting the KND. The key characteristics that influenced the D/CTs’ likelihood of adopting the KND (p< 0.05) were their position/designation and their fashion design/construction qualifications. These factors are discussed in the subsections that follow.

**Business location and Adoption of KND**

The study sought to establish whether the D/CTs’ business location influenced their adoption of the Kenya National Dress (KND). Results presented in Table 4.8 showed that 58.8% of the D/CT’s located within Nairobi’s Central Business District (CBD) and 77.8% of those located outside the CBD were likely to adopt the KND. From their business locations, all respondents agreed that they were easily accessible to their clients.

<table>
<thead>
<tr>
<th>Location</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within CBD</td>
<td>7 (41.2%)</td>
<td>10 (58.8%)</td>
<td>17 (100.0%)</td>
</tr>
<tr>
<td>Outside CBD</td>
<td>4 (22.2%)</td>
<td>14 (77.8%)</td>
<td>18 (100.0%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>11 (31.4%)</strong></td>
<td><strong>24 (68.6%)</strong></td>
<td><strong>35 (100.0%)</strong></td>
</tr>
</tbody>
</table>

C=0.200; $\chi^2=1.457$; df=1; p=0.227

The Chi square (p > 0.05) test showed that adoption of the KND was independent of the respondents’ business location.
Business Duration and Adoption of KND

Business duration referred to the span of time during which the business had existed. The study sought to find out whether adoption of the KND was influenced by business duration.

Table 4.9: Relationship between Business Duration and Adoption of KND

<table>
<thead>
<tr>
<th>Duration (years)</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
<td>7 (26.9%)</td>
<td>19 (73.1%)</td>
<td>26 (100.0%)</td>
</tr>
<tr>
<td>11-20</td>
<td>3 (37.5%)</td>
<td>5 (62.5%)</td>
<td>8 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>10 (29.4%)</td>
<td>24 (70.6%)</td>
<td>34 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.098; \( \chi^2=0.330; \) df=1; p=0.566

Table 4.9 shows that 73.1% of businesses that had been operational for 1-10 years and 62.5% of that had been operational for 11-20 years were likely to adopt the KND. The Chi square test (p > 0.05) indicated the D/CTs’ adoption of the KND was independent of their business’ duration.

Number of employees and Adoption of KND

Based on the D/CTs’ number of employees, the study findings (Table 4.10) showed that 67.6% of the businesses with 1-10 employees and 100% of the businesses with 11-20 employees were most likely to adopt the KND. Mbuvu and Thwala, (2008) reiterated that these small businesses can be flexible and generate job opportunities. The Chi square results from Table 4.10 (p > 0.05) showed that adoption of the KND was independent of the D/CTs’ number of employees.
Table 4.10: Relationship between Number of Employees and Adoption of KND

<table>
<thead>
<tr>
<th>No. Of employees</th>
<th>Not likely to consider adopting</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
<td>11 (32.4%)</td>
<td>23 (67.6%)</td>
<td>34 (100.0%)</td>
</tr>
<tr>
<td>11-20</td>
<td>0 (0%)</td>
<td>1 (100.0%)</td>
<td>1 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>11 (31.4%)</td>
<td>24 (68.6%)</td>
<td>35 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.115; χ²=0.472; df=1; p=0.492

Age and Adoption of KND

Considering that most D/CTs were aged between 20-30 years, the study sought to determine whether the respondents’ age influenced their adoption of the KND.

Table 4.11: Relationship between Age and Adoption of KND

<table>
<thead>
<tr>
<th>Age (years)</th>
<th>Not likely to consider adopting</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below 20-30</td>
<td>3 (30.0%)</td>
<td>7 (70.0%)</td>
<td>10 (100.0%)</td>
</tr>
<tr>
<td>31-50</td>
<td>2 (20.0%)</td>
<td>8 (80.0%)</td>
<td>10 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>5 (25.0%)</td>
<td>15 (75.0%)</td>
<td>20 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.115; χ²=0.267; df=1; p=0.606

Seventy percent of D/CTs aged between 20-30 years and 80.0% of those aged between 31-50 years were likely to adopt the KND (Table 4.11). From the Chi-square results (p > 0.05) revealed that the respondents’ adoption of the KND was independent of their age.
Gender and Adoption of KND

The study sought to establish whether gender influenced the D/CTs’ adoption of the KND.

Table 4.12: Relationship between Gender and Adoption of KND

<table>
<thead>
<tr>
<th>Gender</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>5 (33.3%)</td>
<td>10 (66.7%)</td>
<td>15 (100.0%)</td>
</tr>
<tr>
<td>Female</td>
<td>6 (28.6%)</td>
<td>15 (71.4%)</td>
<td>21 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>11 (30.6%)</td>
<td>25 (69.4%)</td>
<td>36 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.051; \( \chi^2 = 0.094 \); df=1; p=0.760

From Table 4.12, 66.7% of the male D/CTs and 71.4% of the female D/CTs were likely to adopt the KND. Regardless of gender, the Chi square results (p > 0.05) showed that the D/CTs’ adoption of the KND was independent of their gender.

Relevant work experience and Adoption of KND

Relevant work experience referred to the duration of time during which the respondent has been designing/ stitching and selling.
Table 4.13: Relationship between Designing/ Stitching/ Selling Apparel Duration and Adoption of KND

<table>
<thead>
<tr>
<th>Duration (years)</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below 1-10</td>
<td>6 (25.0%)</td>
<td>18 (75.0%)</td>
<td>24 (100.0%)</td>
</tr>
<tr>
<td>11-20</td>
<td>3 (33.3%)</td>
<td>6 (66.7%)</td>
<td>9 (100.0%)</td>
</tr>
<tr>
<td>21-30</td>
<td>2 (66.7%)</td>
<td>1 (33.3%)</td>
<td>3 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>11 (30.6%)</td>
<td>25 (69.4%)</td>
<td>36 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.241; χ²=2.225; df=2; p=0.329

Table 4.13 shows that 75% of D/CTs’ that had worked for below 1-10 years, 66.7% had worked for 11-20 years and 33.3% of that had worked for 21-30 years were likely to consider adopting the KND. Therefore, the Chi-square results (p > 0.05) showed that D/CTs adoption of the KND was independent of the D/CT’s relevant work experience.

Business Position/Designation and Adoption

Considering that most D/CTs ran small-sized businesses with 1-5 employees, there was a need to determine whether or not the D/CTs’ position/designation influenced their adoption of the KND. The results presented in Table 4.14 showed that all (100.0%) the D/CTs designated as tailors/manager/owner were more likely to adopt the KND compared to (57.7%) D/CTs that were designated designers.
Table 4.14: Relationship between Position/Designation and Adoption of KND

<table>
<thead>
<tr>
<th>Position/designation</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designer</td>
<td>11 (42.3%)</td>
<td>15 (57.7%)</td>
<td>26 (100.0%)</td>
</tr>
<tr>
<td>Tailor/Owner/Manager</td>
<td>0 (0%)</td>
<td>9 (100.0%)</td>
<td>9 (100.0%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>11 (31.4%)</strong></td>
<td><strong>24 (68.6%)</strong></td>
<td><strong>35 (100.0%)</strong></td>
</tr>
</tbody>
</table>

C=0.370; $\chi^2=5.553$; df=1; p=0.018

As owners, these D/CTs have control of their firms’ finances thus can readily make decisions to design the KND (Mbuvu and Thwala, 2008) compared to the D/CTs who are not necessarily owners of the businesses. Based on the Chi-square (p < 0.05) test indicated that the D/CTs’ adoption of the KND was dependent on their position/designation in the business.

**Fashion Design/Construction Training and Adoption of KND**

The study sought to establish whether or not possessing fashion design/construction training would influence adoption of the KND. From the results (Table 4.15), it was evident that most D/CTs who had trained on the job (90.9%) were likely to consider adopting the KND so were D/CTs with certificate/GoK trade tests (90.0%) training. For the D/CTs with diploma/degree training in fashion design/construction, 60.0% were not likely to consider adopting the KND. The Chi-square test results (p < 0.05) indicated that specific education in fashion design/construction was associated with the D/CTs’ likelihood of adopting the KND. This is especially so since a combination of fashion design/construction education, one’s talent, ambition and ability should facilitate a successful career in fashion (Dickerson and Jarnow, 1997).
Table 4.15: Relationship between Fashion Design/Construction Qualifications and Adoption of KND

<table>
<thead>
<tr>
<th>Qualification</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the job training</td>
<td>1 (9.1%)</td>
<td>10 (90.9%)</td>
<td>11 (100.0%)</td>
</tr>
<tr>
<td>Certificate/GoK trade tests</td>
<td>1 (10.0%)</td>
<td>9 (90.0%)</td>
<td>10 (100.0%)</td>
</tr>
<tr>
<td>Diploma/degree</td>
<td>9 (60.0%)</td>
<td>6 (40.0%)</td>
<td>15 (100.0%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>11 (30.6%)</strong></td>
<td><strong>25 (69.4%)</strong></td>
<td><strong>36 (100.0%)</strong></td>
</tr>
</tbody>
</table>

$C=0.475; \chi^2=10.508; \text{df}=2; p=0.005$

The D/CTs with on the job training/certificate/GoK trade training, for whom adopting the KND was a risk, were more willing to make the garment compared to the respondents with diploma/degree training who probably had other career options and did not need to solely rely on adopting the KND or preferred to wait for clients’ orders to make the KND. Therefore, based on these findings the hypotheses that the designers/custom tailors’ socio-economic characteristics positively influenced their adoption of the KND and that there was a relationship between business characteristics and adoption of the KND among D/CTs were both accepted.

4.3 Fabric and Apparel Manufacturers and Traders’ (F/AM/Ts’) Views Regarding Adoption of the KND

Twenty-seven (27) fabric/apparel manufacturers and traders participated in this study. The study revealed the following findings regarding their views on the adoption of the KND:
4.3.1 Business Characteristics of F/AM/Ts’ Firms

4.3.1.1 Business Location
From the study, 48.6% of the F/AM/Ts’ businesses were located within Nairobi’s Central Business District (CBD) while 51.4% were located outside the CBD. Most of the businesses located outside the CBD were relatively large while those in the CBD could be regarded as small, medium and micro enterprises since most had between 1-50 employees (Ballard and Norton, 2009).

4.3.1.2 Business Duration
The study revealed that 52.8% of the F/AM/Ts’ businesses had been in existence for 1-20 days while 25.1% for over 40 years. These findings indicated that the fabric/apparel industry has been an integral part of Kenya’s economy since independence (Miangeri, 2006).

4.3.1.3 Number of Employees
Regarding the number of employees hired by the F/AM/Ts, majority (70.3%) had between 1-50 employees demonstrating that these businesses were part of the general trend where their sizes are smaller allowing for flexibility in product specialization (Ballard and Norton, 2009; Otiso, 2004). However, mass production still required large establishments to meet organizational and consumer clothing needs.

4.3.1.4 Duration of Manufacturing and Selling Fabric/Apparel
Fifty-two point eight percent of the business firms had manufactured and/or sold fabric/apparel for between 1-20 years. Other (47.2%) firms had manufactured and/or sold fabric/apparel for 21 years and more. These findings show the F/AM/Ts are increasingly being appreciated as viable businesses considering the industry was negatively impacted by market liberalization in 1993 (Elung’ata, 2003).
4.3.1.5 Source of Raw Material
Regarding the F/AM/Ts’ source of raw material/merchandise (fibre/fabric), 99.9% of them obtained it locally from Kenya specifically from such companies as Sunflag Ltd, East African Spinners, Chandarana Limited and Afri Limited located in Nairobi and Meru. Other sources of raw materials mentioned by the F/AM/Ts included Tanzania (37.8%), Egypt (32.4%), Uganda (24.3%), Japan (18.9%) and Asia (16.2%). This could explain why there are several imported fabric and apparel traders in Kenya that are considered a threat to the local industry (Elung’ata, 2003).

The F/AM/Ts reported that they preferred their selected raw material sources because they always got the best quality and that they had maintained long term business relationships with the suppliers. Dickerson and Jarnow (1997) reiterated that manufacturers and traders will always import merchandise for the main purpose of creating variety for consumers hence increase business profits.

4.3.1.6 Type of Merchandise Made and/or Sold by F/AM/Ts
When asked about the type of merchandise they made and/or sold, 67.6% of the F/AM/Ts made and/or sold lessos/kitenges/kikois. These products have been manufactured locally for a long time (Mangieri, 2008). A good proportion of the F/AM/Ts made/sold women’s wear whereas men’s wear and children’s wear were made and/or sold by 45.9% and 35.1% of the F/AM/Ts respectively. Other merchandise made and/or sold by the F/AM/Ts included uniform (32.4%), curtains/table linen/bed linen (43.2%) and accessories (10.8%). Additionally, the respondents made and/or sold more than one category of merchandise because they wanted to exploit multiple consumer categories to increase their business profits (Dickerson and Jarnow, 1997).
4.3.1.7 Product Branding
The 56.8% that branded their products did so to advertise and attract clients as well as show originality of their work. Others branded their products so as to avoid copyright or imitations. The 43.2% of F/AM/Ts that did not brand their products said it was because they had not thought about it and others lacked consistent label suppliers. About 71.4% of the F/AM/Ts used labels on their products while 9.5% provided a carrier bag. These findings show the F/AM/Ts participating in more branding compared to the D/CTs. At the manufacturing and trade level, some form of branding is quite significant in identifying a firm and its products (Kotler and Armstrong, 2006; Gravely, 1999).

4.3.1.8 Product Exportation
The study revealed that 51.4% of the F/AM/Ts did not export their products mainly because they only made garments on order. This is odd, as manufacturing companies should be able to produce surplus products for export and not on order only unless they are cottage industries. Besides, 48.6% of the F/AM/Ts reported that they exported their products because they felt their products met international standards and were appealing. Further, the F/AM/Ts reported that they exported their products to such major destinations as Uganda, Tanzania, USA, Central Africa, and Japan. Generally, these F/AM/Ts seemed to embrace market liberalization and use it to their benefit (Otiso, 2004).

4.3.2 F/AM/Ts’ Knowledge about their Clientele
4.3.2.1 Target Clientele
Regarding their main customers, Table 4.16 shows that 67.6% of the F/AM/Ts targeted all categories of men, women, and children combined for the main reason that this was the nature of their business. Moreover, a smaller portion (16.2%) of the
F/AM/Ts targeted women only because they felt women frequently bought clothes because of their different tastes that keep changing with fashion (Nyang’or, 1994).

**Table 4.16: F/AM/Ts’ Target Clientele**

<table>
<thead>
<tr>
<th>Clientele</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>6</td>
<td>16.2</td>
</tr>
<tr>
<td>Men</td>
<td>1</td>
<td>2.7</td>
</tr>
<tr>
<td>Children</td>
<td>1</td>
<td>2.7</td>
</tr>
<tr>
<td>All categories</td>
<td>25</td>
<td>67.6</td>
</tr>
<tr>
<td>Men &amp; Women</td>
<td>2</td>
<td>5.4</td>
</tr>
<tr>
<td>Women &amp; Children</td>
<td>2</td>
<td>5.4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>37</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

Though women featured as main customers for most F/AM/Ts, they targeted multiple categories of customers because their merchandise (fabric, T-shirts) was unisex thus suitable to all.

4.3.2.2 F/AM/Ts’ Most Frequent Customers

Just as was the case with D/CTs, only Kenyans (51.4%) were the most frequent customers that visited the F/AM/Ts’ businesses (Table 4.17) since Kenyans were always available compared to foreigners.

**Table 4.17: F/AM/Ts’ Most Frequent Customers**

<table>
<thead>
<tr>
<th>Customer</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Only Kenyans</td>
<td>19</td>
<td>51.4</td>
</tr>
<tr>
<td>Both Kenyans &amp; foreigners</td>
<td>18</td>
<td>48.6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>37</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>
The other proportion (48.6%) of the F/AM/Ts said that both Kenyans and foreigners were their most frequent customers (Table 4.17) mainly because the F/AM/Ts felt their merchandise appealed to both categories.

4.3.2.3 F/AM/Ts’ Knowledge on Factors their Customers considered when Buying Fabric/Apparel
The study sought to find out how well the F/AM/Ts knew their customers regarding the factors they considered when buying clothes. The F/AM/Ts reported that most customers always considered good fabric (94.4%), good service (91.9%), affordable price (86.5%), current/unique style (67.6%) and size/good fit (64.9%) when buying clothes (Table 4.18). Other factors that customers sometimes considered when buying clothes included colour (51.4%). The knowledge of factors customers considered when buying clothes enabled the F/AM/Ts to make/sell the right merchandise (Rajagopal, 2010). These factors are similar to those reported by D/CTs.

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never</th>
<th>Sometimes</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>%</td>
<td>Frequency</td>
</tr>
<tr>
<td>Size/good fitting</td>
<td>1</td>
<td>2.7</td>
<td>12</td>
</tr>
<tr>
<td>Colour</td>
<td>-</td>
<td>-</td>
<td>19</td>
</tr>
<tr>
<td>Current/Unique style</td>
<td>1</td>
<td>2.7</td>
<td>11</td>
</tr>
<tr>
<td>Affordable price</td>
<td>1</td>
<td>2.7</td>
<td>4</td>
</tr>
<tr>
<td>Good fabric</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Ease of care</td>
<td>1</td>
<td>2.7</td>
<td>19</td>
</tr>
<tr>
<td>Good service</td>
<td>1</td>
<td>2.7</td>
<td>2</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed
4.3.3 The Kenya National Dress

4.3.3.1 F/AM/Ts’ Knowledge of the KND
A large proportion (94.6%) of the F/AM/Ts was aware of the KND (Table 4.19).

<table>
<thead>
<tr>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not aware</td>
<td>2</td>
</tr>
<tr>
<td>Aware/Yes</td>
<td>35</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>37</strong></td>
</tr>
</tbody>
</table>

Majority (88.6%) of the F/AM/Ts found out about the KND in newspapers/fashion magazines (Table 4.20). A total of 57.1% of the F/AM/Ts heard of the KND on television while 22.9% came across the KND through the internet, all of which are popular sources of information (Gravely, 1999). Other F/AM/Ts got information of the KND through family friends (20.0%) and at fashion shows/weddings (17.1%). These F/AM/Ts had to be aware of the KND as its acceptability by consumers would translate into their production, sale and profits.

<table>
<thead>
<tr>
<th>Source</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion magazines/newspapers</td>
<td>31</td>
<td>88.6</td>
</tr>
<tr>
<td>Television</td>
<td>20</td>
<td>57.1</td>
</tr>
<tr>
<td>Radio</td>
<td>2</td>
<td>5.7</td>
</tr>
<tr>
<td>Family members/friends</td>
<td>7</td>
<td>20.0</td>
</tr>
<tr>
<td>Internet</td>
<td>8</td>
<td>22.9</td>
</tr>
<tr>
<td>Clothing displays</td>
<td>3</td>
<td>8.6</td>
</tr>
<tr>
<td>Fashion shows/weddings</td>
<td>6</td>
<td>17.1</td>
</tr>
<tr>
<td>KND search/launch</td>
<td>3</td>
<td>8.6</td>
</tr>
<tr>
<td>This questionnaire</td>
<td>2</td>
<td>5.7</td>
</tr>
</tbody>
</table>

*Multiple responses were allowed
4.3.3.2 KND Design Issues

**Influence of African/Kenyan Communities on the KND**

Considering the fact that firms producing and selling fabric/apparel with an African appeal would be more likely to produce the KND, the study revealed that almost all (94.6%) of the F/AM/Ts made or sold fabric/apparel with an African theme. These types of clothes included female casual/occasional wear, male casual/occasional wear, children’s wear, female formal wear as well as curtains, table linen, bags among others. From the findings, the F/AM/Ts were therefore most likely to produce and sell the KND once consumers accepted and adopted it.

Additionally, 91.4% of the F/AM/Ts used a variety of colours when making these clothes (Table 4.21). Other materials the F/AM/Ts used when making clothes with a Kenyan/African communities’ theme included: beadwork (80.0%), shells (62.9%), animal hides (28.9%) and a cloak/shawl (25.7%). These findings on F/AM/Ts’ views are similar to those of the D/CTs indicating that the F/AM/Ts were sensitive to the materials commonly used among African and Kenyan communities’ traditional dresses that appealed to clients.

<table>
<thead>
<tr>
<th>Material</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety of colours</td>
<td>32</td>
<td>91.4</td>
</tr>
<tr>
<td>Beadwork on neckline/chest/hem</td>
<td>28</td>
<td>80.0</td>
</tr>
<tr>
<td>Shells</td>
<td>22</td>
<td>62.9</td>
</tr>
<tr>
<td>Animal hides around waist among others</td>
<td>10</td>
<td>28.9</td>
</tr>
<tr>
<td>Feathers on hat</td>
<td>3</td>
<td>8.6</td>
</tr>
<tr>
<td>Cloak/shawl at hips/waist/shoulders</td>
<td>9</td>
<td>25.7</td>
</tr>
</tbody>
</table>

*Multiple responses were allowed*
When asked if the KND possessed any aspect relating to the African/Kenyan communities’ themed dresses the F/AM/Ts made, 78.4% said the KND did. The remaining respondents (21.6%) that felt otherwise suggested that local fabrics such as Maasai shukas, lessos and beadwork be incorporated in the KND. Similar suggestions were made by designers and custom tailors.

4.3.3.3 F/AM/Ts’ Views and Suggestions on Authenticity of KND Fashion Models
Fifty-six point eight percent (56.8%) of the F/AM/Ts felt the fashion models that wore the KND (Figure 2.1) represented them as Kenyans. The remaining 43.2% that felt otherwise suggested that the male fashion models wearing either the white or black outfit should be of a darker skin colour. Additionally, the F/AM/Ts suggested that the male fashion models should wear sandals, hats made of animal hides and feathers as well as have a beard. Regarding the female fashion models, the F/AM/Ts suggested the female fashion models should avoid wearing makeup, wear sandals and wear headgear made using African fabric. Generally, these suggestions continue to reflect the need for the models that portray an ideal Kenyan/African image as suggested earlier by the D/CTs.

4.3.3.4 Use of the KND
KND Male Attire
Regarding when the F/AM/Ts thought the KND as it was could be worn, they suggested that the white KND male attire would be suitable as casual wear (43.6%) or as everyday wear (35.9%) because it was simple and flexible. The black KND male attire was considered appropriate for special functions (78.4%) mainly because the cloak made the outfit suitable for occasional wear (43.5%).

KND Female Attire
Regarding the white KND female attire, 51.4% of the F/AM/Ts suggested it could be
worn as casual wear since it was simple and flexible. Those who suggested that the white KND could be worn everyday (27%) found the garment to be simple. Most (81.1%) of the F/AM/Ts suggested that the black KND female attire could be worn for special functions because the cloak made the design suitable for occasional wear (58.3%). Similar to the D/CTs, F/AM/Ts also considered the KND to be important in identifying Kenyans.

4.3.3.5 Purchase of the KND
The study revealed that though most F/AM/Ts (59.5%) did not know where consumers could buy the KND, those (40.5%) who knew suggested that consumers could have the garment made by a tailor/designer. At this point, only tailors/designers can make the KND on individual orders as the garment is not yet popular among Kenyans to warrant mass production at any level.

Additionally, the study revealed that 70.3% of the F/AM/Ts were proud to have a KND since they felt that it would represent Kenya’s cosmopolitan culture. The F/AM/Ts who were not proud to have a KND said that it was because Kenyan communities are too divided to appreciate the KND. Though some F/AM/Ts seemed pessimistic about the role of the KND, they still felt they can use the garment as a form of identity.

Of the F/AM/Ts, 56.8% said that they would make/sell the KND as it was pictured (Figure 2.1) mainly for commercial reasons. On the other hand, the F/AM/Ts (43.2%) that reported they would not make/sell the KND as shown in Figure 2.1 was because they did not have clients who would want to use the KND. The F/AM/Ts suggested ways of improving the KND design to increase its appeal among Kenyans.
4.3.3.6 F/AM/Ts’ Suggestions on ways of Improving the KND Design

KND Male Attire

Regarding fabric choice for the white KND male attire, kikoi fabric was most popular followed by the kitenge fabric. For structure, the F/AM/Ts suggested the shirt should have long sleeves and v-beaded neckline as well as three-quarter (¾) length trouser instead of a full length one. Suggestions on making the KND male white attire using colours of the flag were made. Generally the F/AM/Ts found the attire was acceptable.

For the black KND male attire, fabric choices included kikoi fabric and linen fabric. Regarding its structure, the F/AM/Ts felt that the shirt would be better with a detachable cloak and short sleeves while the trouser could be a three-quarter (¾) length trouser. The F/AM/Ts found the white KND male attire was appropriate the way it was.

KND Female Attire

For the white KND female attire, fabric choices included kikoi fabric and plain cotton fabric. Modifications to its structure included a blouse with three-quarter (¾) length sleeves or full length sleeves. Very few suggestions were made to improve the black KND female attire since many F/AM/Ts found the attire was acceptable the way it was. However, kikoi fabric and plain cotton fabric came up as the favoured fabric choices for this attire. Overall, the F/AM/Ts considered the KND garments to be suitable but emphasized that the KND attire should be made in several versions for all to enjoy. Similar findings were suggested by the D/CTs too.

4.3.3.7 Need for KND

From the study, 73% of the F/AM/Ts agreed that Kenya needs a national dress for identification. They also felt the KND would unite Kenyans and represent the country
worldwide. The few F/AM/Ts (27%) that felt Kenya did not need a national dress said that it was because Kenyans have a high preference for more westernized styles. Additionally, since there are strong ethnic cultures within Kenyan tribes, then each community could have its own KND. As direct mass producers and retailers of the KND, F/AM/Ts do not seem excited about the concept and this could be attributed to the fact that they could not envision the success of the KND for them to invest in it immediately.

4.3.3.8 Factors Influencing Adoption of KND
This section sought to address the study objective that sought to establish whether or not there were any relationships between Fabric/Apparel manufacturers and traders’ (F/AM/Ts) business characteristics and their adoption (likely/not likely to produce and sell) of the KND. This was done by asking three (3) critical questions that measured adoption of the KND as follows:

1. Were F/AM/Ts proud to have a KND?
2. Would F/AM/Ts make and sell KND as pictured (Figure 2.1).
3. According to the F/AM/Ts, did Kenya need a KND?

Through data reduction, the three (3) critical questions stated above that measure adoption were combined to create one (1) meaningful variable labelled ‘consider/not consider (i.e. whether F/AM/Ts would consider/not consider) adopting the KND, to measure the same. Using responses (No and Yes) that scored 3-6; frequencies were generated to observe the likelihood of the respondents adopting the KND.
The pie chart (Figure 4.2) shows that majority (89.2%) of F/AM/Ts were likely to adopt the KND while a small proportion (10.8%) of the F/AM/Ts was not likely to consider adopting the KND.

Using Chi-square analysis, the study sought to test the null hypothesis that adoption of the KND is independent of F/AM/Ts’ business characteristics. For the purpose of Chi-square test, various categories were collapsed to provide meaningful results. The Chi-square analysis results revealed that the F/AM/Ts’ business characteristics did not influence adoption of the KND, presented as follows:

**Business Location and Adoption of KND**

The study sought to find out whether the Fabric/ Apparel Manufacturers’ and traders’ business’ locations influenced their adoption of the Kenya National Dress (KND). Table 4.22 shows that 92.3% of the firms located within Nairobi’s Central Business District (CBD) and 82.2% of the firms that were located outside the CBD were likely to adopt the KND.

**Figure 4.2: F/AM/Ts Likelihood of Adopting the KND**

The pie chart (Figure 4.2) shows that majority (89.2%) of F/AM/Ts were likely to adopt the KND while a small proportion (10.8%) of the F/AM/Ts was not likely to consider adopting the KND.
Table 4.22: Relationship between Business Location and Adoption of KND

<table>
<thead>
<tr>
<th>Business location</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within CBD</td>
<td>1 (7.7%)</td>
<td>12 (92.3%)</td>
<td>13 (100.0%)</td>
</tr>
<tr>
<td>Outside CBD</td>
<td>3 (12.5%)</td>
<td>21 (87.5%)</td>
<td>24 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>4 (10.8%)</td>
<td>33 (89.2%)</td>
<td>37 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.074; χ²=0.202; df=1; p=0.653

Based on the Chi-square (p > 0.05) test, the firms’ adoption of the KND was independent of their business location.

Business Duration and Adoption of KND

With most having existed for between 1-20 years, the study sought to determine whether business’ duration influenced the firms’ adoption of the KND. Most (94.7%) firms that had existed for 1-20 years and 21 and above (82.4%) were likely to consider adopting the KND (Table 4.23).

Table 4.23: Relationship between Business Duration and Adoption of KND

<table>
<thead>
<tr>
<th>Duration (years)</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below1-20</td>
<td>1 (5.3%)</td>
<td>18 (94.7%)</td>
<td>19 (100.0%)</td>
</tr>
<tr>
<td>21 and Above</td>
<td>3 (17.6%)</td>
<td>14 (82.4%)</td>
<td>17 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>4 (11.1%)</td>
<td>32 (88.9%)</td>
<td>36 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.193; χ²=1.393; df=1; p=0.238
The Chi square results (p > 0.05) showed that the firms’ adoption of the KND was independent of their business duration.

**Number of Employees and Adoption of KND**

Since these firms engaged in mass production of textiles / apparels, the study sought to establish whether the number of employees influenced their adoption of the KND. Most (88.5%) of firms with 1-5 employees and 90.9% of firms with 51 and above employees were likely to adopt the KND (Table 4.24). However, the Chi-square (p > 0.05) test indicated that the firms’ number of employees was independent of their adoption of the KND.

**Table 4.24: Relationship between Number of Employees and Adoption of KND**

<table>
<thead>
<tr>
<th>No. of employees</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-50</td>
<td>3 (11.5%)</td>
<td>23 (88.5%)</td>
<td>26 (100.0%)</td>
</tr>
<tr>
<td>51 and Above</td>
<td>1 (9.1%)</td>
<td>10 (90.9%)</td>
<td>11 (100.0%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4 (10.8%)</strong></td>
<td><strong>33 (89.2%)</strong></td>
<td><strong>37 (100.0%)</strong></td>
</tr>
</tbody>
</table>

C=0.036; \( \chi^2 = 0.048; \text{df}=1; p=0.827 \)

Further, on observing the specific questionnaires (4) which scored three (3), i.e. those that were not likely to consider adopting (producing and selling) the KND, all these firms provided various goods such as kaghas, kikois, kitenges, tie & dye fabrics, cotton bedcovers, duvets, pillows, towels, curtains, napkins, safari wear, T-shirts, embroidered clothes, handbags, shoes among others. Most, if not all these, items can be consumed in Kenya by Kenyans, visiting tourists or be exported. This suggested that despite there being no significant relationship between the F/AM/Ts’ business...
characteristics and adoption of the KND, earlier findings in this study indicated that these firms would definitely consider adopting the KND only if orders to make the KND were made by their clients and brought significant profits to their businesses (Dickerson and Jarnow, 1997). Therefore, clear and rampant use of the KND needs to be observed before these firms can invest in producing them. From these findings, the hypothesis that fabric and apparel manufacturers’ and traders’ business characteristics positively influenced their adoption of the KND among F/AM/Ts was rejected.

4.4 Consumers’ Views Regarding Adoption of the KND
The study involved 265 consumers. Their views regarding adoption of the KND are presented in this section.

4.4.1 Socio-economic Characteristics of Consumers

4.4.1.1 Gender
The study revealed that there were more female consumers (68.4%) than male consumers (31.6%) that bought apparel in Nairobi. In agreement, Stoyanova and Yoo (2011), Frisbee (1985) and Nyang’or (1994) reiterated, that women buy more clothes than men while working women own more clothes than those not employed.

4.4.1.2 Age
From the study, 38.9% of the consumers were aged between 21 and 25 years while 24.3% were aged 26-30 years. These findings indicated a growing appreciation for fashionable clothing by young Kenyans for personal use and/or business (Stoyanova and Yoo, 2011). Gravely (1999) noted that due to their age, these young consumers were likely to accept various influences when purchasing clothing.

4.4.1.3 Education
From the study, 49.2% of the consumers had completed only secondary school education while 32.5% had continued to get diplomas and 18.5% attained university
degrees. Today, more and more Kenyans are striving to pursue education which has always been emphasized and supported by the Government of Kenya (GoK) through free education incentives.

4.4.1.4 Occupation
Fifty-three point three percent (53.3%) of the consumers were students and 46.7% comprised the working class as doctors, teachers, drivers, business men and women among others. By virtue of being students or working, these consumers were constantly exposed to information through various media that encouraged them to purchase apparel (Rajagopal, 2010).

4.4.1.5 Place of Residence
From the study, 75.4% of the consumers lived within Nairobi. Those (24.63%) that lived outside Nairobi either took up residence in the institutions as students while others commuted daily to their place of work. The consumers had access and adequate exposure to varieties of clothing.

4.4.1.6 Monthly Income
Personal income has a direct influence on spending. In this study, monthly income came in the form of the consumers’ salary, allowance or pocket money. More than half of the consumers (53.2%) had a monthly income of Ksh 1,000-10,000 to meet their personal costs. Having some personal income enabled consumers make decision to or not to purchase clothing, though this study shows that it was neither the only nor the most important determinant of the consumers’ clothing purchasing decisions (Ko, 1995).

4.4.1.7 Number of Dependants
The study revealed that 53.4% of consumers had no dependants. This could be attributed to the fact that the respondents were young and did not have their own
families to take care of. On the other hand, 44.6% of the consumers had 1-5 dependants whose financial needs they had to meet. Most respondents that had dependants reported that they were their children.

4.4.2 Consumer Clothing Selection and Purchase Preferences

4.4.2.1 Consumers’ Preferred Clothing Outlets
Considering the fact that all consumers participated in their own clothing selection and purchase implied that they were concerned with what they wore and its purchase (Gravely, 1999; Yang, 2011), thus the study sought to establish where the consumers preferred to buy their clothing.

Shops
Shops referred to individual shopping areas that may be surrounded by permanent or temporary walls. Table 4.25 showed that 67.3% of the consumers said they sometimes bought clothes from shops that sold new clothes. This could have indicated that these items were quite costly thus one needed to budget in order to purchase them and that other factors such as the item’s quality and fitting determined the consumer’s purchase decision (Rajagopal, 2010).
Table 4.25: The Outlets Consumers Bought Clothes From

<table>
<thead>
<tr>
<th>Clothing outlet</th>
<th>Never Frequency</th>
<th>Never %</th>
<th>Sometimes Frequency</th>
<th>Sometimes %</th>
<th>Always Frequency</th>
<th>Always %</th>
<th>Total Frequency</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shops selling new clothes</td>
<td>40</td>
<td>17.9</td>
<td>150</td>
<td>67.3</td>
<td>33</td>
<td>14.8</td>
<td>223</td>
<td>100.0</td>
</tr>
<tr>
<td>Shops selling second-hand clothes</td>
<td>18</td>
<td>7.6</td>
<td>136</td>
<td>57.6</td>
<td>82</td>
<td>34.7</td>
<td>236</td>
<td>100.0</td>
</tr>
<tr>
<td>Open-air markets selling new clothes</td>
<td>53</td>
<td>25.2</td>
<td>120</td>
<td>57.1</td>
<td>37</td>
<td>17.6</td>
<td>210</td>
<td>100.0</td>
</tr>
<tr>
<td>Open-air markets selling second-hand clothes</td>
<td>19</td>
<td>8.5</td>
<td>129</td>
<td>57.6</td>
<td>76</td>
<td>33.9</td>
<td>224</td>
<td>100.0</td>
</tr>
<tr>
<td>Custom-tailored/design ed clothes</td>
<td>65</td>
<td>28.3</td>
<td>129</td>
<td>56.1</td>
<td>36</td>
<td>15.7</td>
<td>230</td>
<td>100.0</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

Further, 57.6% of the consumers said they sometimes bought clothes from shops selling second-hand clothes (Table 4.25). This could be because these shops were enclosed thus allowed consumers to comfortably fit the clothes before purchasing (Rajagopal, 2010). Bennet (1990) further notes that provision of adequate fitting rooms led to consumer satisfaction and purchase of clothing. Only 7.6% said they never purchased these clothes compared to 34.7% who said they always bought these items.
Open-Air Markets
In open-air markets, most traders displayed their merchandise on a table, on a mat or by hanging them on a portable rail. From the study, 57.1% (Table 4.25) of the consumers said they sometimes bought new clothes from open-air markets. Clothes from these outlets may have been cheaper than in shops as rental charges were very minimal or non-existent for the traders. Twenty-five point two percent (25.2%) said they never bought these clothes while only 17.6% said they always bought new clothes from open-air markets. When asked about buying second-hand clothes from open-air markets, 57.6% of the consumers said they sometimes bought these clothes (Table 4.25). Thirty-three point-three percent (33.3%) said they always bought second-hand clothes sold in open-air markets. These consumers probably took advantage of market days to get these items from open-air markets at relatively low prices or arising discount prices (Rajagopal, 2010).

Designers and Custom-Tailors
Table 4.25 showed that 56.1% of the consumers said that they sometimes bought clothes made on order by designers and custom tailors, especially when the D/CTs needed a unique garment to wear (Rajagopal, 2010). The 28.3% of consumers that never bought these clothes could probably be due to their relatively high cost and lack of patience to wait while the clothes were being made.

4.4.2.2 Consumer Preferred Type of Clothing
Considering that there were different clothing outlets that consumers could purchase from, the study further sought to determine which clothes were most preferred, selected and purchased by consumers. From Table 4.26, 63.2% of the consumers reported that they sometimes preferred locally manufactured clothes, 62.0% said they sometimes preferred custom tailored/designed ones, 48.8% preferred second-hand
ones, while 45.5% preferred new imported clothing. These findings indicated that consumers bought different types of clothing with majority of the consumers sometimes preferring locally manufactured (63.2%) and custom-tailored/designer clothing (62.7%) which are Kenyan products. This could be attributed to the good fit that these garments possessed.

Table 4.26: Consumers’ Preferred Type of Clothing

<table>
<thead>
<tr>
<th>Type of clothing</th>
<th>Never Frequency</th>
<th>Never %</th>
<th>Sometimes Frequency</th>
<th>Sometimes %</th>
<th>Always Frequency</th>
<th>Always %</th>
<th>Total Frequency</th>
<th>Total %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Locally manufactured clothes</td>
<td>53</td>
<td>27.4</td>
<td>127</td>
<td>63.2</td>
<td>19</td>
<td>9.5</td>
<td>201</td>
<td>100.0</td>
</tr>
<tr>
<td>Custom-tailored/designed clothes</td>
<td>40</td>
<td>17.4</td>
<td>144</td>
<td>62.7</td>
<td>46</td>
<td>20.0</td>
<td>230</td>
<td>100.0</td>
</tr>
<tr>
<td>New imported clothes</td>
<td>56</td>
<td>26.3</td>
<td>97</td>
<td>45.5</td>
<td>60</td>
<td>28.2</td>
<td>213</td>
<td>100.0</td>
</tr>
<tr>
<td>Second-hand clothes</td>
<td>10</td>
<td>4.1</td>
<td>119</td>
<td>48.8</td>
<td>115</td>
<td>47.1</td>
<td>244</td>
<td>100.0</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

The consumers who preferred locally manufactured clothes said it was because they liked the design while those who did not like these clothes said it was because they were not of good quality. The consumers who liked custom-tailored/designer clothes said they were unique while those who did not like these clothes said their supply was not yet reliable. This could be attributed to the fact that on one occasion a custom-tailor/designer would make a very good outfit for the consumer and on another occasion the same custom-tailor/designer would make a very bad outfit. Generally, local clothes were always available and consumers were loyal and willing to use them
Consumers (26.3%) who did not like new imported clothes said it was because they were expensive. Those who liked these clothes found them to be durable and original in design (Rajagopal, 2010). Consumers who sometimes (48.8%) and always (47.1%) liked second-hand clothes found these clothes affordable, unique and easily available (Table 4.26). In support, earlier studies by Nyang’or (1994) and Elung’ata (2003) have indicated that consumers have always preferred imported clothing (new or second-hand) over locally manufactured ones.

4.4.2.3 Factors Influencing Consumer Clothing Selection and Purchase Practices/Decisions

Physiological Factors

Physiological factors arise from man’s need for clothing to provide protection from the physical and external environment.

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never Frequency</th>
<th>%</th>
<th>Sometimes Frequency</th>
<th>%</th>
<th>Always Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latest fashion/style</td>
<td>62</td>
<td>24.3</td>
<td>73</td>
<td>28.6</td>
<td>120</td>
<td>47.1</td>
</tr>
<tr>
<td>Purpose for which item was bought</td>
<td>41</td>
<td>16.1</td>
<td>65</td>
<td>25.5</td>
<td>159</td>
<td>58.1</td>
</tr>
<tr>
<td>Durability</td>
<td>40</td>
<td>15.8</td>
<td>61</td>
<td>24.1</td>
<td>152</td>
<td>60.1</td>
</tr>
<tr>
<td>Weather</td>
<td>45</td>
<td>17.5</td>
<td>63</td>
<td>24.4</td>
<td>150</td>
<td>58.1</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

Table 4.27 shows that 60.1% of the consumers were always influenced by the
garments’ durability when making clothing selection and purchase decisions. Fifty-eight percent (58%) of the consumers said they were always influenced by purpose for which the item was bought and the weather. Latest fashion/style was always considered by 47.1% of the consumers. Rajapoal (2010) and Otieno (1990) have found that durability and purpose for which an item is bought were most important to consumers when making clothing selection and purchase decisions.

Psychological Factors
Psychological factors contribute to an individual’s self-concept and personal values; how the individual views oneself.

Table 4.28: Psychological Factors Influencing Consumer Clothing Selection and Purchase Practices

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never</th>
<th>Sometimes</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beliefs &amp; values</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frequency</td>
<td>76</td>
<td>69</td>
<td>103</td>
</tr>
<tr>
<td>%</td>
<td>30.6</td>
<td>27.8</td>
<td>41.5</td>
</tr>
<tr>
<td>Prestige/popularity of shop</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frequency</td>
<td>134</td>
<td>53</td>
<td>43</td>
</tr>
<tr>
<td>%</td>
<td>61.5</td>
<td>21.3</td>
<td>17.2</td>
</tr>
<tr>
<td>Prestige/popularity of item’s brand name</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frequency</td>
<td>146</td>
<td>57</td>
<td>50</td>
</tr>
<tr>
<td>%</td>
<td>57.7</td>
<td>22.5</td>
<td>19.7</td>
</tr>
<tr>
<td>Appearance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frequency</td>
<td>33</td>
<td>32</td>
<td>192</td>
</tr>
<tr>
<td>%</td>
<td>12.8</td>
<td>12.5</td>
<td>74.7</td>
</tr>
<tr>
<td>Price</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frequency</td>
<td>29</td>
<td>48</td>
<td>182</td>
</tr>
<tr>
<td>%</td>
<td>11.2</td>
<td>18.5</td>
<td>70.3</td>
</tr>
<tr>
<td>Attitude</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frequency</td>
<td>120</td>
<td>60</td>
<td>76</td>
</tr>
<tr>
<td>%</td>
<td>46.9</td>
<td>23.4</td>
<td>29.9</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

Among the psychological factors, appearance was considered always by 74.7% of the consumers as well as price which influenced 70.3% of the respondents (Table 4.28).
Notably, 61.5% and 57.7% of the consumers were never influenced by prestige/popularity of shop where an item was bought and prestige/popularity of item’s brand name respectively when making clothing selection and purchase decisions. Otieno (1990) and Migunde (1993) earlier found that appearance and price mostly influence Kenyan consumers when selecting and purchasing clothes.

**Socio-economic Factors**

These factors emphasized how clothing acquired reflects on one’s role, status and lifestyle in society.

**Table 4.29: Socio-economic Factors Influencing Consumer Clothing Selection and Purchase Decisions**

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never Frequency</th>
<th>Never %</th>
<th>Sometimes Frequency</th>
<th>Sometimes %</th>
<th>Always Frequency</th>
<th>Always %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age</td>
<td>46</td>
<td>18.4</td>
<td>46</td>
<td>18.4</td>
<td>158</td>
<td>63.2</td>
</tr>
<tr>
<td>Occupation</td>
<td>70</td>
<td>27.9</td>
<td>83</td>
<td>33.1</td>
<td>98</td>
<td>39</td>
</tr>
<tr>
<td>Status held in society</td>
<td>145</td>
<td>58.0</td>
<td>64</td>
<td>25.6</td>
<td>41</td>
<td>16.4</td>
</tr>
<tr>
<td>Social activities engaged in</td>
<td>66</td>
<td>25.1</td>
<td>88</td>
<td>34.0</td>
<td>105</td>
<td>40.5</td>
</tr>
<tr>
<td>No. of dependants</td>
<td>128</td>
<td>51.0</td>
<td>61</td>
<td>24.3</td>
<td>62</td>
<td>24.7</td>
</tr>
<tr>
<td>Marital status</td>
<td>128</td>
<td>51.2</td>
<td>48</td>
<td>19.2</td>
<td>74</td>
<td>29.6</td>
</tr>
<tr>
<td>Education status</td>
<td>144</td>
<td>56.7</td>
<td>46</td>
<td>18.1</td>
<td>64</td>
<td>25.2</td>
</tr>
<tr>
<td>Money available</td>
<td>41</td>
<td>15.9</td>
<td>42</td>
<td>16.3</td>
<td>175</td>
<td>67.8</td>
</tr>
<tr>
<td>Place of residence</td>
<td>166</td>
<td>64.6</td>
<td>49</td>
<td>19.1</td>
<td>42</td>
<td>16.4</td>
</tr>
</tbody>
</table>

* * Multiple responses were allowed

From Table 4.29, money available was the highest socio-economic factor that influenced 67.8% of the consumers’ clothing selection and purchase decisions always.
Age also influenced 63.2% of the consumers always. The social activities engaged in influenced consumer clothing selection and purchase practices sometimes (34.0%) respectively. This indicated that dressing suitably for different occasions was important to the consumers.

Regarding the status one held in society, 33.6% of consumers’ clothing selection and purchase practices were influenced sometimes while 33.1% of the consumers said they were sometimes influenced by their occupation. Also consumers said their clothing selection and purchase practices were never influenced by place of residence (64.6%), status held in society (58%) and education (56.7%). These findings are consistent with earlier findings in this study that revealed that most consumers favoured buying clothes from different clothing outlets but contradicts the norm regarding status held in society since consumers were more interested in a garment’s worth and their personal values and beliefs (Rajapoal, 2010).

**Socio-cultural Factors**

Socio-cultural factors refer to how one’s social environment affects their clothing decisions.

**Table 4.30: Socio-cultural Factors Influencing Consumer Clothing Selection and Purchase Practices**

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never Frequency</th>
<th>%</th>
<th>Sometimes Frequency</th>
<th>%</th>
<th>Always Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>What other people (peer/colleagues) wear</td>
<td>174</td>
<td>68.2</td>
<td>49</td>
<td>19.2</td>
<td>32</td>
<td>12.6</td>
</tr>
<tr>
<td>Acceptability by family</td>
<td>88</td>
<td>34.8</td>
<td>64</td>
<td>25.3</td>
<td>101</td>
<td>39.9</td>
</tr>
<tr>
<td>Style acceptability by society</td>
<td>110</td>
<td>43.0</td>
<td>56</td>
<td>21.9</td>
<td>90</td>
<td>35.2</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed
The study revealed that 68.2% of the consumers’ clothing selection and purchase practices were never influenced by what other people wore (Table 4.30). However, 34.8% and 43% of the consumers’ clothing selection and purchase practices were never influenced by style acceptability by family and style acceptability by society respectively. Migunde (1993) has also found that style acceptability by family and society rarely influenced clothing selection and purchase among adolescents.

4.4.2.4 Consumer Participation in Own Clothing Selection
When asked whether or not consumers participated in their own clothing selection, a large proportion (95.7%) said they did. Considering that the respondents were above eighteen (18) years of age, most consumers would want to be involved in making their own clothing selection and purchase decisions (Gravely, 1999). In order to acquire their clothes, 49.6% of the consumers planned and budgeted as opposed to 50.4% who said that they did not plan or budget to buy clothing. Those who planned and budgeted to buy clothing said that it enabled them to buy everything they needed for themselves.

Thirty-two point-one percent (32.1%) of those who did not plan or budget for clothing shopping said it was because they preferred to buy clothes on impulse. Other consumers did not plan or budget for clothing shopping because they did not have a lot of money, or preferred to buy clothes only when they had money. Buying clothes when one had money could be similar to buying on impulse.

4.4.3 Consumers Views Regarding the Local Textile, Apparel Industry

4.4.3.1 Consumers’ Purchase of Locally Tailored/Designed/Manufactured Clothing
Of the locally tailored/design/designed/manufactured clothing, 48.3% of the consumers purchased uniform all the times and 43% never purchased uniform (Table 4.31). This is a contradiction since uniform is one of the garments that would be made locally.
However, this could be explained by the fact that consumers would have uniforms tailored rather than buy ready-made clothes to achieve good fit (Rajapoal, 2010).

Table 4.31: Consumers’ Purchase of Locally Tailored/Designed/Manufactured Clothing

<table>
<thead>
<tr>
<th>Type of clothing</th>
<th>Never Frequency</th>
<th>%</th>
<th>Sometimes Frequency</th>
<th>%</th>
<th>Always Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweaters</td>
<td>167</td>
<td>65.8</td>
<td>41</td>
<td>16.1</td>
<td>46</td>
<td>18.1</td>
</tr>
<tr>
<td>Suits</td>
<td>140</td>
<td>55.5</td>
<td>34</td>
<td>13.5</td>
<td>78</td>
<td>30.9</td>
</tr>
<tr>
<td>Skirts</td>
<td>121</td>
<td>49.6</td>
<td>43</td>
<td>17.6</td>
<td>80</td>
<td>32.8</td>
</tr>
<tr>
<td>Trousers</td>
<td>111</td>
<td>43.9</td>
<td>46</td>
<td>18.2</td>
<td>96</td>
<td>37.9</td>
</tr>
<tr>
<td>Shirts</td>
<td>132</td>
<td>54.6</td>
<td>43</td>
<td>17.8</td>
<td>67</td>
<td>27.7</td>
</tr>
<tr>
<td>Blouses</td>
<td>125</td>
<td>51.2</td>
<td>53</td>
<td>21.7</td>
<td>66</td>
<td>27.1</td>
</tr>
<tr>
<td>Dresses</td>
<td>144</td>
<td>59.1</td>
<td>51</td>
<td>20.9</td>
<td>49</td>
<td>20.1</td>
</tr>
<tr>
<td>Uniform</td>
<td>105</td>
<td>43.0</td>
<td>21</td>
<td>8.6</td>
<td>118</td>
<td>48.3</td>
</tr>
<tr>
<td>Eveningwear</td>
<td>179</td>
<td>72.4</td>
<td>37</td>
<td>15.0</td>
<td>31</td>
<td>12.6</td>
</tr>
<tr>
<td>Socks</td>
<td>135</td>
<td>54.6</td>
<td>27</td>
<td>10.9</td>
<td>85</td>
<td>34.4</td>
</tr>
<tr>
<td>Vests</td>
<td>134</td>
<td>55.2</td>
<td>34</td>
<td>13.9</td>
<td>77</td>
<td>31.5</td>
</tr>
<tr>
<td>Brassieres</td>
<td>117</td>
<td>48.2</td>
<td>35</td>
<td>14.4</td>
<td>91</td>
<td>37.4</td>
</tr>
<tr>
<td>Underpants</td>
<td>94</td>
<td>37.3</td>
<td>37</td>
<td>14.7</td>
<td>121</td>
<td>48.0</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

Other local garments that consumers purchased always included underpants (48.0%), trousers (37.9%) and brassieres (37.4%). These garments are used daily thus require regular replacement, prompting consumers to buy local products. Seventy-two point-four percent (72.4%) of the consumers never bought locally produced evening wear, sweaters (65.8%), dresses (59.1%), suits (55.5%) and vests (55.2%). New imported and second-hand versions of these clothes are easily available in Kenya thus may have been considered better options by the consumers.
4.4.3.2 Factors Influencing Consumers’ Selection Criteria for Locally Manufactured Clothing

When selecting locally manufactured clothing, 83.6% of the consumers considered the garment’s size/fit characteristics always. This is logical, as a well-fitting garment is easy and enjoyable to wear (Yang, 2011).

Table 4.32: Factors Influencing Consumers’ Selection Criteria for Locally Manufactured Clothing

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never Frequency</th>
<th>%</th>
<th>Sometimes Frequency</th>
<th>%</th>
<th>Always Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabric type</td>
<td>21</td>
<td>8.1</td>
<td>24</td>
<td>9.3</td>
<td>213</td>
<td>82.5</td>
</tr>
<tr>
<td>Colour</td>
<td>25</td>
<td>9.2</td>
<td>37</td>
<td>14.3</td>
<td>197</td>
<td>76.1</td>
</tr>
<tr>
<td>Latest fashion</td>
<td>66</td>
<td>25.3</td>
<td>60</td>
<td>23.0</td>
<td>136</td>
<td>51.8</td>
</tr>
<tr>
<td>Design/style</td>
<td>14</td>
<td>5.5</td>
<td>42</td>
<td>16.4</td>
<td>200</td>
<td>78.2</td>
</tr>
<tr>
<td>Size/fit</td>
<td>17</td>
<td>6.6</td>
<td>25</td>
<td>9.7</td>
<td>215</td>
<td>83.6</td>
</tr>
<tr>
<td>Label information</td>
<td>123</td>
<td>48.5</td>
<td>45</td>
<td>17.7</td>
<td>86</td>
<td>33.9</td>
</tr>
<tr>
<td>Fabric information</td>
<td>35</td>
<td>13.7</td>
<td>38</td>
<td>14.8</td>
<td>183</td>
<td>71.5</td>
</tr>
<tr>
<td>Care instructions</td>
<td>108</td>
<td>42.2</td>
<td>49</td>
<td>19.1</td>
<td>99</td>
<td>38.7</td>
</tr>
<tr>
<td>Workmanship</td>
<td>18</td>
<td>7.1</td>
<td>27</td>
<td>10.6</td>
<td>150</td>
<td>82.4</td>
</tr>
<tr>
<td>Workplace requirements</td>
<td>84</td>
<td>32.1</td>
<td>63</td>
<td>25.3</td>
<td>106</td>
<td>42.6</td>
</tr>
<tr>
<td>School requirements</td>
<td>102</td>
<td>41.2</td>
<td>54</td>
<td>21.9</td>
<td>91</td>
<td>36.8</td>
</tr>
<tr>
<td>Religious requirements</td>
<td>133</td>
<td>54.1</td>
<td>47</td>
<td>19.1</td>
<td>66</td>
<td>26.8</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

Table 4.32 also shows that 82.4% of the consumers selected items with good workmanship always, in addition to fabric (82.5%) and colour (76.1%). Seventy-one point-five (71.5%) of the consumers were influenced by the garment’s fabric information all the times. Other factors that never influenced consumers’ selection criteria for locally manufactured clothing included; religious requirements which influenced 54.1% of the consumers, label information (48.5%) and care instructions (42.2%). This could be attributed to the fact that label information and care
instructions were not found on Kenyan made clothing yet these factors significantly influenced female apparel consumers in the US as well as poor consumer awareness of these labels (Thomas et al., 1991). Twenty-five point three percent (25.3%) of the consumers were sometimes influenced by latest fashions when selecting locally manufactured clothing.

4.4.3.3 Factors Influencing Consumer Satisfaction and Loyalty to Kenyan-made Clothing
Table 4.33 showed that, according to 66.9% of the consumers, the quality of item bought in the market influenced their satisfaction and loyalty to Kenyan made clothing was always considered as opposed to 24.0% of the respondents who were always influenced by this factor. Since consumers have developed a negative attitude towards Kenyan-made clothing, it follows that they would be critical of its quality when making a purchase.
Another factor that influenced consumer satisfaction and loyalty with Kenyan-made clothing all the time was availability of second-hand clothing (55.6%) meaning that if second-hand clothing were available then consumers would buy these over Kenyan made clothing. Other factors that influenced consumer satisfaction and loyalty to Kenyan-made clothing all the times included rate of fashion change (53.6%), experience with item bought (49.7%), label information on care (44.7%) and availability of imported clothing (40.3%). These factors could have influenced the decision not to buy Kenyan made clothing regularly.

Overall, 62.3% of the consumers reported that they were proud to wear clothes made in Kenya as a sign of loyalty and patriotism (European Commission, 2009). The
consumers found that some of these clothes were well made. The remaining 37.7% of consumers that were not proud to wear clothes made in Kenya noted that they found these clothes lacked hanger appeal and were of poor quality.

4.4.4 The Kenya National Dress (KND)

4.4.4.1 Knowledge of the Kenya National Dress (KND)

Almost all the consumers (83.2%) were aware of the existence of the Kenya National Dress (KND). Regarding the consumers’ sources of information about the KND, 57.3% came across the information about KND in newspapers and/or magazines while 33.5% saw the KND on television (Table 4.34).

<table>
<thead>
<tr>
<th>Information source</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers/magazines</td>
<td>125</td>
<td>57.3</td>
</tr>
<tr>
<td>Television</td>
<td>73</td>
<td>33.5</td>
</tr>
<tr>
<td>Radio</td>
<td>39</td>
<td>17.9</td>
</tr>
<tr>
<td>Family members/friends</td>
<td>45</td>
<td>20.6</td>
</tr>
<tr>
<td>Internet</td>
<td>31</td>
<td>14.2</td>
</tr>
<tr>
<td>Clothing displays</td>
<td>8</td>
<td>3.7</td>
</tr>
<tr>
<td>Fashion shows</td>
<td>28</td>
<td>12.8</td>
</tr>
<tr>
<td>KND search/launch</td>
<td>21</td>
<td>9.6</td>
</tr>
<tr>
<td>This questionnaire</td>
<td>38</td>
<td>17.4</td>
</tr>
<tr>
<td>Workplace/college</td>
<td>3</td>
<td>1.4</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

These forms of media (newspapers and televisions) are available countrywide and are powerful sources of current information for many (Mintel Reports, 2006a; Rajapoa,
2010). Few (20.6%) of the consumers obtained the information about the KND from family members/friends, 17.9% from radio, others from the interview schedule of this study (17.4%). Small portions of the consumers obtained information about the KND from the internet (14.2%), fashion shows (12.8%), KND search/launch (9.6%), clothing displays (3.7%) and from the workplace/college (1.4%).

4.4.4.2 KND Design Issues

Influence of Consumers’ Communities on the KND

When respondents were asked to specify their individual communities, 30.9% said they were Kikuyu, 14.5% were Kamba, 14.0% were Mijikenda, 11.6% were Luo and 8.0% were Luhya (Table 4.35).

<table>
<thead>
<tr>
<th>Community</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kikuyu</td>
<td>77</td>
<td>30.9</td>
</tr>
<tr>
<td>Luhya</td>
<td>20</td>
<td>8.0</td>
</tr>
<tr>
<td>Luo</td>
<td>29</td>
<td>11.6</td>
</tr>
<tr>
<td>Kamba</td>
<td>36</td>
<td>14.5</td>
</tr>
<tr>
<td>Maasai</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Kuria</td>
<td>3</td>
<td>1.2</td>
</tr>
<tr>
<td>Embu</td>
<td>4</td>
<td>1.6</td>
</tr>
<tr>
<td>Kisii</td>
<td>15</td>
<td>6.0</td>
</tr>
<tr>
<td>Mijikenda</td>
<td>35</td>
<td>14.0</td>
</tr>
<tr>
<td>Meru</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Kalenjin</td>
<td>9</td>
<td>3.6</td>
</tr>
<tr>
<td>Foreigners</td>
<td>5</td>
<td>2.0</td>
</tr>
<tr>
<td>Asian-Kenyan</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>249</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

Other consumers reported that they were Kisii (6.0%), Kalenjin (3.2%), Meru (2.4%). Two percent of the consumers were foreigners. Thus, Nairobi being a cosmopolitan
city had a good proportion of consumers from different Kenyan communities participating in this study.

The study sought to find out whether or not consumers were aware of their individual community’s traditional dress to which 62.5% of the consumers responded that they knew their community’s traditional dress thus they had an idea of its appearance. The other 37.5% reported that they did not have any knowledge of their community’s dress. Considering the fact that contemporary consumers live mostly in urban areas, while those in rural areas seem to have westernized their lifestyles (Kimathi, 2004), this leaves very little room for any level of interaction with their individual communities’ dress.

Table 4.36: Materials Used to Make Consumers’ Traditional Dresses

<table>
<thead>
<tr>
<th>Feature</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common colour (green, brown, beige, red, maroon, yellow)</td>
<td>72</td>
<td>27.8</td>
</tr>
<tr>
<td>Beadwork at neckline/chest/hem</td>
<td>93</td>
<td>35.9</td>
</tr>
<tr>
<td>Shells</td>
<td>24</td>
<td>9.3</td>
</tr>
<tr>
<td>Animal hides</td>
<td>95</td>
<td>36.7</td>
</tr>
<tr>
<td>Feathers</td>
<td>37</td>
<td>14.3</td>
</tr>
<tr>
<td>Cloak/shawl</td>
<td>29</td>
<td>11.2</td>
</tr>
<tr>
<td>Banana leaves</td>
<td>30</td>
<td>12.7</td>
</tr>
<tr>
<td>Sisal</td>
<td>30</td>
<td>12.7</td>
</tr>
</tbody>
</table>

* Multiple responses were allowed

Consumers who had some knowledge about their community’s dress stated that there were some features in the KND they could relate to. A good proportion (36.7%) stated
that animal hides were the main feature in their individual community’s traditional
dress while 27.8% reported that a variety of colours like green, brown, beige, red,
maroon and yellow were used too (Table 4.36). Notably, animal hides were among
the first materials to be used as a form of fabric (Beck *et al.*, 1992) with dying being
introduced to add beauty as well as treat the hide. Beads at the neckline and/or chest
or hem as well as feathers were some of the features that 35.9% of the consumers
each identified. Use of a cloak and/or shawl on these garments was identified by
11.2% of the consumers.

Notably, when the consumers were asked to state whether or not the KND possessed
any aspect that related to their individual community’s dress, 46.2% said no while
53.8% said yes. At a glance, the KND seems to lack some beadwork or use of feathers
which are popularly used in various Kenyan communities’ traditional dresses.

4.4.4.3 Consumers’ Views and Suggestions on Authenticity of KND Fashion Models
Since authenticity of the KND would impact its use among consumers, the study
sought to find out whether or not consumers found the KND fashion models authentic
enough to represent them as Kenyans. Slightly more than half (63.4%) of consumers
said the fashion models were authentic because they represented the contemporary
Kenyan society, the KND garment had utilized Kenya’s flag colours (Kenyaflag.html)
and the designs were respectful just like those of Kenya’s ethnic communities.

However, about 36.6% of the consumers felt the fashion models should not represent
them as Kenyans. Those consumers who felt the models did not represent them
suggested how the fashion models could be improved so as to fully represent them.
Suggestions made included that the male fashion models should wear sandals, be of a
darker skin colour, have a beard and wear a hat made of animal hides and feathers.
The consumers made some suggestions on ways of improving the female fashion models; that they should be of darker skin colour and avoid using make-up. Further, the consumers preferred that the female fashion models wear their hair natural, clean shaven or braided, and wear sandals. Some consumers suggested that the female models wear African accessories and headgear made of African fabric. It was clear that the consumers had a clear idea of how an ideal model representing Kenyans should look based on their cultural knowledge and values (European Commission, 2009).

4.4.4.4 Use of the KND

KND Male Attire

Regarding the white male attire, 28.4% of the respondents said that they would wear it as casual wear because it was simple. Those who said they would wear it on special functions/occasions comprised 51.1% and this was because they considered the KND white male attire very suitable. Other consumers (15.6%) said that they would wear the white male KND attire everyday because the attire was simple.

Majority (73.3%) of the consumers agreed that they would wear the male black KND attire for special functions/occasions because of the attire’s complicated design that made it very suitable. Furthermore, 9.3% of the consumers said that they would wear it as casual wear while 10.7% each of the consumers said they would wear the black KND male attire everyday because it was convenient. Similarly, Tang (2009) observed that Chinese consumers have been turning to casual clothing because it brings the sense of a new lifestyle, which is simple and comfortable. Few (6.7%) of the consumers said that they would never wear the male KND black attire.

KND Female Attire

A total of 64.4% of the consumers said that they would wear the white KND female
attire on special functions/occasions as they considered it suitable. Those who preferred to wear this attire as casual wear (12.2%) and those who preferred to wear it every day (17.8%) found it to be simple. Seventy-six percent (76.0%) of the consumers said that they would wear the black KND female attire for special functions/occasions because they all found it to be convenient. A lesser proportion (8.0%) of the consumers said that they would wear the black KND female attire as casual wear since they found it simple. Very few (9.7%) would wear the garment as everyday wear since they said it was manageable. Another 6.3% said that they would never wear the black KND male attire because it was too ordinary to them.

Further, the study specifically asked male consumers if they would wear the male KND attire as pictured (Figure 2.1) since this would have an impact on the attire’s immediate purchase if it were available. Most respondents were willing to wear the male KND attires as pictured in Figure 2.1 because they found it to be suitable as it was simple, casual and representative of the Kenyan people.

Similarly, for the female KND attire, the female respondents were willing to wear the KND attire as pictured because the consumers liked its design and colors used suitable for occasional wear. Some consumers reported that they would not wear the attire at all because it was simply not designed to their taste. The fact that most male and female consumers suggested the KND was suitable for occasional wear demonstrated the garment’s function of identification and its significance to the consumers (European Commission, 2009; Rajagopal, 2010).

4.4.4.5 Purchase of the KND
Regarding where consumers would buy the KND, the study revealed that majority (67.5%) of the consumers did not know where they would buy the KND. Of the
32.5% consumers that knew where they would buy the KND, 77.8% said they would have it made by a tailor/designer. Shops selling tourist items were mentioned by 19.8% of the consumers as the most likely place where they would buy the KND.

From the study, 74.8% of the consumers said that they were proud to wear the KND because it represents the cosmopolitan culture and make Kenyans maintain their culture. Wearing the KND for the consumers showed their sense of loyalty and patriotism. The 25.2% of consumers that were not proud to wear the KND stated that it did not look good at all. Some consumers said the KND needed more variety so that more people can enjoy wearing it while others felt incomprehensive research had been done during the process of creating the KND as some views had not been collected. Similar proportions of consumers earlier in the study reported that they were proud to wear Kenyan made clothing of which the KND is part.

4.4.4.6 Consumer Suggestions on Ways of Improving the KND

KND Male Attire

The consumers’ fabric suggestions included using kikoi, linen, plain cotton fabric or kanga all of which are locally produced and popular among Kenyans (Anonymous, 2006). Concerning its structure, the KND male attire should have some beadwork on its hemline while flag colours would be the best. Kenyans appreciate the significance of the Kenyan flag colours as an identifying and unifying factor (flaghtml). This goes hand in hand with earlier observations made in the study that the existing KND does not incorporate beadwork in it. Remarkably, the consumers said the white KND male attire was okay the way it was.

KND Female Attire

For the female KND attire, consumers suggested that it could be made from kikoi fabric, linen/plain cotton fabric or kanga/lesso fabric. There were no suggestions for
using kitenge fabric to make the KND which implies that the consumers recognized the kitenge as not being local compared to the kikoi and kanga. The respondents suggested the female KND attire should have a v-neckline and/or some beads. Amazingly, the consumers found the black female KND attire to have been okay the way it was. These findings show the diversity among consumers that D/CTs and F/AM/Ts should recognize and take advantage of (Gravely, 1999).

4.4.4.7 Need for KND
Majority (84.5%) of consumers felt that Kenya needed a national dress for the main reason of identification. Other consumers said that the KND would unite Kenyans and represent the country worldwide as well as make Kenyans proud of whom they are. A small proportion (15.5%) of the consumers said that Kenya did not need a national dress for the main reason that Kenyans preferred more westernized styles. Other consumers felt that because every Kenyan ethnic community has a strong culture, each community should have its own KND.

Further, the consumers suggested a variety of brand names with the largest proportion suggesting the existing brand name; Kenya National Dress (KND) be retained. Based on national pride and identification, these findings show that consumers were willing and ready to embrace the KND.

4.4.4.8 Factors Influencing Adoption of the Kenya National Dress (KND)
This section addressed the objective of the study that sought to establish whether consumers’ socio-economic characteristics influenced their adoption (likely/not likely to buy and wear) of the Kenya National Dress (KND). This was done by asking three (3) critical questions that measured adoption as follows:

1. Were consumers proud to have a KND?

2. Would consumers wear the KND as pictured (Figure 2.1)?
3. According to the consumers, did Kenya need a KND?

Through data reduction, the three (3) critical questions stated above were combined to create one (1) meaningful variable labelled ‘consider/not consider’ (i.e. whether consumers would consider/not consider) adopting the KND. Using responses (No and Yes) that scored 3-6; frequencies were generated to observe the likelihood of the respondents adopting the KND.

![Figure 4.3: Consumers’ Likelihood of Adopting the KND](image)

Figure 4.3 shows an overwhelming majority (90.1%) of the consumers were likely to consider adopting the KND. Very few (9.9%) consumers were not likely to consider adopting.

Using Chi-square, the study sought to test the null hypothesis that adoption of the KND is independent of consumers’ socio-economic characteristics (gender, age, education level, place of residence among others). Various categories were collapsed to provide meaningful Chi-square results. The Chi-square analysis revealed that socio-economic factors as consumers’ age, place of residence, occupation, total monthly income, number of dependants and personal participation in own clothing selection did not influence the consumers’ likelihood of adopting the KND.
Apparently, only gender and highest education level were the key factors that influenced consumer adoption of the KND as discussed in the subsections that follow.

Age and Adoption of KND
According to Solomon (1989), fashion is strongly influenced by three (3) factors; social norms, individual expressions and technology. Thus an individual’s age would determine the extent to which the aforementioned factors would influence their adoption of the Kenya National Dress (KND).

Table 4.37: Relationship between Age and Adoption of KND

<table>
<thead>
<tr>
<th>Age (years)</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below 20</td>
<td>0 (0.0%)</td>
<td>20 (100.0%)</td>
<td>20 (100.0%)</td>
</tr>
<tr>
<td>21-25</td>
<td>4 (5.0%)</td>
<td>76 (95.0%)</td>
<td>80 (100.0%)</td>
</tr>
<tr>
<td>26-30</td>
<td>6 (11.5%)</td>
<td>46 (88.5%)</td>
<td>52 (100.0%)</td>
</tr>
<tr>
<td>31-35</td>
<td>6 (21.4%)</td>
<td>22 (78.6%)</td>
<td>28 (100.0%)</td>
</tr>
<tr>
<td>36-40</td>
<td>2 (20.0%)</td>
<td>8 (80.0%)</td>
<td>10 (100.0%)</td>
</tr>
<tr>
<td>41 and Above</td>
<td>3 (16.7%)</td>
<td>15 (83.3%)</td>
<td>18 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>21 (10.1%)</td>
<td>187 (89.9%)</td>
<td>208 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.220; $\chi^2=10.552; df=5; p=0.061$

From Table 4.37, large proportions of consumers aged 20 years to above 40 years were likely to consider adoption of the KND. The Chi-square results (p > 0.05) showed that consumers’ adoption of the KND was independent of their age.

Place of Residence and Adoption of KND

Regardless of the consumers’ place of residence, the respondents agreed that they had
access and exposure to varieties of clothing. The study sought to determine whether the consumers’ place of residence influenced their adoption of the KND. From Table 4.38, 89.6% of the consumers residing within Nairobi and 92.2% of consumers’ residing outside Nairobi were likely to consider adopting the KND. The Chi-square results (p > 0.05) indicated that the consumers’ adoption of the KND was independent of their place of residence.

Table 4.38: Relationship between Place of Residence and Adoption of KND

<table>
<thead>
<tr>
<th>Place of Residence</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within Nairobi</td>
<td>17 (10.4%)</td>
<td>146 (89.6%)</td>
<td>163 (100.0%)</td>
</tr>
<tr>
<td>Outside Nairobi</td>
<td>4 (7.8%)</td>
<td>47 (92.2%)</td>
<td>51 (100.0%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>21 (9.8%)</strong></td>
<td><strong>193 (90.2%)</strong></td>
<td><strong>214 (100.0%)</strong></td>
</tr>
</tbody>
</table>

C=0.037; $\chi^2=0.294$; df=1; p=0.588

Occupation and Adoption of KND

Whether students or working class, all consumers were constantly exposed to diverse information through various media. The study sought to establish whether the consumers’ occupation influenced their adoption of the KND. Large proportions of consumers (students-92.5%; teachers/lecturers-90.5%; business men/women-4.0%; non-teaching staff-85.0%) were likely to adopt the KND (Table 4.39). The Chi-square results (p > 0.05) showed that the consumers’ adoption of the KND was independent of their occupation.
### Table 4.39: Relationship between Occupation and Adoption of KND

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Not likely to consider adopting</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student</td>
<td>9 (7.4%)</td>
<td>112 (92.6%)</td>
<td>121 (100.0%)</td>
</tr>
<tr>
<td>Teacher/ Lecturer</td>
<td>2 (9.5%)</td>
<td>19 (90.5%)</td>
<td>21 (100.0%)</td>
</tr>
<tr>
<td>Business woman/ man</td>
<td>0 (0.0%)</td>
<td>4 (100.0%)</td>
<td>4 (100.0%)</td>
</tr>
<tr>
<td>Non-teaching</td>
<td>12 (15.0%)</td>
<td>68 (85.0%)</td>
<td>80 (100.0%)</td>
</tr>
<tr>
<td>Unemployed</td>
<td>0 (0.0%)</td>
<td>4 (100.0%)</td>
<td>4 (100.0%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>23 (10.0%)</strong></td>
<td><strong>207 (90.0%)</strong></td>
<td><strong>230 (100.0%)</strong></td>
</tr>
</tbody>
</table>

\[ C=0.131; \chi^2=3.999; \text{df}=4; \text{p}=0.406 \]

**Income and Adoption of the KND**

Income refers to the money available to an individual for consumption. It may come in the form of allowances or salary. Since all respondents had some form of monthly income, the study sought to find out whether it influenced the consumers’ adoption of the KND. Table 4.40 shows that 92.5% of consumers with Ksh 1-10,000, 88.9% of consumers with Ksh 10,001-25,000 and 85.2% of consumers with above Ksh 25,001 as monthly income were likely to consider adoption of the KND.
Table 4.40: Relationship between Monthly Income and Adoption of KND

<table>
<thead>
<tr>
<th>Monthly Income (Kshs)</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,000-10,000</td>
<td>8 (7.5%)</td>
<td>98 (92.5%)</td>
<td>106 (100.0%)</td>
</tr>
<tr>
<td>10,001-25,000</td>
<td>5 (11.1%)</td>
<td>40 (88.9%)</td>
<td>45 (100.0%)</td>
</tr>
<tr>
<td>25,001 and Above</td>
<td>8 (14.8%)</td>
<td>46 (85.2%)</td>
<td>54 (100.0%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>21 (10.2%)</strong></td>
<td><strong>184 (89.8%)</strong></td>
<td><strong>205 (100.0%)</strong></td>
</tr>
</tbody>
</table>

C=0.101; $\chi^2=2.102; \text{df}=2; p=0.350$

From the Chi-square results ($p > 0.05$), the consumers’ adoption of the KND was independent of their monthly income.

**Number of Dependents and Adoption**

Since some consumers had dependents, the study sought to establish whether this factor influenced the consumers’ adoption of the KND. The results revealed that 87.1% of the respondents with 1-5 dependants and all (100%) of respondents with 6-10 dependants while those (89.9%) with no dependants were likely to consider adopting the KND (Table 4.41).
Table 4.41: Relationship between Number of Dependents and Adoption of KND

<table>
<thead>
<tr>
<th>No of dependants</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5</td>
<td>12 (12.9%)</td>
<td>81 (87.1%)</td>
<td>93 (100.0%)</td>
</tr>
<tr>
<td>6-10</td>
<td>0 (0.0%)</td>
<td>3 (100.0%)</td>
<td>3 (100.0%)</td>
</tr>
<tr>
<td>None</td>
<td>10 (8.2%)</td>
<td>112 (91.8%)</td>
<td>122 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>22 (10.1%)</td>
<td>196 (89.9%)</td>
<td>218 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.086; χ²=1.630; df=2; p=0.443

Also, the Chi-square results (p > 0.05) showed that the consumers’ adoption of the KND was independent of number of dependants one had.

Personal Participation in own clothing selection and Adoption of KND

All consumers reported that they participated in their own clothing selection. Thus there was need to determine whether the consumers’ participation in their own clothing selection influenced their adoption of the KND.

Table 4.42: Relationship between Personal Participation in Own Clothing Selection and Adoption of KND

<table>
<thead>
<tr>
<th>Personal participation</th>
<th>Not likely to consider adopting KND</th>
<th>Likely to consider adopting KND</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>0 (0.0%)</td>
<td>11 (100%)</td>
<td>11 (100.0%)</td>
</tr>
<tr>
<td>Yes</td>
<td>23 (10.4%)</td>
<td>198 (100.0%)</td>
<td>221 (100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>23 (9.9%)</td>
<td>209 (100.0%)</td>
<td>232 (100.0%)</td>
</tr>
</tbody>
</table>

C=0.074; χ²=1.271; df=1; p=0.260
The Chi-square results (p > 0.05) from Table 4.42 showed that the consumers’ adoption of the KND was independent of their personal participation in their own clothing selection.

**Gender and Adoption**

Gender is an important factor in fashion and design and the results presented in Table 4.43 show that a large proportion (94.0%) of females were likely to consider adopting the KND as compared to their male counterparts (83.3%).

<table>
<thead>
<tr>
<th>Gender</th>
<th>Not likely to consider</th>
<th>Likely to consider</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>12(16.7%)</td>
<td>60(83.3%)</td>
<td>72(100.0%)</td>
</tr>
<tr>
<td>Female</td>
<td>9(6.0%)</td>
<td>140(94.0%)</td>
<td>149(100.0%)</td>
</tr>
<tr>
<td>Total</td>
<td>21(9.5%)</td>
<td>200(90.5%)</td>
<td>221(100.0%)</td>
</tr>
</tbody>
</table>

C=0.167; $\chi^2=6.374$; df=1; p=0.012

The results of Chi-square (p > 0.05) test showed that the consumers’ adoption of the KND was independent of their gender. As observed by Rajagopal (2010), Nyang’or (1994) and Frisbee (1985), women today have more clothes than men. This therefore means that female consumers were more likely to embrace the KND more than their male counterparts.

**Highest Education Level and Adoption of KND**

Education serves as an eye opener to new ideas and new things and may have positive implications on the adoption of the KND. The results presented in Table 4.44 indicate that consumers with Secondary level of education had the highest proportion (95.2%) of those who were likely to adopt the KND. Interestingly, those with diploma (84.8%)
and degree (85%) qualifications had equally high proportions for those who were likely to adopt the KND. However, the results of the Chi-square \((p > 0.05)\) showed that there is a significant relationship between highest education level attained and the likelihood of adoption of the KND.

Table 4.44: Relationship between Highest Education Level and Adoption of the KND

<table>
<thead>
<tr>
<th>Highest education level</th>
<th>Not likely to consider</th>
<th>Likely to consider</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary</td>
<td>5 (4.8%)</td>
<td>100 (95.2%)</td>
<td>105 (100.0%)</td>
</tr>
<tr>
<td>Diploma</td>
<td>10 (15.2%)</td>
<td>56 (84.8%)</td>
<td>66 (100.0%)</td>
</tr>
<tr>
<td>Degree</td>
<td>6 (15.0%)</td>
<td>34 (85.0%)</td>
<td>40 (100.0%)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>21 (10.0%)</strong></td>
<td><strong>190 (90.0%)</strong></td>
<td><strong>211 (100.0%)</strong></td>
</tr>
</tbody>
</table>

\(C=0.170; \chi^2=6.284; \text{df}=2; p=0.043\)

Since education allows consumers to accept influences from various social communications thereby increasing adoption of the KND (Carter, 2010; Gravely, 1999), these results showed that the hypothesis stating that there was a relationship between consumers’ socio-economic status and adoption of the Kenya National Dress (KND) was accepted.

4.5 Decision-making Model

Contrary to the conceptual framework (Figure 1.1), which focused on two (2) major aspects that affect reception of a given design such as the KND by the manufacturing and consuming public (innovation and adoption) equally, the findings of this study showed that innovation and adoption do support production and sale of the product but in a different way.
From the study, innovation as a way of ensuring sustainability of a given design is emphasized by constant communication between D/CTs and consumers (Figure 4.4). This relationship was already established in the early stages of designing the KND (Kimathi, 2004). Unlike the Chinese whose long design cycles and high trial costs delay entry of a new design into the market (Zhang, 2010), Kenyans have a direct link to D/CTs such that they can utilize the trial designs generated. Once a design is accepted then mass production begins. In addition, the study showed that the consumers were knowledgeable since those with secondary level of education formed the bulk of the market and they were aware of the existence of the KND. Chi-square analysis showed that consumers’ education level strongly influenced adoption of the KND in addition to the consumers’ gender which was also found to influence adoption of the KND. Most D/CTs and F/AM/Ts targeted women as their clientele followed by children and men. Women were generally targeted because they change clothes regularly and were willing buyers thus stood out as key adopters of the KND.
(Rajagopal, 2010; Nyang’or, 1994; Frisbee, 1985). Through women, children and husbands were more likely to have their clothes acquired for them (Gravely, 1999).

For the D/CTs who already tried to ensure that their businesses were accessible to consumers by selecting suitable locations, staff and merchandise, it was found that those D/CTs who owned their businesses were most likely to adopt the KND possibly because they were in a position to make business decisions once they recognized an opportunity. Further, Chi-square analysis showed that the D/CTs with specific fashion design/construction training as apprentices or at certificate/diploma levels were most likely to adopt the KND. It seems that with this training and owning their businesses, these D/CTs would be determined to succeed thus were willing to take risks and avail the KND to their consumers (Mbuvu and Thwala, 2008). Since their focus was on adoptability, consultations between D/CTs and consumers would improve the KND increasing its appeal and popularity among consumers as well as profits for the business (Dickerson and Jarnow, 1997).

Once more and more consumers appreciated the KND to the point where it was popularly used, F/AM/Ts would be willing to produce the KND en masse. The Chi-square analysis showed that none of the F/AM/Ts’ business characteristics influenced their likelihood of adopting the KND. However, once the KND became popular among consumers just as other local products like fabric, T-shirts and kikois that the F/AM/Ts produced and sold, they would be willing to produce large numbers of the KND as they would be assured that it would sell.

From the decision-making model (Figure 4.4), it is clear that at the preliminary stages of introducing a new design to the consuming public, more innovation and improvement of the design will occur resulting from consultations between the D/CTs
who can stitch a few items at a time and consumers. As the design improves and is used, more consumers will have it made. As popularity of the design visibly increases, F/AM/Ts will come in to avail the fabric and garment to the larger market.

From the study, it was clear that consumers should not be taken for granted but their opinions should be actively sought through personal consultations, media and branding so that a new design is popularized amongst them (Rajagopal, 2010; Gravely, 1999). Through periodical market research, stakeholders’ views regarding trends in the fashion industry can be collected and applied to improving Kenya’s fashion industry.
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter is divided into three sections. The first section presents a summary of the study to include research findings; the second part presents the conclusion; and the third presents recommendations of the study.

5.2 Purpose and Objectives of the Study

The purpose of the study was to investigate the factors that led to adoption of the Kenya National Dress. The lessons learnt were used as a basis for developing a decision-making model to promote future adoption of new local designs in Kenya.

The specific objectives were:

1. To describe the socio-economic characteristics of designers, custom tailors and consumers in the apparel industry in Kenya.
2. To establish the business characteristics of these designers, custom tailors, fabric, apparel manufacturers and traders.
3. To establish all the respondents’ knowledge of the Kenya National Dress.
4. To establish factors that influenced adoption of the Kenya National Dress among all respondents.
5. To analyze various innovations suggested by the respondents that can increase the acceptability of the KND among Kenyans.
6. To develop a decision-making model for enhancing adoption of new local apparel designs.

5.3 Methodology

The study used purposive and random sampling techniques to select KND evaluators,
designers, custom tailors, fabric/apparel manufacturers, traders and consumers to participate in the study. Interview schedules were used to collect data. The results were presented using frequencies and percentages obtained using the Statistical Package for Social Sciences. Chi-square was used to test whether or not the respondents’ socio-economic characteristics and business characteristics influenced their adoption of the KND.

5.4 Major Findings
The findings of this study provided information on the respondents’ socio-economic and business characteristics, opinions of the KND design and ways of improving it to increase its acceptability among Kenyans.

5.4.1 Designers/Custom Tailors (D/CTs)
Regarding the D/CTs socio-economic characteristics, the study revealed that there were more female (57.9%) than male (42.1%) D/CTs with most aged below 40 years. All D/CTs had received secondary education and also had specific fashion design/construction training mostly at diploma (34.2%) level. The D/CTs were equally distributed within and without Nairobi’s Central Business District (CBD) with most having between 1-5 employees (67.6%). A good proportion (34.2%) had been designing/stitching for between 6-10 years. Additionally, 65.8% of the D/CTs had obtained design inspirations/ideas from magazines and newspapers. About 78.9% of the D/CTs used both local and foreign sources to acquire their merchandise, 42.1% branded their products mostly with labels and even fewer D/CTs (15.8%) exported their products. Though D/CTs targeted women as their main clientele, most would serve men and children too as this was the nature of their business. The D/CTs were aware of such factors as good service, good workmanship, fabric and price that their customers considered when selecting and purchasing local clothing.
In addition to being aware of the KND’s existence, the D/CTs got this information from television (62.9%) and magazines/newspapers (60.0%). The D/CTs felt that the KND design was related to traditional Kenyan ethnic communities’ clothes in terms of the materials (animal skin, shells, colours selected) used. However, 55.3% of the D/CTs felt that the KND fashion models were not authentic and needed to be of darker skin colour, wear natural/braided hair and local sandals; an ideal Kenyan image. Most D/CTs also suggested that the male and female KND outfits were suitable to wear on special occasions/functions. Major suggestions for improving the KND included use of kikoi/plain cotton, kanga fabrics to make the KND attires, and that beadwork and Kenyan flag colours could be incorporated in the designs.

The Chi-square analysis revealed that there was a strong influence (p<0.05) of the D/CTs’ designation/position and fashion design/construction training on their likelihood of adopting the KND. The D/CTs were proud to have a national dress as they agreed that Kenya needed a national dress and were willing to make it as pictured for their clients.

5.4.2 Fabric/Apparel Manufacturers and Traders (F/AM/Ts)
For the F/AM/Ts, 48.6% of their firms were located within Nairobi’s CBD while 51.4% were located outside the CBD with 70.3% of the F/AM/Ts having between 1-50 employees and 52.8% of the firms having been in business for between 1-20 years. The F/AM/Ts obtained their raw materials from both local and foreign sources so as to provide products for all categories of clients who comprised both Kenyans and foreigners. Notably, 75% of the F/AM/Ts that branded their products, used labels and some exported their products abroad. The F/AM/Ts were aware that their customers appreciated good fabric, good service and affordable price when selecting and purchasing clothes.
Most (94.6%) of the F/AM/Ts were aware of the existence of the KND, having received this information from the magazines/newspapers (88.6%). The F/AM/Ts agreed that the KND possessed some aspects related to the Kenyan ethnic communities’ traditional clothes such as the colours selected and beadwork used. Some 56.8% of the F/AM/Ts felt the KND fashion models were authentic and represented Kenyans. However, those that felt the fashion models were not authentic suggested they should have a darker skin colour, wear local sandals as well as wear African headgear to increase their authenticity. The F/AM/Ts agreed that the white KND attires could be worn everyday while the black KND attires could be worn on special occasions/functions.

To improve the KND, it was suggested that kikoi, plain cotton or linen fabrics could be used to make the KND. Majority (70.3%) of the F/AM/Ts were proud to have a KND to represent Kenyans since 73% agreed that Kenya needed a national dress for identification and 56.8% of the F/AM/Ts were willing to make and sell the KND as it was pictured.

The Chi-square results showed that the F/AM/Ts’ business characteristics (business location, business duration and number of employees etc) did not influence their likelihood of adopting the KND. However, these firms continued to provide quality products to their clients. Notably, these firms would willingly produce fabric and garments once assured of adoption by D/CTs and consumers.

5.4.3 Consumers
Based on the socio-economic characteristics of the consumers, the study revealed that there were more female (68.4%) than male (31.6%) consumers, with over 70% aged below 35 years and 49.2% having received up to secondary school education. A large
proportion (75.4%) of the consumers lived within Nairobi City and had a monthly income/allowance/pocket money of between Ksh1,000-10,000. Regarding their clothing selection and purchase preferences, less than 60% of the consumers preferred to buy clothes from: shops selling either new imported or second-hand clothing, open-air markets selling new imported and second-hand clothing and having designers make their clothes. The consumers appreciated different types of clothes (new imported, second-hand, locally produced and designer made clothes) at different times.

The consumers were always influenced by an item’s durability, the weather and purpose for which the item was bought as physiological factors; garment’s appearance and price as psychological factors; money available and activities engaged in as socio-economic factors. However, what other people thought did not influence the consumers’ clothing selection and purchase, though 95.7% participated in selecting and purchasing their own clothes. Not many consumers frequently purchased Kenyan made clothing because of their concerns about size/fit, good workmanship, fashion and fabric.

Almost all consumers were aware of the existence of the KND through newspapers/magazines and the television. In addition, they felt that the KND was related to their ethnic communities’ traditional dresses in terms of colours and fabric used and that the fashion models were authentic. The consumers that felt the fashion models were not authentic and suggested that the fashion models should be of darker skin colour, wear no makeup and wear local sandals. Over 70% of the consumers suggested that both the male and female KND attires could be worn for special occasions/functions as they were unique.
Majority (84.5%) of the consumers were willing to wear the KND, as pictured in Figure 2.1, because they felt Kenya needed a national dress for unity and they were proud to have a KND. Some suggested the KND could be purchased from D/CTs who were willing to make the garment.

From the Chi-square analysis, it was clear that the consumers’ gender and highest education level strongly influenced the consumers’ adoption of the KND.

5.5 Conclusions
Based on the findings of the study, the following conclusions were made:

1. Position/designation as manager or owner in business and fashion design/construction training increase adoption of the KND.

2. It appears that the KND made from either kikoi, plain cotton or kanga fabrics can be acceptable to a substantial extent.

3. Availability of the KND at different shopping outlets (low, medium or high cost) would increase its adoption.

4. If the KND is made at an affordable price for the average Kenyan, adoption would be high.

5. Females are more likely to adopt the KND than males.

6. Kenyans are patriotic therefore a suitable KND would be adopted by a large population to the benefit of the local industry.

7. Adoption of the KND is more likely to take place when consumer input is taken into account during design and production.

8. Media is the most popular source of information on the KND.

9. Use of information from the decision-making model based on existing clothing trends benefits apparel/ fabric manufacturers, traders, designers and
custom tailors by providing current information on consumer clothing preferences leading to production of suitable designs.

5.6 Recommendations

From the findings of this study, the following recommendations were made:

1. Local F/AM/Ts, D/CTs and the government need to put into account the views of consumers when making the KND and other garments.

2. The local industry could invest in branding so as to attract and educate consumers on availability, use and care of local products thus increasing their sales.

3. Marketers can use the television, magazines and newspapers as very influential forms of media to market the KND locally and internationally.

4. To increase sales, D/CTs and F/AM/Ts could interact with consumers through a feedback mechanism as these are important in enhancing adoption of the KND and other local designs.

5. Utilization by the D/CTs and F/AM/Ts of Kenyan fabrics like the kikoi, plain cotton and kanga fabrics to make variations of the KND in addition to incorporating beadwork and Kenyan flag colours would increase the KND’s acceptability among Kenyans and boost the local industry through high sales.

6. F/AM/Ts can invest in the relationship between D/CTs and consumers, for instance through sponsoring design development competitions for upcoming designers and paying D/CTs for their good work.

5.7 Suggestions for Further Research

1. Further research can be carried out in other Kenyan towns and rural areas to produce comparative data.

2. Similar research can be done periodically to assess market trends regarding the
fashion industry.

3. Research can be done to assess the business viability of designers and custom tailors in Kenya’s liberalized market.
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APPENDICES

APPENDIX 1: INTERVIEW SCHEDULE (CONSUMERS)

To the Respondent;

As part of my PhD research, this study undertook to investigate factors that led to the adoption of the Kenya National Dress (KND). Your views as a potential consumer of this commodity play an important part in promoting the local industry. Thank you.

Beatrice Elung’ata Imo

SECTION A: Socio-economic Status

1. Details of the respondent

<table>
<thead>
<tr>
<th>Sex</th>
<th>Age (years)</th>
<th>Highest level of Education</th>
<th>Place of residence Town or Nearest town</th>
</tr>
</thead>
<tbody>
<tr>
<td>M/F</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. What is your occupation? Tick appropriately

- Student………..Year of study…………
- Staff…………Job title……………………

3. What is your total monthly income (salary/allowance/pocket money)? Tick appropriately

- Ksh.1500 and below
- Ksh. 1500-5000
- Ksh. 5001-10,000
- Ksh. 10,001-20,000
- Ksh.20, 001-30,000
- Ksh. 30, 001-40,000
- Ksh.40, 001-50,000
- Above Ksh.50,001

4. How many people within your household are dependent on your income? ---------

5. Do you participate in your own clothing selection?

- No
- Yes
a) If no, who buys for you?

- Mother
- Father
- Brother
- Sister
- Wife
- Husband

6. Where are your clothes bought from? Tick appropriately

<table>
<thead>
<tr>
<th>Place</th>
<th>Never</th>
<th>Usually</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shops selling new clothes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shops selling second-hand clothes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Open-air markets selling new clothes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Open-air markets selling second-hand clothes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Made on order by designers and/or custom tailors</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7. Do you normally plan and budget for your clothing shopping ahead of time?

- No
- Yes

Explain your answer to Question 7

8. What type of clothing do you prefer? Tick appropriately

<table>
<thead>
<tr>
<th>Type of clothing</th>
<th>Never</th>
<th>Usually</th>
<th>Always</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>Locally manufactured</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Custom-tailored/Designed</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New imported</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second-hand</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9. In your opinion, to what extent do the following factors influence your clothing decisions? Tick appropriately.

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never</th>
<th>Sometimes</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your age</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your religious norms/status</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your beliefs and values</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Occupation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Latest style/fashion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What other people, e.g. friends, peers, colleagues wear</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Status held in society</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Types of social activities engaged in e.g. sports, parties, weddings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No. of dependants in the household</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purpose for which item is bought</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marital status</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
10. Which locally tailored/designed/manufactured (i.e. made in Kenya) clothing do you normally buy? Tick appropriately.

<table>
<thead>
<tr>
<th>Clothing</th>
<th>Never</th>
<th>Sometimes</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweater/cardigan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suits</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skirt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trousers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blouses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dresses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uniform</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eveningwear</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Socks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vests</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brassieres</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Underpants</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

11. Considering your purchasing patterns, to what extent do the following factors influence your selection criteria of locally manufactured clothing? Tick appropriately.

<table>
<thead>
<tr>
<th>Factors influencing your clothing selection</th>
<th>Never</th>
<th>Sometimes</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of fabric</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colour you like</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Latest fashion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design/ style</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Size/ fit characteristics</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Label information</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fabric finish</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Care instructions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Workmanship</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Workplace requirements</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
12. Do you feel proud to wear clothes made in Kenya?

- No
- Yes

Give reason for your answer

13. Below is a list of some factors that influence customer satisfaction and loyalty to Kenyan made clothing. Tick appropriately.

<table>
<thead>
<tr>
<th>Factors</th>
<th>Never</th>
<th>Sometimes</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clothing information available</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Availability of labels or tags on clothing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Label information on characteristics and care of item</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experience with items bought</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality of items in the market</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Availability of imitations consumer protection service</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amount of knowledge you possess about textile fabrics</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rate of fashion change</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Availability of new imported clothing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Availability of second-hand clothing</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Section B: The Kenya National Dress (KND)

Using the attached picture of the Kenya National Dress (KND) that was launched in 2004, kindly answer the following questions.

14. Have you heard of the Kenya National Dress (KND)?

- Yes
- No

If yes, where did you first hear of the KND? Tick appropriately

- Fashion magazines/Newspapers
- Television
- Radio
- Family members/friends
Internet
- clothing displays
- Fashion shows
- At the KND launch
- In this questionnaire

Kenya National Dress – Female & Male Attires (Courtesy of Unilever Kenya)

15. Which is your ethnic community? ------------------------------------------

Do you know the main features of your ethnic community’s traditional dress?

Describe the features that you know in the table below.

<table>
<thead>
<tr>
<th>Feature</th>
<th>Yes</th>
<th>No</th>
<th>Describe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Embroidery
Head gear
Loincloth
Shawl
Animal hides
Leaves

If no, give your reason:------------------------------------------------------------------------------------------------------------------

16. Does the KND possess any aspect that relates to your ethnic community’s traditional dress?
   - No
   - Yes
If no, what aspect of your community’s traditional dress would you like incorporated in the KND?

<table>
<thead>
<tr>
<th>Feature</th>
<th>Yes</th>
<th>No</th>
<th>Where?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Embroidery</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Head gear</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loincloth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shawl</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animal hides</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ii) If yes, explain the aspect incorporated

<table>
<thead>
<tr>
<th>Feature</th>
<th>Yes</th>
<th>No</th>
<th>Where?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Embroidery</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Head gear</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loincloth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shawl</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animal hides</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

17. Do the models wearing the KND represent you as a Kenyan? Are they authentic?
   - No
   - Yes
If yes explain:-------------------------------------------------------------------------------------------------------------------------
-------------------------------------------------------------------------------------------------------------------------------------------------

If no, describe how you would expect the models to look if they are to represent you
as a Kenyan in the following tables;

**Aspects of the male model**

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Male model-WHITE ATTIRE</th>
<th>Male model-BLACK ATTIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hair style</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skin colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shoes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Aspects of the female model**

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Female model-WHITE ATTIRE</th>
<th>Female model-BLACK ATTIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hair style</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skin colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shoes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. When can the KND pictured be worn? Tick appropriately

<table>
<thead>
<tr>
<th>When?</th>
<th>Male attire-WHITE</th>
<th>Male attire-BLACK</th>
<th>Female attire-WHITE</th>
<th>Female attire-BLACK</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casual wear</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special functions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everyday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you know where you would buy the KND?

- No
- Yes

i) If yes, where would you buy the KND?

- Shop selling tourist items
- Any shop
- Tailor/designer

20. Are you proud to have a KND?

- No
- Yes

Why? ———————————————————————————————————————————

21. Would you wear/make/sell the KND as it is in the picture? Tick appropriately
<table>
<thead>
<tr>
<th>ATTIRE</th>
<th>Not at all</th>
<th>Sometimes</th>
<th>Definitely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male attire-WHITE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male attire-BLACK</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female attire-WHITE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female attire-BLACK</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Give reasons for your answer------------------------------------------------------------

22. Study the picture of the Kenya National dress and suggest some improvements that can be made to the design so that it is more acceptable.

   **Male Attire**

<table>
<thead>
<tr>
<th>Area</th>
<th>Male Attire-WHITE</th>
<th>Male Attire-BLACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shirt colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt neckline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sleeves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt hemline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt fabric (kikoi, lesso, plain cotton etc)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser length</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser fabric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser colour</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

   **Female Attire**

<table>
<thead>
<tr>
<th>Area</th>
<th>Female Attire-WHITE</th>
<th>Female Attire-BLACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blouse colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blouse neckline</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Skirt colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skirt style</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

23. In your opinion does Kenya need a national dress?

   - No
   - Yes

   Why? ---------------------------------------------------------------

24. Suggest an appropriate brand name for the KND-------------------------------

Give reasons for your selected brand name------------------------------------
APPENDIX 2: INTERVIEW SCHEDULE (DESIGNERS/CUSTOM TAILORS)

To the Respondent:

As part of my PhD research, this study undertook to investigate factors that led to the adoption of the Kenya National Dress (KND). Your views as a potential consumer of this commodity play an important part in promoting the local industry. Thank you.

Beatrice Elung’ata Imo.

SECTION A: Socio-economic Status

1 a) Name of Business---------------------------------------------

   b) Location of business-----------------

   c) Duration of business--------years

   d) Number of employees-------

2. Details of respondent

<table>
<thead>
<tr>
<th>Sex</th>
<th>Age (years)</th>
<th>Highest level of education</th>
<th>Position/designation</th>
<th>Experience (years)</th>
</tr>
</thead>
<tbody>
<tr>
<td>M/F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. What are your qualifications in Fashion design/Clothes Construction? Tick appropriately.
   - On the job training
   - Certificate
   - Diploma
   - Degree

4. For how long have you been designing/stitching and selling apparel? -------years

5. Where do you get your design ideas from? Tick appropriately.
   - Customers
   - Magazines/Newspapers
   - Observing what other people are wearing
   - Fashion shows
   - Nature
   - Own imagination

6. Which is your main source of fabric, sewing notions/merchandise?
7. Would you like to obtain all your merchandise locally?
   - No
   - Yes

8. Who are your target clientele? Tick appropriately.
   - Women
   - Men
   - Children
   - All categories

9. Who are your most frequent customers?
   - Kenyans
   - Foreigners/tourists
   - Both

10. Do you allow your clientele to make changes to your original idea for garments made on order?
    - No
    - Yes

11. What are the common factors your customers consider when buying your clothes?
    Tick appropriately.

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never</th>
<th>Usually</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size/ Good fit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colour</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current style</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affordable price</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good fabric</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy to care for</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good service</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
12. What services do your customers consider important when ordering and/or purchasing garments? Tick appropriately.

<table>
<thead>
<tr>
<th>Service</th>
<th>Never</th>
<th>Usually</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fitting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selected fabric/designs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advice given</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hospitality</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

13. Do you brand your products?

- No
- Yes

Why? ---------------------------------------------------------------

If yes, how do you brand your products? Tick appropriately.

- Label
- Carrier bag
- Sticker

14. Do you export your products?

- No
- Yes

Why? ---------------------------------------------------------------

If yes, where do you export to? ------------------------------------------

15. What are your achievements as a designer/custom tailor (whether as a student, apprentice or professional) ------------------------------------------

-----------------------------------------------------------------------

**Section B: The Kenya National Dress (KND)**

Attached is a picture of the Kenya National Dress (KND) that was launched in 2004.

Kindly answer the following questions:

16. Have you ever heard of the Kenya National Dress?

- Yes
- No

Where did you first hear of the KND? Tick appropriately.
- Fashion magazines/Newspapers
- Television
- Radio
- Family members/friends
- Internet
- Clothing displays
- Fashion shows
- At the KND launch
- In this questionnaire
17. Do you make/sell clothes with an African/Kenyan theme?

- No
- Yes

If no, why?  

If yes, list the common clothes that you make/sell with an African/Kenyan theme for your clients? 

Describe the main features of these communities that you incorporate in your designs in the table below.

<table>
<thead>
<tr>
<th>Feature</th>
<th>Community that was source of inspiration</th>
<th>Where the feature is used e.g. whole garment, neckline, chest, waistline, hips etc</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main colour of dress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beadwork</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shells</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bells</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animal hides</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feathers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shawl/cloak</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Does the KND possess any aspect that relates to the popular African/Kenyan traditional dresses that you make?

- No
- Yes

If no, what aspect of these traditional dresses would you like incorporated in the KND?
19. Do the models represent you as a Kenyan? Are they authentic?

- No
- Yes

If no, describe how you would expect the models to look if they are to represent you as a Kenyan in the following table:

<table>
<thead>
<tr>
<th>Aspects of the male model</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspect</td>
</tr>
<tr>
<td>Hair style</td>
</tr>
<tr>
<td>Skin colour</td>
</tr>
<tr>
<td>Makeup</td>
</tr>
</tbody>
</table>
20. When can the KND pictured be worn? Tick appropriately.

<table>
<thead>
<tr>
<th>When?</th>
<th>Male attire-WHITE</th>
<th>Male attire-BLACK</th>
<th>Female attire-WHITE</th>
<th>Female attire-BLACK</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casual wear</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Functions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everyday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

21. Do you know where you would buy the KND?

- No
- Yes

If yes, where would you buy the KND?

- Shop selling tourist items
- Any shop
- Tailor/designer

22. Are you proud to have a KND?

- No
- Yes

Why?  

23. Would you wear/make/sell the KND as it is in the picture? Tick appropriately.

<table>
<thead>
<tr>
<th>ATTIRE</th>
<th>Not at all</th>
<th>Sometimes</th>
<th>Definitely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male attire-WHITE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male attire-BLACK</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female attire-WHITE</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
24. Study the picture of the Kenya National dress and suggest some improvements that can be made to the design so that it is more acceptable in the following areas:

<table>
<thead>
<tr>
<th>Area</th>
<th>Male Attire-WHITE</th>
<th>Male Attire-BLACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shirt colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt neckline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sleeves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt hemline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt fabric (kikoi, lesso, plain cotton etc)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser length</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser fabric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser colour</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Area</th>
<th>Female Attire-WHITE</th>
<th>Female Attire-BLACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blouse colour</td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Skirt style</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

25. In your opinion does Kenya need a national dress?

- No
- Yes

Why? ---------------------------------------------------------------

26. Suggest an appropriate brand name for the KND---------------------------

Give reasons for your selected brand name--------------------------------
APPENDIX 3: INTERVIEW SCHEDULE (FABRIC/APPAREL MANUFACTURERS AND/OR TRADERS)

To the Respondent;

As part of my PhD research, this study undertook to investigate factors that led to the adoption of the Kenya National Dress (KND). Your views as a potential consumer of this commodity play an important part in promoting the local industry. Thank you.

Beatrice Elung’ata Imo.

SECTION A: Socio-economic status

1 a) Name of Business-----------------------------------------------
   b) Location of business-------------
   c) Duration of business---------years
   d) Number of employees--------

2. Details of respondent

<table>
<thead>
<tr>
<th>Sex</th>
<th>Age (years)</th>
<th>Highest level of education</th>
<th>Position/designation</th>
<th>Length of service(yrs)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. List your source(s) of raw materials/merchandise? -----------------------------

   Why? ---------------------------------------------------------------------------

4. List the items you manufacture/sell---------------------------------------------

5. Who are your target clientele? Tick appropriately.

   - Women
   - Men
   - Children
   - All categories
   Why? ---------------------------------------------------------------------------

7. Who are your most frequent customers? Tick appropriately.
- Kenyans
- Foreigners/tourists
- Both
Why? -------------------------------------------------------------

8. Do you allow your clientele to make changes to your original idea or make suggestions on what they want?

- No
- Yes

Explain the changes/suggestions that your clients may make-----------------

9. What are the common factors your customers consider when buying your merchandise? Tick appropriately.

<table>
<thead>
<tr>
<th>Factor</th>
<th>Never</th>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Good service</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

10. Do you brand your products?

- No
- Yes

Why? -------------------------------------------------------------

If yes, how do you brand your products?

- Label
- Carrier bag
- Sticker

11. Do you export your products outside Kenya?

- No
- Yes

Why? -------------------------------------------------------------

If yes, where do you export to? ----------------------------------

Section B: The Kenya National Dress (KND)

Attached is a picture of the Kenya National Dress (KND) that was launched in 2004.
Kindly answer the following questions:

12. Have you ever heard of the Kenya National Dress?
   - Yes
   - No

Where did you first hear of the KND? Tick appropriately.
   - Fashion magazines/Newspapers
   - Television
   - Radio
   - Family members/friends
   - Internet
   - Clothing displays
   - Fashion shows
   - At the KND launch
   - In this questionnaire

13. Do you make/sell clothes with an African/Kenyan theme?
   - No
   - Yes

If no, why? ..........................................................

If yes, list the common clothes that you make/sell with an African/Kenyan theme for your clients? ..........................................................

Describe the main features of these communities that you incorporate in your designs in the table below.

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<td></td>
</tr>
<tr>
<td>Bells</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animal hides</td>
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<td></td>
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</tr>
<tr>
<td>Feathers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
14. Does the KND possess any aspect that relates to the popular African/Kenyan traditional dresses that you make?

- No
- Yes

If no, what aspect of this African/Kenyan community’s traditional dresses would you like incorporated in the KND?

15. Do the models represent you as a Kenyan? Are they authentic?

- No
- Yes
If no, describe how you would expect the models to look if they are to represent you as a Kenyan in the following table:

**Aspects of the male model**

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Male model-WHITE ATTIRE</th>
<th>Male model-BLACK ATTIRE</th>
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<td></td>
<td></td>
</tr>
<tr>
<td>Shoes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Aspects of the female model**

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Female model-WHITE ATTIRE</th>
<th>Female model-BLACK ATTIRE</th>
</tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>Shoes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

16. When can the KND pictured be worn? Tick appropriately.

<table>
<thead>
<tr>
<th>When?</th>
<th>Male attire-WHITE</th>
<th>Male attire-BLACK</th>
<th>Female attire-WHITE</th>
<th>Female attire-BLACK</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casual wear</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Functions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everyday</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

17. Do you know where you would buy the KND?

- No
- Yes

i) If yes, where would you buy the KND?

- Shop selling tourist items
- Any shop
- Tailor/designer

18. Are you proud to have a KND?

- No
- Yes

Why? **************************************************

19. Would you wear/make/sell the KND as it is in the picture? Tick appropriately.
ATTIRE | Not at all | Sometimes | Definitely
--- | --- | --- | ---
Male attire-WHITE | | | |
Male attire-BLACK | | | |
Female attire-WHITE | | | |
Female attire-BLACK | | | |

Give reasons for your answer---------------------------------------------------------------

20. Study the picture of the Kenya National dress and suggest some improvements that can be made to the design so that it is more acceptable in the following areas:

**Male Attire**

<table>
<thead>
<tr>
<th>Area</th>
<th>Male Attire-WHITE</th>
<th>Male Attire-BLACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shirt colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt neckline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sleeves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt hemline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirt fabric (kikoi, lesso, plain cotton etc)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser length</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser fabric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trouser colour</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Female Attire**

<table>
<thead>
<tr>
<th>Area</th>
<th>Female Attire-WHITE</th>
<th>Female Attire-BLACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blouse colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blouse neckline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sleeves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blouse hemline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blouse fabric (kikoi, lesso, plain cotton etc)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skirt length</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skirt fabric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skirt colour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skirt style</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

21. In your opinion does Kenya need a national dress?

- No
- Yes Why? ---------------------------------------------------------------

22. Suggest an appropriate brand name for the KND----------------- Why? ----------
APPENDIX 4: LIST OF KENYA NATIONAL DRESS EVALUATORS

DESIGN TEAM

Martha Gakii – Former Kiko Romeo Designer, currently a Freelance Designer
Samira Jeyzeen – Freelance Designer at Moocow
John Kaveke – Former CEO and Head Designer, Kaveke Designs
Patricia Mbela – Owner and Head Designer, Poisa Designs
Caroline Wahome & Wambui Njogu – Owners, Moocow Fashion House
Monica Kanari – Owner and Head Designer, Occasions & Days

MANAGERIAL TEAM

Ann Mcreath – Owner and Head Designer, Kiko Romeo
Joy Mboya – Managing Director, Go Down Centre, Industrial Centre
Ojay Hakim – Former CEO, African Heritage
**APPENDIX 5: RESEARCH PERMIT**

**CONDITIONS**

1. You must report to the District Commissioner and the District Education Officer of the area before embarking on your research. Failure to do that may lead to the cancellation of your permit.
2. Government Officers will not be interviewed without prior appointment.
3. No questionnaire will be used unless it has been approved.
4. Excavation, filming and collection of biological specimens are subject to further permission from the relevant Government Ministries.
5. You are required to submit at least two (2)/your (4) bound copies of your final report for Kenyans and non-Kenyans respectively.
6. The Government of Kenya reserves the right to modify the conditions of this permit including its cancellation without notice.

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**THIS IS TO CERTIFY THAT:**

**Prof./Dr./Mr./Mrs./Miss.** BEATRICE ELUNG’ATA

**of (Address)** KENYATTA UNIVERSITY

**PO BOX 43844 NAIROBI**

has been permitted to conduct research in:

**Location,** NAIROBI

**District,** NAIROBI

**Province,** NAIROBI

**on the topic:** DEVELOPING MODEL DECISION SUPPORT SYSTEM USING LESSONS FROM POOR ADOPTION OF KENYAN NATIONAL DRESS

**for a period ending:** 30TH OCTOBER 2010

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**PAGE 3**

**Research Permit No.:** NCST/5/002/R/997

**Date of issue:** 23.10.2009

**Fee received:** SHS 1000

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**Applicant’s Signature**

**Secretary**

National Council for Science and Technology