

**CEREMONIAL AND ANNIVERSARY CLOTHS OF  
SELECTED INSTITUTIONS IN GHANA: AN  
APPRAISAL.**

**By**

**EMMANUEL REXFORD KODWO AMISSAH  
MA. B. Ed (HONS), DAE.**

**Faculty of Fine Art  
College of Art and Social Sciences.**

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August 2009**

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MA. B.Ed (HONS), DAE,**

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**Faculty of Fine Art  
College of Art and Social Sciences.**

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August 2009**

## DECLARATION

I hereby declare that this submission is my own work towards the PhD and that, to the best of my knowledge, it contains no material previously published by any other person nor material which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text.

<b>E. R. K. AMISSAH</b>	.....	.....
(Index No 8000505)	Signature	Date

<b>DR. S. K. AMENUKE</b>	.....	.....
SUPERVISOR 1	Signature	Date

<b>DR KODWO EDUSEI</b>	.....	.....
SUPERVISOR 2	Signature	Date

<b>DR. JOE ADU-AGYEM</b>	.....	.....
HEAD OF DEPARTMENT	Signature	Date

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**ERKA**

## **ABSTRACT**

In designing for ceremonial and anniversary cloths, the corporate identities of organizations and institutions serve as the main motifs. They come in various designs with simple and complex motifs with varying shades and tints of colours. However, despite the varying designs that appear in most ceremonial and anniversary cloths in Ghana, they fail to capture the aesthetic qualities inherent in the various institution's corporate identities and logos. The basic elements in many of these designs portray conflict of motif arrangements and poor textural background and hence do not reflect the ideals and philosophies of the institutions. The thesis therefore sought to appraise some of the existing ceremonial and anniversary cloths of selected institutions in Ghana and to propose some principles to serve as a guide for designing ceremonial and anniversary cloths for institutions in Ghana.

The researcher employed the qualitative method since it lays emphasis on holistic description i.e. on describing in detail all what goes on in a particular activity.

The researcher found out that most institutions have in their corporate identities '*adinkra*' symbols which are incorporated in the designs. Some of the cloths do not profess the ideals and philosophies of the institution. There is also the problem of improper arrangements of the elements of designs and unsatisfactory application of the principles of design.

The researcher recommends that; the guiding principles proposed must be adopted by textiles designers to help produce high quality designs that can stand test of time. Designers must pay attention to cultural elements in the corporate identities of institutions when designing ceremonial and anniversary cloths for them. Textiles designers should incorporate in their designs elements that may portray the mission, vision, ideals and philosophies of the institutions in their designs.

**August, 2009**

**E.R.K.A.**

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# **CHAPTER ONE**

## **INTRODUCTION**

### **Background to the Study**

Ceremonies and anniversaries are very significant in the history of every institution. They are organized in various ways. In most cases, they serve as means of remembering the founding members of such institutions or to commemorate special events in the history of the institutions. Among these anniversaries are Founder's Day, Silver Jubilee, Golden Jubilee, Diamond Jubilee and Centenary celebrations. During these occasions souvenirs are made. Outstanding among them are special cloths usually used during the peak of the anniversary. They are designed with the corporate identities standing out as the main ideas used in these designs. They stand as identification marks, symbols of aspiration and memorials to commemorate certain achievements of the past.

As a distinctive, identifying symbol, all institutions use them to convey their missions, aims, objectives, values ideals and philosophies within their peculiar cultural settings. Serving as the main motif in the various designs, specific textural elements are usually incorporated to enhance the design output. Based on the ideas of the founding fathers, the symbols and icons are formulated to serve the institutions in various ways. For example, in the case of educational institutions it is in the right direction that the crest is thought to provide a podium of challenge for the generations of students who may pass through the institutions. Several institutions also have their own means of making impact on the society in which they operate.

There have been some instances when people dressed in cloths made purposely for corporate institutions and could not in any way interpret the meanings associated with the philosophical standpoint of these corporate identities. All that they say is 'it is beautiful' and the only explanation goes for the textural component of the design or the colour scheme. Textiles designs have come of age. At least, it has moved from the time when institutions adopted the already made designs in the market based on the name of cloth, colour and popularity example, 'nsubura', 'oguaa akoto', 'akyekyedee akyi' etc. for their activities, be it for anniversaries or otherwise to the present stage where several institutions have come out with their own corporate cloth based on their corporate identity visibly embossed in them.

Educational institutions have also moved from the period when 'check' materials were used to identify students of different houses within the same institution to the wearing of especially made designs that have their crests clearly incorporated in the designs for their dresses. Within the last few years, it has become significant that almost all identified institutions design their own cloths for specific purposes. It is also very common to read from the dailies about the outdoor of corporate cloths for various institutions and establishments. This has been made possible by the declaration of former President J. A. Kuffour that all institutions wear 'made in Ghana' cloths on Fridays which has become popularly known as 'Friday Wear; this idea has uplifted the use of corporate identities as major motifs used in textiles designs for such purposes.

## **1.2 Statement of the problem**

Ceremonies and anniversaries are very important in the history of every institution or organisation. They are celebrated in various ways. In most cases they are a means of remembering the founding members of such institutions or to commemorate special events in the history of the institution. Ceremonies and anniversaries have various social, religious, economic, historical and philosophical values that bring any institution together as one entity. They focus on promoting unity, morality, among the people within the establishment. They also serve as a way of promoting the products and services offered by the institutions.

Years ago, several institutions used the already existing cloths in the market for anniversaries, ceremonies and other social gatherings during such occasions. This phenomenon has changed in recent years giving way to the use of custom made cloths with the corporate identities as the main motif for these designs.

In Ghana almost every educational and financial institution as well as several other institutions have a form of identity. The symbols used by such institutions usually depict the vision and mission as well as the ideals, values and philosophies of the institutions. They also have mottos in the case of the educational institutions and “slogan” for that matter financial institution. These identities serve as the major motifs for the designing of such ceremonial and anniversary cloths for the various institutions in Ghana.

They come in various designs with simple and complex motifs with varying shades and tints of colours. Despite the varying designs that appear in various cloths used for ceremonies, anniversaries and other social gatherings by these institutions, the aesthetic qualities, based on colour combinations, arrangement of motifs and means of texturing in the designs need much to be desired. It is also alleged that the basic concepts in some of the designs do not actually reflect the ideals and philosophies of the institutions concerned. Most often less attention is paid to the corporate identities with their mottos and slogans which are very inspiring and educative.

In the light of this, the thesis seeks to appraise some of the existing ceremonial and anniversary cloths of selected institutions in Ghana and to propose some principles to serve as a guide for designing ceremonial and anniversary cloths for institutions in Ghana.

### **1.3 Objectives**

1. To identify and describe ceremonial and anniversary cloths of selected institutions in Ghana.
2. To examine the designs, appraise their aesthetic value and significance in relation to the ideals, and philosophies of the institutions.
3. To propose guiding principles for designing ceremonial and anniversary cloths for institutions in Ghana.

#### **1.4 Hypotheses**

1. There are principles that could guide the designing of ceremonial and anniversary cloths for institutions in Ghana.
2. Designs used for ceremonial and anniversary cloths have various educational implications that could be used for the benefit of the society.

#### **1.5 Delimitation**

The scope of this research covers the appraisal of existing ceremonial and anniversary cloths of selected educational and financial institutions in Ghana. The study examined the educational implications of design patterns in relation to the aims and objectives of the institutions. The research is also limited to the development of guiding principles to help textile designers to follow when designing ceremonial and anniversary cloths for various institutions in Ghana.

#### **1.6 Limitations**

There were situations where the researcher found it very difficult to convince authorities of certain institutions in order to take photographs of their corporate cloths for the work. The research is therefore limited to some valuable information which might have been very useful to the study.

#### **1.7 Importance of the Study**

- i. The outcome of the research will serve as a guide to textile designers, their clients and the general public when designing cloths for ceremonies and anniversaries.

- ii. The results of the study will be an embodiment of knowledge to provide information for educators, students, the general public and future researchers.

### **1.8 Definition of Terms**

**Evaluation:** the process of finding out what has been done in a particular job or organisation and using that data to enhance the quality of work. It always involves value judgement or worth or value of something.

**Appraisal:** finding out the relevance of the designs in the cloths of the institutions in relation to their ideals and philosophies.

**Anniversary:** day that commemorates and/or celebrates a past event that occurred on the same day as the initial event.

**Institution:** a large important organization that shares common values, ideas and philosophies among its members for a particular purpose.

**Ceremony:** it is an expression of shared feelings and attitudes through more or less formally ordered actions of an essentially symbolic nature, performed on appropriate occasions.

### **1.9 Abbreviations**

**KNUST:** Kwame Nkrumah University of Science and  
Technology

**SHS:** Senior High School

<b>M.A:</b>	Master of Arts
<b>B.Ed:</b>	Bachelor of Education
<b>DAE:</b>	Diploma in Art Education
<b>U.E.W:</b>	University of Education, Winneba
<b>PhD:</b>	Doctor of Philosophy
<b>GCB</b>	Ghana Commercial Bank
<b>BOG</b>	Bank of Ghana
<b>NIB</b>	National Investment Bank
<b>ADB</b>	Agricultural Development Bank
<b>ARB</b>	Association of Rural Banks
<b>CAL</b>	Continental Acceptance Limited
<b>FASL</b>	First Allied Savings and Loans
<b>UGCC</b>	United Gold Coast Convention
<b>UCC</b>	University of Cape Coast

#### **1.10 Organisation of the rest of the Text.**

Chapter two is the review of related literature in which several books by well-known authors were read and their relevance to the study discussed. The following were discussed: appraisal, ceremonial and anniversary defined, crests, heraldry and logos, history and types of textiles printing, background and history of Ghanaian printed cloths, types of cloths for traditional and contemporary use, cross-cultural influence on Ghanaian printed fabrics, textile designing and colour symbolisms in Ghanaian society. Chapter three describes the main approaches used in obtaining data

for the research. Analyses and interpretations from the data collected are provided in chapter four. Chapter five provides the summary, conclusions and recommendations for the thesis. References of this research are arranged according to the alphabetical order of the surnames of the authors.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

This chapter deals with the theoretical aspect of the research, where relevant books were read and their relevance to the Study discussed. The following form the main sub-topics that were reviewed and discussed: Appraisal, Ceremonial and Anniversary Defined; Aesthetics, Appreciation and Criticism; Heraldry, Crests and Logos; Concept of Textile Designing and symbolic motifs, Patterns, and Colour Symbolisms; History and types of Textiles Printing; Background and History of Ghanaian Printed Cloths; Types of Cloths for Traditional and Contemporary use; Characteristics of Ghanaian Printed cloths; Cross-Cultural Influence on Ghanaian Printed Fabrics.

#### **1. Appraisal, Ceremonial and Anniversary Defined**

Evaluation done periodically brings to light not only educational goals but also the appropriateness of the teaching and learning methods used. Nowela, (1999) cites Socrates' opinion that the unexamined life is not worth living. It is important to note that this philosophical idea can be applied to individuals as well as institutions and organizations. The Oxford Advanced Learners Dictionary edited by Corier (1992) defines evaluation as finding out or forming an idea of the amount or value of something or somebody. It is also the systematic determination of merit, worth and significance of something or someone. Moore (1983) has noted that without any appraisal of performance and measurement, there is the tendency for organizations or institutions to become choked with services and operations, which have outlived their usefulness.

Appraisal constitutes a value judgment, and concerns the overall success or worth of a programme or something. It is therefore imperative that ceremonial and anniversary cloths of selected institutions are appraised in order to ascertain their worth or otherwise as far as textiles designing is concerned. Brown et al (1982) state that evaluation involves making judgments about decisions made in terms of set goals. Such judgments are based on the composite different types of measurement obtained from project tests, projects, assignments, reports, examinations and what have you. Tamakloe et al (1996) also claim that evaluation is a term which has no universally accepted definition. Generally evaluation involves gathering information on a person, programme or a process and trying to form judgments about the effectiveness of what is being evaluated. In a nutshell, evaluation involves ascertaining the worth of a thing.

Ozigi (1995) opines that evaluation means appraising or determining the extent to which one is succeeding in achieving one objective in a given task. It also describes something in terms of selected attributes and judging the degree of acceptability or suitability of that which has been described. In the field of evaluation, there is some degree of disagreement in the distinction often made between the terms 'evaluation' and 'assessment'. Some schools of thought consider these terms to be interchangeable, while others contend that evaluation is broader than assessment and involves making judgment about the merit or worth of something. When such a distinction is made, 'assessment' is said to primarily involve characterization i.e. objective descriptions, while 'evaluation' is said to involve characterizations and appraisals i.e. determinations of merit or worth of

something. Merit involves judgments about generalized value. Worth involves judgment about instrumental value.

The above indicates that the terms evaluation, assessment, and appraisal can be used interchangeably as used in this thesis. Evaluation approaches, appraisal systems are conceptually distinct ways of thinking about, designing and conducting evaluation efforts. Many of appraisal approaches in use today make truly unique contributions to solving important problems, while others refine existing approaches in some way. This is what the thesis is all about, examining the existing designs of selected institutions, their values and significance in relation to their ideals and philosophies and making a proposed guiding principle for improving the concept of designing ceremonial and anniversary cloths in Ghana.

Appraisal is the act of estimating the value of real, personal or intangible property, usually performed as a service by someone recognized as an expert or certified by an organization or government. It is also used as a decision making model. In this case, three steps are necessary for the purpose of appraising any artefact. Formulation is the first and often most challenging stage in using formal decision methods and also in decision analysis. The objective of the formulation stage is to develop a formal model of the given decision. In order to appraise ceremonial and anniversary cloths of selected institutions in Ghana, the research has formulated a decision by which specific ceremonial and anniversary cloths are appraised.

The formulation stage is followed by the evaluation stage which is the most algorithmic stage in using formal decision methods. The objective of the evaluation stage is to produce a formal recommendation from a formal model of the decision situation. Appraisal is the third and last stage in using formal decision methods. The objective of the appraisal stage is for the decision maker to develop insight into the decision and determine a clear course of action. Much of the insight developed in this stage result from exploring the implications of the formal decision developed during the formulation stage. Central to these implications is the formal recommendation for action for action calculated during the evaluation stage. Other implications include various forms of sensitivity of the recommendation to selected variables in the model. Additional insight is obtained by exposing key aspects of the reasoning that led to the formal decision model.

Possible actions following the appraisal stage include implementing the recommended course of action, revising the formal model and re-evaluating it or abandoning the analysis and doing something else. This thesis, which aims at appraising the designing of ceremonial and anniversary cloths of selected institutions in Ghana, relating their designs to the ideals and philosophies of the institutions will provide a holistic view on how best a design must reflect the aims and ideals of these institutions. It is also necessary that the findings that may come out of the research provide the necessary steps to judge the appropriateness in terms of designs, comfortability and aesthetic qualities of these clothes. West (1981) agrees that evaluation is concerned with the application of its findings and implies some judgment of the effectiveness, social utility or desirability of a

product, process or programme in terms of carefully defined and agreed upon objectives and values.

Appraisal in this sense requires the systematic collection and interpretation of evidence leading as part of the process to a judgment or value with a view of action. La François (1988) further opines that evaluation is the making of a decision about quality, goodness or appropriateness of a programme, system or product. Taking the above definitions into considerations, it could be said that evaluation cannot ever be complete without making recommendations for action. Actions can therefore be taken only when decisions are made concerning the information given. It is based on this that the researcher intends to provide a guiding principle for designing ceremonial and anniversary cloths for institutions in Ghana. This can only be achieved if specific steps are taken to gather information and analysed in order to assess the situation.

The researcher agrees with Akimboye (1987) that evaluation is a term that may involve a number of activities such as collecting, organizing and interpreting information derived from other assessment activities. The primary aim of evaluation is a decision making based on information collected, organized and interpreted. This same process may be called performance appraisal by Guidance Counsellors or other Clinicians. The above indicates that evaluation or performance appraisal is a process of evaluation which helps to determine the quality or otherwise of a programme or something. It is therefore important that the quality of textiles designing of ceremonial and anniversary cloths for

institutions in Ghana be appraised to provide a meaningful level of competition with contemporary textiles designs in advanced countries. Performance appraisal is the process of collecting, analysing, evaluating and communicating information relative to individual job behaviour and results. The above indicates that there is the need for constant evaluation of programmes and other related activities being implemented in certain institutions to find out how they are faring. Therefore, the idea of appraising the designing of ceremonial and anniversary cloths of institutions in Ghana cannot be over emphasized.

### *Ceremony*

Ceremonies are found in all societies and cultures. It is an expression of shared feelings and attitudes through more or less formally ordered actions of an essentially symbolic nature, performed on appropriate occasions. Ceremony is also a formal activity prescribed by custom, ritual or religious belief. According to the Collins English Dictionary (2004:265) ceremony is a formal act or ritual, often set by custom or tradition, performed in observation of an event or anniversary. Ceremonies serve to unite the members of a group, strengthen shared beliefs, and celebrate achievements or milestone in the lives of individuals or groups or to facilitate discussions. Music or dancing is often incorporated into the ceremonial or many societies. A ceremony involves stereotyped bodily movements, often in relation to objects possessing symbolic meaning. For example, people bow or genuflect, tip hats, present arms, slaughter cattle, salute flags and perform an innumerable gesture of other actions.

Ceremonies express, perpetuate and transmit elements of the value and sentimental system and aim at preserving such values and sentiments from doubt and oppositions. Moreover, they intensify the solidarity of the participants. In an elaborate manner, ceremonies are attitudes that are infused with ritual significance and performed on a special occasion. For example, in Ghanaian society, life may be celebrated as a ceremony to mark a rite of passage, in a personal human career, marking the significance of (example) birth, initiation, puberty, social adulthood, graduation, marriage and death. Sometimes, ceremonies may be performed by a person with certain authority. They are also used to mark historical, annual, seasonal or re-current events. They are also used to underscore the importance of irregular special occasions. Ceremonies have a physical display or pretentious components which is characterised by a declaratory verbal pronouncement which explains, or limits the occasion.

The Encarta World English Dictionary (1999:312) says ceremony is a ritual for formal occasion, a formal event to celebrate or solemnize something such as a wedding, an official opening or an anniversary. It is also a conventional social gesture or act without intrinsic attribute form, formality or ritual. It can also be seen as a formal act or set of acts prescribed by ritual and a strict observance of social conventions. Ceremonial events either take place on formal performance on special occasion or specific activity performed in an especially solemn elaborate way and proper or conversational behaviour on some solemn occasion. It is therefore believed that ceremonies are induced by specific rituals by which members go through as a way of observing the period. In all these situations,

some institutions provide their members with specific designed cloths to commemorate the occasions. Designing of cloths for such occasions must portray the ideal and philosophies on the institutions concerned. It is in line with this, that this thesis aims at appraising the existing ceremonial cloths of specific institutions in Ghana and to establish their relevance to the institution's values, ideals and philosophies.

### *Anniversary*

The Encarta World English Dictionary (Microsoft, 1999:69) defines the term anniversary as annual observation of past event. A date that is observed on an annual basis, because it is the same date as a remarkable event in a past year. It is an annual ritual, a celebration or other commemorative ritual marking the date of a noteworthy event. The word originated from the Latin word 'anniversarius' from the words for year and to turn, meaning (re) turning yearly. Anniversary, known in English vocabulary since 1230 AD, is a day that commemorates and/or celebrates a past event that occurred on the same day as the initial event. The first event is the initial occurrence or if planned the inaugural of the event. Three hundred and sixty- five (365) days (plus a possible leap year) in the case of a solar year or approximately three hundred and fifty- four (354) days in the case of an Islamic lunar year or approximately three hundred and fifty- four (354) or three hundred and eighty-four (384) days later in the case of the Jewish year, or otherwise one year later would be the first anniversary of that event. The annual recurring date of a past event especially one of historical, national, institutional or

personal importance commemorate the occasion known as anniversary. The word was first used for the Christian feasts to commemorate the Saints.

According to the Collins English Dictionary (2004:59) the noun “anniversary” has one meaning, the date on which an event occurred in some previous year, a wedding anniversary; the celebration of this... of or relating to an anniversary. Anniversary is also associated with the phrase “day of remembrance”. Birthdays are the most common type of anniversary, where the birth date of a person is commemorated annually. The actual celebration is sometimes moved for practical reasons as in the case of an official birthday. Wedding anniversaries are also often celebrated on the same day of the year as the wedding occurred. The Latin word “dies natalis” literally means “birthday” has become a common term, adopted in all languages especially in intellectual and institutional circles for the anniversary of the founding of (legal or statutory birth) of an institution such as an alma mater (educational institutions). Most countries around the world celebrate national days. These are supposed to be the days of independence or Republic. Ghana, for example, celebrated fifty years after colonial rule from the Great Britain. There are about fifteen different designs of printed cloths on the market used to celebrate the occasion. Anniversaries of nations are usually given by the number of years elapsed in the Latin words or Roman numerals. The following are examples of Latin derived numerical names, biennial,- two years, semi-centennial- fifty years, centennial- one hundred years and millennial- one thousand years. Many anniversaries have special names that are associated with symbols.

The longer the period the more precious and /or durable the material associated with it. Example, one (1) year is associated with paper, ten (10) years is associated with tin or aluminium, forty-five (45) years is associated with sapphire and seventy-five (75) years associated with diamond. The years commonly celebrated either by institutions or individuals are twenty-five (25) years, Silver Jubilee, fifty (50) years, Golden Jubilee, sixty (60) and seventy-five (75) years are christened Diamond Jubilee. It is very easy to find anniversary cloths boldly embossed in the designs of these numbers. They are usually very colourful with pleasant aesthetic appearances. This thesis is to appraise these designs and relate their significance to the ideals and values of the institutions concerned.

## **2.2 Aesthetics, Appreciation and Criticism**

Aesthetics is the philosophical branch of inquiry concerned with beauty, art and perception. From its philosophic roots in ancient Greece, where thinkers like Socrates and Plato considered the inherent meaning and beauty of things, aesthetics is also used to refer to the critique of art and design. Derived from the Greek verb “aesthanesthai” (to perceive), the term 'aesthetic' was until fairly recently used in connection with the philosophy of sensation and perception. As such, it is used in modern English as a noun, in the sense that something can appeal to the senses. Since the meaning of the word relies upon sensory perception, its definition is fluid, varying through time, and is subjective, conflicting between people and cultures. The present use of the label 'aesthetics' to refer to the study of criticism and taste in the arts is due to the German

philosopher A. G. Baumgarten, whose “Aesthetica” (1750) dealt with art and the nature of beauty. (Gilbert 1972:116),

In a more general sense, aesthetics, as a philosophy refers to the study of sensory values. This means, the judgment or evaluation by the senses and, through time, has come to refer to critical or philosophical thought about art, culture and/or nature. A subfield of axiology, the philosophy of art – aesthetics is interested in ways of seeing, and sensing the world. As a field of study, aesthetics involves ways of seeing and perceiving the world, as well as new and novel interpretations. In a contemporary sense, aesthetic can be used to reference a particular style or design. For example, a culture that uses a motif through many areas of design and function can be said to appreciate or adhere to a specific aesthetic. As a critical study, aesthetics assumes an ability to judge on a sensory level, as well as a collective agreement about ideals of beauty. The philosopher Immanuel Kant distinguished between an object’s ability to be ‘agreeable’ to one person, as it is in line with personal taste, while not conforming to more widely held notions of beauty. In this analysis beauty is a more actual quality than mere opinion.

Hagaman (1988:18-22) says, philosophy of aesthetics can be drawn back to the early work of Plato – in which the classic Greek thinker supposed that all things of sensory beauty are imitations of the perfect form of their objectivity. In this view, each thing that belongs to a category – for example, the category of flower – imitates the most perfect form of flower that exists only in idea, and the closer the

object comes to the perfect form, the more aesthetically pleasing it is. Kant summarizes the individual aspect of many aesthetic judgments when he says that a man will not argue if another tells him that something is pleasing to him, rather than pleasing in and of itself. For Kant, aesthetic value, like everything else, does not hold beauty or truth in objects, but rather in definitions. This means that the rose itself is not beautiful – it is beautiful when one decides and views it as such and society in general agrees, making beauty a property, rather than an opinion. From the Kantian perspective, the beauty of the thing is the recognition of a truth that is both universal and subjective. Other philosophers have tried to create a set of criteria with which to evaluate beauty, including analytical thinkers like Edmund Burke and William Hogarth who suggested that beauty includes six basic principles of design, variety, uniformity, simplicity, intricacy, and magnitude.

The twenty-first century and the advent of post-modern theory have brought new attitudes towards aesthetic interpretation. In this view, theorists confront the assumption that beauty is central to either art or aesthetics. Postmodern views of aesthetics are more interested in the raw, emotional experience of art than what it means. In a sense, postmodern aesthetics return the word to its sensory roots, interested not in a philosophized understanding of one universal aesthetic and artistic presentation, but invests the depth of the aesthetic experience in the experience itself. Postmodern aesthetics are ultimately interested in the condition or state of being, than in any one privileged master narrative. As a result, postmodern art and design use familiar objects in unexpected ways – encouraging the experience of aesthetic interpretation that doesn't coincide with the narrative

of forms. For example, since Plato and his theory of forms would have argued that a chair is a chair because it resembles the form of chair, a post-modernist would assert that anything that can be sat on is a chair, thus fulfilling function, and that anything traditionally defined as a chair can be used in a myriad of different ways,.

The universality of some aesthetic qualities is observed in the recognition of many human facial expressions across cultures. In innate ways, humans appear to share some aesthetic judgments on a primal or instinctual level. Similarly, certain things cause similar reactions across cultures, such as objects of disgust or pleasure, which support a theory of shared human perspective. As with all things human, there will be deviants to all rules, revealing that much of art and life is judged on an individual level. (Kelly, 1998:572)

Cultural norms and societal values also influence accepted aesthetic judgments. In artistic works, the female form has seen several incarnations, expressing societal expectations. In some cultures and some eras, curvaceousness and ample flesh are appreciated as symbols of beauty and prosperity. In these depictions, a woman's health and reproductive strengths are imparted through the shape of her form, also implying wealth and status. In other eras and cultures, the female form is most appreciated slender and well-toned, implying wealth and privilege in another time. Aesthetics as a philosophy is differently understood in the post-modern era, and many thinkers now refuse to accept dominant theories of beauty or art. Instead,

expression and experience, in the moment, are the aesthetic. However, as a field of study, a discussion continues about the meaning of art, beauty, and meaning itself.

Different aesthetic values are found in varied cultures around the world that have been nurtured by diverse natural environments, cultural norms and moral foundations. In India, aesthetic value has evolved through interpretation and representation of spiritual and religious iconography. In India, art and relationships between the physical and the spiritual states are manifested in many types of expression including painting, sculpture, literature, dance, architecture and music. Indian creation stories and other spiritual myths are repeatedly portrayed across the genres of art and life, and the resemblances of life and love to these stories are imbued with aesthetic beauty.

The Philosophical study of the qualities that make something an object of aesthetic interest, and the nature of aesthetic value and judgment tends to increase how best a work of art be appreciated. It encompasses the philosophy of art, which is chiefly concerned with the nature and value of art and the principles by which it should be interpreted and evaluated. Three broad approaches to the subject have been taken, each distinguished by the types of questions it treats as foremost: (1) the study of aesthetic concepts, often specifically through the examination of uses of aesthetic language; (2) the study of the states of mind — responses, attitudes, emotions — held to be involved in aesthetic experience; and

(3) the study of objects deemed aesthetically interesting, with a view to determining what about them makes them so.

Aesthetics is the branch of philosophy which deals with the nature of art and of artistic judgment. Some of the central questions of aesthetics focus on the beautiful: under what circumstances it may be said to exist, what criteria are to be used to judge the beautiful and whether or not these criteria apply equally to literature and music.

There are two traditional views concerning what constitutes aesthetic values. The first finds beauty to be objective, that is, inherent in the entity itself. The second position holds that beauty is subjective, in that it depends on the attitude of the observer. Immanuel Kant argued that judgments of taste, as he called aesthetic judgments, rest on feelings, which, though subjective, have universal validity. The instrumental theory of value, an extension of subjectivism, holds that the value of art consists in its capacity to produce an aesthetic experience.

The study of the feelings, concepts, and judgements arising from our appreciation of the arts or of the wider class of objects considered moving, or beautiful, or sublime. Aesthetic theory concerns itself with questions such as: what is a work of art? What makes a work of art successful? Can art be a vehicle of truth? Does art work by expressing the feelings of the artist, communicating feeling, arousing

feeling, purging or symbolizing feeling? What is the difference between understanding a work of art, and failing to do so? How is it that we take aesthetic pleasure in surprising things: tragedies, or terrifying natural scenes? Why can things of very different categories equally seem beautiful? Does the perception of beauty have connections with moral virtue, and with seeing something universal or essential, and is the importance of aesthetic education and practice associated with this? What is the role of the imagination in the production or appreciation of art? Are aesthetic judgements capable of improvement and training, and thence of some kind of objectivity?

Art criticism is the discussion or evaluation of visual art. Art critics usually criticize art in the context of aesthetics or the theory of beauty. One of criticism's goals is the pursuit of a rational basis for art appreciation. The variety of artistic movements has resulted in a division of art criticism into different disciplines, each using vastly different criteria for their judgements. The most common division in the field of criticism is between historical criticism and evaluation, a form of art history, and contemporary criticism of work by living artists. Despite perceptions that art criticism is a much lower risk activity than making art, opinions of current art are always liable to drastic corrections with the passage of time. The thesis in a sense takes a critical valuation of the historical developments that underpins the designs for the institutions. Critics of the past are often ridiculed for either favouring artists now derided (like the academic painters of the late 19th Century) or dismissing artists now venerated (like the early work of the Impressionists). Some art movements themselves were named disparagingly by

critics, with the name later adopted as a sort of badge of honour by the artists of the style (e.g. Impressionism, Cubism), the original negative meaning forgotten.

Art criticism is the study and evaluation of art. This criticism usually involves the use of aesthetics or the philosophy of beauty although there are other techniques. Part of the purpose of art criticism is to have a rational basis for the appreciation of art and avoid subjective opinions of taste but this is not always achieved. Art critics have probably existed for as long as there has been art and some people may argue that art is pointless without criticism. Usually though art criticism refers to a systematic study of art performed by people dedicated to that task rather than personal opinion. Throughout history wealthy patrons have been able to employ people to evaluate art for them in jobs similar to the art critic but it is probably only since the 19th century that criticism developed formal methods and became a more common vocation. (Graham, 2000:245)

The variety of artistic movements, particularly in the late 19th and 20th century, means that art criticism is frequently divided into different disciplines frequently using very different criteria for their judgements. The most common division in the field of criticism is between fine art and modern art although the latter is often again subdivided.

Artists have often had an uneasy relationship with their critics. The artist usually needs the good opinions of the critic for their work to be viewed and purchased but it may be some time before a new form of art is properly understood and appreciated. Some critics are unable to adapt to new movements in art and allow their opinions to override their objectivity making criticism, at times, extremely intemperate.

### **2.3 Heraldry, Crests and Logos.**

Just like individuals, every organisation, company, institution or association has its own identity. A distinct identity differentiates an institution or organisation from its competitors. It allows customers, suppliers and staff to recognise, understand and clearly describe the organisation or institution concerned. The identity of organisation is complex. It includes the effectiveness of its services or products, the shared values and ambitions of its employees, the corporate tone of voice and profile.

The education and financial institutions as well as other institutions in the country are crowded and competitive. The education sector competes with each other for students and staff, public funding and commercial income and increasingly, corporate gifts and philanthropy. Financial institutions on the other hand compete for customers etc. The way to achieve success in such a highly competitive environment is through differentiation by developing a distinctive brand personality and set of values which appeal to the institutions key audiences. The detailed management of a visual identity is equally important as the management

of other business assets such as finance or human resources. Without a well thought out visual identity guideline, an organisation's brand perception will be at best diluted, and at worse appear chaotic and unprofessional.

One significant thing that is common to all textile designs is the motif. It serves as the main idea in a cloth. The institutions under review have their specific motifs that identify them. These are in either a crest or logo. Crests and logos are based on heraldic formation. It is therefore important that these are reviewed and recognized as being part of the origin of these identifications of the institutions.

### **2.3.1 Heraldry**

According to Burke, [www.fleurdelis.com](http://www.fleurdelis.com), (2003) the word 'Heraldry' is derived from the German word 'heer' – a host, an army- and 'held' a – champion. Literally, it connotes 'a host or army of champions. The Encyclopaedia Britannica (1994:1037) says heraldry is 'the art and science of the use, display and regulation of armorial bearings, which are hereditary symbols used to distinguish individual families and authorities and co operations. The symbols originated as identification devices on shields'. As an art, heraldry expresses the ideas, and beauty of armorial bearing otherwise known as coat of arms. Brainydictionary.com (2004) sees heraldry as the art or office of a herald; the art, practice or science of recording genealogies. The science aspect of it is the whole body of knowledge that has been built up as heraldry.

Symbols mentioned above denote identity and marks of identification similar to the crests and logos used by specific institutions. World Book Encyclopaedia

(1994) heraldry also served as a means of identification in civilian life. The heralds had to know one thought from another to perform their duties and heraldic symbols provided the necessary identification. To identify is to recognize, to name, to prove, to know and sometimes to associate. In this context, symbols with some categories of persons or institutions and the emblems usually used to serve as decorations at events and show the importance of those who used them. The events referred to here are tournaments, ceremonies and anniversaries where emblems or symbols add beauty, colour and attract onlookers. These qualities are vital for the designing of anniversary and ceremonial cloths.

World Book Encyclopaedia (1994:194) also defines heraldry as the study of a system of symbols used to represent individual families, countries and such institutions as churches universities, banks etc. Symbols are very important in identifying persons, societies and institutions. Dzegblor (2006) opines that ‘a study of them would reveal a body of knowledge that is necessary in understanding people’s behaviour in relation to their peculiar symbols e.g. Ghanaian premier football club; Asante Kotoko uses the porcupine as its symbol. When attacked, the porcupine throws its quills against the enemy and immediately it does so, it is believed the quills are ‘replaced.’ Asante Kotoko is therefore known and called “porcupine warriors”. They are boisterous fighters and play with their might and never give up in football matches until the end of proceedings.’ In effect, traces of the characteristics of a symbol can be seen in the expressive behaviours of people. In the absence of language and fluency in communications, symbols, emblems, colours etc. have the capacity to disseminate

information, even those events that took place many years ago. Heraldic elements as mentioned here are non-verbal, yet very effective in carrying messages across.

The World Book Encyclopaedia (1994:194) again maintains that ‘Heraldic symbols remain important in some ceremonies and anniversaries. They serve as decorations at such events and show specific relevance and importance of those who used them’. Heraldic symbols command great importance when it comes to certain ceremonial activities e.g. anniversaries, inaugurations, etc. The symbols do not just portray the effects or influence; they have on their members but also a showcase of decoration. Institution’s anniversary cloths and ceremonial attires have much to admire in this regard. Many heraldic figures and symbols were derived from remote ages and of these some appear to have come from mythological beliefs and figures emblematical of the arts, agriculture and the chase (the hunt). The choice of symbols might date back to historic cultures with beliefs based on stories of natural events and facts. The historical background has a major role to play in heraldry and crest designs in particular.

### **2.3.2 Crest**

World Book (1993:489) defines a crest as “a decoration at the top of coat of arms”. Likewise, the Longman Dictionary of Contemporary English, (1987:242) says “it is a decoration worn especially in former times on top of soldiers’ helmet”. The two definitions agree on a crest as a form of decoration placed at the peak of a coat of arm. A decoration can also be said to be an ornament which enhances the beauty of a thing. Decorations which are attractive pull the attention

of the observer. It draws people's attention to the institution or organization. Collins Cobuild English Language Dictionary (1987:334) opines that a crest is 'A small picture or design that is seen as a sign of a noble family, a town or an organisation or institution and that, it is sometimes seen on building, furniture etc.' and now it is all over as the major designs in the production of cloths for such organisations and institutions.

Likewise, the Longman Dictionary of Contemporary English (1987.242) defines crest as 'a special picture used as personal mark on letters envelopes, etc. or above the shield on COAT OF ARMS' Usually they are pictures representing images by either drawing or painting or both used as a typical feature to recognize someone or a thing. Further definition by the Heinemann English Dictionary for Ghana states that a crest is 'A design used by a family or town etc. for example on the top of a writing paper. A design cannot be complete without the elements and principle of design ie. visual language. A design is perceived as artwork or design itself is the relationship between the elements and principles. They have meanings that communicate to an observer. Elements such as live shape, texture, colour etc. form the fundamental essential constituents of a crest. They are indispensable no matter what kind of crest, no matter where and when it was made. The character, the elements and the way they are organized affect the basic structure of a crest design.

From the above discussions, there are three basic ideas that concern how to produce a crest. These involve sketching, drawing, design and colour work. They

reveal some qualities such as creativity, attractive ornamental, developmental drawing, composition and design – a guide for expression. Their usage is associated with groups' identities such as military or individual objects of distinction.

Webster Third New International English language (1988:535) asserts that a crest is 'An emblem, badge device or other objects regularly used as symbol (of family, tribe or nation). Further supporting the above, Urdang (1991:76) used a series of words to suggest that crest is 'a seal; device, figure, badge, emblem insigne, symbol design... and these words go a step further to throw more light on similar terminologies associated with a crest. It is imperative to say that, schools and financial institutions belong to a family group of human institutions and therefore can fit into the kind of usage ascribed to crests. They play a major role in the designing of cloths for various uses within the institution's set-up.

Crests have specific qualities (shield, motto charges) etc. There are other qualities such as identification, simplicity and recognition relatively apply to these institutions as their crests, logos are displayed on vehicles, signboards, sports wears, flags, magazines, main entrance, and gates among other ceremonial and anniversary cloths of such institution. The Brainydictionary.com (2004) defines crest as "a relic of ancient cognisance". Based on this statement, relics do not just happen, seemingly coming out of nothing. They are products of the past deeds and honour of our ancestors. A crest may be very old but may still carry useful and relevant messages of the past that serves to keep memories alive. They hold

valuable information worthy of damaging the trend of affairs in schools and institutions concerned. Burke (200) opines that “throughout history, Japanese crests have undergone stylistic and symbolic changes. After these initial usages within the court of aristocracy, they have become popular with the warrior class, who introduced new designs that emphasized simplicity and ease of recognition. It is evident alone that, crests can be subjected to change. Whatever the change, the motif might be to suit prevailing conditions at a given time or period. The change may probably be necessary because the original elements or charges no longer conform to modern day ideas and aspirations. Different class of people used the crest, aristocrats as against warriors.

Disparities of lifestyle of people as regard complicated and simple designs are used. Institutions could therefore be convinced or challenged to change aspects of their crests pertaining in normal Ghanaian culture. Over the centuries, many new crests have been added while many variations have developed from the old ones. Change is necessary to introduce new ideas, using aspirations, ideals, values and philosophies of the institutions into an existing or old crest which otherwise have outlived its usefulness. Old crests can form the basis for modifying or creating new ones, in contest, familiarity with objects was a basic principle for selecting objects or symbols for making crests.

This principle calls to mind easy recognition, identification, experience, and understanding of the symbols. It is absurd to include in a crest design, a foreign object that has no bearing on the culture or the environment. For example, if an

institution in Ghana uses stylised snowflake or sail boat as one of its crest charges it would be difficult to interpret its meaning as well as show its relevance to the Ghanaian society. Crests come in variation of shapes ranging from symmetrical designs which are mostly used with a circle around the emblem to circles, angular forms, geometric designs and diamond shapes based on primitive designs. The choice of symmetrical designs might be due to the way parts match each other, other similarity in shape, continuity and same distance from a fixed central in the case of a circle. Circle, a symbol of perfection and ultimate wholeness and a vital aspect of life is used in almost all cultures. It is considered a perfect shape and this might have accounted for its usage in most crests designs. The geometric designs are based on shapes such as squares, rectangles pentagons, circles, etc. The variations in these shapes definitely result in seemingly endless range of designs employed in the making of crests.

### **2.3.3 Logo**

The word “logo” since the mid-20<sup>th</sup> century has been the shortening of the words “logogram” and “logotype” (Aldrich- Ruenzel and Fennell, 1991). The Cambridge International Dictionary of English (Encarta. msn.com 2003) defines a logo as “a picture, pattern or way of writing its name that an organisation used as its symbol and puts it on its products. a logo is thus a unique symbol or design that represents an organisation. Another definition from the internet (www. allogodesign.com 2003) states that a logo is a graphic representation of an organisation’s identity which is usually composed of a symbol, illustration and/or typography (sometimes called logotype). Yet another source (www.woo

hoou.com 2003) defines a logo as a “a design used by an organisation on its letterhead advertising material and signs as an emblem by which the organisation can easily be recognised”

From the foregoing definitions it can be deduced that a logo is simply a symbol which identifies an organisation or institution differently from another, it is also evident that every institution or organisation which believes in maintaining a unique identity must of necessity have a logo. A logo is the cornerstone of corporate identity of any institution or organisation. It is usually the most charged design element of a company, organisation or institution. When all of the visual elements of an organisation work together.

A logo is a word or words, a name or combination of letters designed as a single unit usually found at the bottom of advertisement that names the sponsor. Sometimes the logo incorporates a trademark or insignia in the design. It is an adopted symbol skilfully drawn and used by business organizations, institutions as names of identification. Most of the financial institutions sampled for this exercise have the initial letters of their names as the logos for identification e.g., ADB (Agricultural Development Bank), GCB (Ghana commercial Bank), NIB (National Investment Bank). Others also have name logos as their identification e.g. STANDCHART, ECOBANK, BARCLAYS etc. These symbols for identification are unlimited in duration and therefore used on letterheads and other products of the institutions concerned.

## **2.4 Concepts of Textile Designing and Symbolisms**

### **2.4.1 *Designing***

Osei Poku cites Delma W. Olson (1993) that design is a process by which man finds and develops uses for materials; design is a process through which man makes materials to serve man. Design is a humanising of materials. This idea portrays design as man using his natural talents for reasoning, solving problem, creating and constructing materials. A designer is a philosopher who translates abstract thoughts or ideas into concrete materials. A designer translates the philosophies of different institutions into visual perception through the use of certain principles.

Design leads to creativity, to originating in the search for a better way. It takes from inventing and devising things as well as in methods of doing things which have not existed before. Designing is a thinking process that begins with problems whether, the problems are simple or complex, solutions begin with thinking. Design may be valid at a particular time for a particular purpose to a particular set of circumstances but that outside those parameters, it may not be varied at all. A product must therefore be good for the situation and purpose for which it has been designed.

Osei Poku (2001) has this to say about designers, that, the less designers exhibit in their work personal traits, likes and dislikes, their peculiar idiosyncrasies, in short their individualities, the more balanced the form they arrive at will be. This emphasizes that a good designer is the anonymous, the one who does not stand in

the way of the elements and principles of art, for that matter materials that are put into the creation of artefacts. Such designers send their products to a useful life without an ambitious appearance. Structured textiles designs are based on the belief that high standards and philosophical underpinnings are necessary for modern crafts to become aesthetically satisfying works of art. It is important that textiles designers maintain direct experience of the medium, cooperating with the working through the material to attain a holistic design which focuses on the forms inherent qualities.

Thistlewood (1990) says ‘designing is that area of human experience, skill and knowledge that reflects man’s concern with the appreciation and adaptation of his surroundings in the light of his materials and spiritual needs’. In particular, it relates with configuration, composition, meaning, value and purpose in man-made phenomena. A textiles designer’s freedom should reflect in large measure the value of the society in which he works. In line with these elements, all available useful ideas and values in the Ghanaian society were utilised to achieve the set objectives. This thesis defines designing as the act of planning and organising various elements of Art according to certain laid down rules or resolutions (principles of design) to bring form to idea. In this thesis it is to plan or design for printing either for industrial or domestic purposes. A design therefore cannot be complete without the elements and principles of Art. These may be regarded as usual language. What is perceived as a design itself is the relationship between the elements and the principles of art. The elements such as line, shape, form and colour are the fundamental essential constituents of any suitable design.

One major characteristic of identifying a good design is that it will serve as a solution to a problem which in the arts is both technical and human. Since these problems involve materials processes, structure mechanism and other technical components, good design should rightly serve the purpose for which it was made. It is therefore important that designs made specifically for the service of a particular institution be appraised to find out their relevance to the aims, ideals and philosophies of such institution. Thus effective function becomes the first specific measure of good design because technology is built on that kind of excellence. This aspect of measuring good design will influence the technical expertise of the researcher in textiles designing in handling the thesis from the designing aspects of the work.

Secondly, the uniqueness of a design to solve a problem is also a characteristic and prerequisite for measuring of good design in the arts. This is because of the concern for the fullest development of the art student and his natural capacity for thinking, imagining, creating and constructing. If a student has his own set of unique capacities, he is capable of uniqueness. This requires freedom of expression along with the responsibility for expression. Good design is measured by overall excellence. It demonstrates excellence in thinking, reasoning, imagining, creating, selecting and constructing. It represents the greatest excellence of which the student is capable at the time. Good design also reflects the human personality. This quality takes the project beyond function, production and economics gives it quality which shows that the designer cared enough to do his very best.

## 2.4.2 Symbolism

The Encarta Encyclopaedia (2003) noted that "Symbolism is the use of symbols to convey different meaning." Armorial Gold Symbolism Library [www.heraldryclipsart.com](http://www.heraldryclipsart.com) (2003) also says, "The word symbolism is defined as the practice of representing things by symbols, or of investing things with symbolic meaning or character." Any object representing a symbol has a name and conveys an idea, belief, notion, thought, etc. otherwise; it ceases to be a symbol.

Every symbol stands for and expresses a specific meaning or special value given to it. Jung (1964:258) also believes that,

‘Even unhewn stones had a highly symbolic meaning for ancient and primitive societies ... Their use may be regarded as primeval form of sculpture - a first attempt to invest the stone with more expressive power than chance and nature could give’.

So many years ago, man strongly felt that objects were embodied with certain powers and therefore could be symbols. In this direction, objects such as stones were endowed with power to express a feeling, for that matter a meaning. Nature and chance were not given the opportunity to determine what name a symbol should assume but man did by expressing what he felt objects possess. An example is that of Jacob in the New International Version Bible (Gen.28:10-22) who went towards Haran but had to lodge because it was night. He took a stone and put it under his head to serve as a pillow. He had a dream and upon waking up, he said, "Surely the Lord is in this place." He then took the stone, which he had put under his head and set it up for a pillar and poured oil on top of it. Then Jacob

made a vow, saying, it... this stone, which I have set up for a pillar, shall be God's house." In this view, the stone, to Jacob, is an integral part of the dream and therefore must be endowed with some power as well as respect. Jung reveals that, it was a mediator between Jacob and God. Here, chance and nature did not dictate the symbolic significance but Jacob did out of his experience through the dream he had. In brief, emotions, feelings and experience are very vital in giving meaning to symbols. It will equally be revealed that several objects associated with symbolism have been assigned meaning and identification in institutions depicting their corporate identities.

Dzegblor cites the World Book Encyclopaedia (1996: 1065) that symbol has only meaning that people have given it. Even a powerful symbol can lose its meaning if the society dishonours or ignores it for a period of time. History has demonstrated that, many people considered the Swastika a good luck charm. Nevertheless, in 1920, the Nazi Party of Germany adopted it as its symbol. The Swastika eventually came to represent the Nazi attempt to conquer Europe. Today, it ranks as one of the most hated symbols in history. In effect, the meaning of a symbol determines the attitude people have towards it. Crests in Ghanaian schools may suffer the same fate if their usage is not adhered to but ignored by the communities.

In defining a symbol, the Brainy dictionary says, "A visible sign or representation of an idea; anything which suggests an idea or quality, or another thing, as by resemblance or by convention; an emblem; a representation; a type; a figure; " An

idea is an image of an external object formed by the mind. It is a notion, thought, impression, any product of intellectual action and imagination. A common way of showing something as a symbol is a matter of sensory data into meaningful mental images. For example the lion by its nature is ferocious, fearful, strong animal, whose resentment would be dangerous if aroused. It represents a symbol of majesty, strength, military might and deathless courage. When referred to as 'the king of the beast' it stands for kingly power and might. However a symbol being referred to as a sign here may not be most appropriate.

Lansing (1976:89) in opposing view retorted that,

Symbols are different from signs. Signs merely point to or call attention to something in the past, the present, or the future. All animals including man use such signs, but human beings are the only animals that make symbols

In citing Lansing, a cough for example, is a sign of cold; it points towards the possible existence of cold. Thus, the mind is captured in accepting ideas that influence behaviour, character, and interests such that one act in a certain manner. The lower animals depend so much on signs to survive while man a symbol 'making tendency consciously or unconsciously manipulate objects into symbolic forms. In transforming images into symbols, Jung (1964) noted that men appreciate them with great psychological importance and expresses them both in religion and visual art. Psychologically, the symbol permeates the entire fabric of human emotions.

Adams (1994:18) lists them as 'pleasure, freight amusement, even avoidance.' In religion, the cross, for example is a symbol of Christianity, as such, it is displayed on the flag of many Christian nations. Generally, the cross symbolizes faith, Christianity and service in the crusades. Muslims use the crescent moon and star as a symbol of peace and life. In terms of art, as far as prehistory, man painted, carved or modelled images of animals and human figure - symbols on stone, bone and clay. The female figures were thought to be fertility symbols due to the large breasts and buttocks they possess, for example, the Venus of Willendorf on stone. The animal figures were used for fertility and hunting rituals. In a period dominated by realism and impressionism, symbolist paintings reflected a growing demand for spiritual, emotional, and personal approaches in art.

The way man made and used symbols might stem out of a need. So, citing Susanne Langer in Lansing (1976:90) she expressed similar sentiments that, "... men engage in the unique, human activity of symbolization simply because of the need to do so." Unlike human beings, animals do not have the need for symbols and they do not make them. Thus, the need to produce symbols is basic to human life such that man cannot, but make, live with and use symbols to satisfy needs otherwise man becomes less human. It is therefore impossible to see a crest without a symbol.

Jung (1964:88) again claims that, "The meaning of a symbol is determined by the subject using it, so sheep can be a symbol of humility in one culture and a symbol of stupidity in another."

The person or group of persons and culture can be said to account for the meaning of any single symbol. Many cultures may use the same symbols, but the symbols may represent different things. For example, the colour red may symbolize violence, war or warning against danger. However, when related to other cultures, it has different meaning. In China, red represents marriage, among the American Indians, it stands for the East, while it symbolizes life in the Shinto religion of Japan, and law schools in France.

The World Book Encyclopaedia (1996: 193) reveals that, "Flag symbols often reflect historical events." This assertion is worth considering in the case of not only flags but also objects such as the crest. Certain events or happenings in the past might have necessitated the use of particular symbols. In citing an example on flags, the Austrian flag supposedly dates from an event in 1119. This happened during the 3<sup>rd</sup> Crusade of military expedition attempting to regain the Holy Land from the Muslims. In the process, Duke Leopold V was hurt and in removing his blood-stained cloak after battle, he found that his belt had kept a band of the cloth white. From then on, he used a red flag with white stripe across it. Austria then adopted this design in 1199. Again, Denmark's national flag - a white cross on red - is said to have originated more than 750 years ago. According to tradition, King Valdemar the Victorious of Denmark saw a white cross in red sky just before he won battle in 1219.

In a similar discussion, Sarpong (1974: 106-107) outlined three major uniquenesses of symbols. He says, "They give information about happenings of the past, present and future. A symbol generally stands for some abstract idea. What is expressed in symbols must be thought to be worth saying. What is symbolized is something of value." Symbols have turned out to be interwoven with history and life. Symbols help one to refer to an event that has long happened, and permit us to think about something, even if it is not presently available.

In support of the second uniqueness, Sarpong (1974: 106) further noted that, "What are symbolized in various ways in various societies are such abstract notions as power, wisdom, humility, purity, prudence, group solidarity, etc." These notions, most often than not, are impossible to express directly. In understanding them, one needs to brainstorm, fish out the real facts being expressed.

Chapman (1978:193) also believes that, pre-adolescent children (9-11 years) "Have a keen interest in symbolism, secret codes, disguised or hidden meanings." It is in order to refer to abstract ideas as symbols of secret codes, disguised or hidden meanings. These terms bring to the fore the fact that symbols cannot just be perceived and understood on the surface value. They have deeper understanding and value. In these wise, certain symbols, for instance, an opened book may be regarded as only knowledge, but in reality, it symbolizes the human brain's endless capacity to receive knowledge. This idea is very vital to the discourse on crests.

The third characteristic as enumerated by Sarpong, highlighted on the attitude of people towards symbols. Symbols are always charge with strong feelings and are identified with a principle of behaviour. In a way, the symbol in question becomes an object of veneration.

Dzegblor again cites Sarpong (1974:106) further in a submission on the motive behind symbolic relationships, says, ‘one may have to consider the symbol’s nature, its daily or ritual usage, its name, its location, its equivalent, or its opposite.’ The nature of symbol here signifies its characteristics already enumerated by Sarpong earlier on. Thus, symbols give information, stand for abstract ideas and have values. The usage deals with the purpose to which a particular symbols is put. For the purpose of identification, recognition, association, relationship and connection, a symbol is assigned a name. These qualities make symbol significant. Its location helps one to discover the origin while the similarity and differences in relation to other symbols are also evident.

Gyekye (1966:127) refer to symbols as being ‘...a potent medium of artistic production, expression, or appreciation meaning and ideas were given expression through (symbolic) art.’ In practice, symbol should be made to possess the above characteristics. Making of symbols are purely an art work, whether produced by artist or non-artist. It involves creativity in transforming emotions and concepts into art forms, so that all the qualities we see and perceive in terms of beauty can be made manifest. Any artwork, for that matter, a symbol, must be aesthetically appealing, meaningful and have a reason for being created. In Dzegblor’s

(1992:86) submission on the image of men in Africa, he listed some general uses of symbols. These symbols are used to communicate complex knowledge, abstract truth and ideas about life and its meaning. A symbol is a vehicle for the conception of an object, enabling us to conceive or form a view of an object; it calls forth mental images'

The first use goes further to strengthen the point made by Sarpong and Chapman on symbol being abstract ideas. The understanding in this contest may be possible if the symbolic significance is neglected. The mind plays a major role in forming objects as symbols. However, the experience acquired through seeing, aid the mental representation of images.

Plato as cited by Wildenhain (1986:14) asserts that, 'the inner eye is more important to keep than ten thousand real eyes, for only through this can truth be seen. The soul has an eye and it is directed towards the internal forms.' The soul here refers to the mind. Seeing with the soul's eye or mind's eye is the ability of the mind to perceive images in the unseen world, which is otherwise referred to as truth. The object that is formed with the inner eye or mind represents a symbol. The quality that calls for the revelation of the images in the mind is imagination. To imagine is to create in the mind object or situations yet to be experienced. It becomes a reality when the ideas evoked in the mind become artistic expressions. In further development on uses of symbols, the World Book Encyclopaedia (1996:1065) outlined three vital points,

Individuals, nations and organizations use symbols every day. Many political parties use symbols for identification. For example, in USA, the donkey symbolizes the Democratic Party and an elephant represents the Republican Party. Most religions use symbols to represent their beliefs. The Star of David represents Jewish teachings.

In this context, symbols are used in daily life and are not limited to a few persons. They also serve as identification marks and cause people to have confidence in their existence. In addition to this, Microsoft Encarta Encyclopaedia (2008) the online edition also reveals that, 'in human history, symbols have been used to express ideas, communicate meanings and convey emotions.' Symbols can be said to be tools of communication or means of carrying messages across. Among the oldest and most basic inventions are symbols. Jung (1964:257) classified symbols as follows: "Natural objects - stones, plants, animals, men, mountains and valleys, sun and moon, wind, water and fire. Man-made things - houses, boats, cars. Abstract forms - numbers, or the triangle, the square and the circle, etc." Almost anything can be a symbol. Symbols stand for something other than their intrinsic value. For example, while there is nothing intrinsically dangerous about the colour red, it has become a symbol for danger in a number of cultures.

Burke, [www.fleurdelis.com](http://www.fleurdelis.com) (2003), [symbolismofheraldry.htm](http://symbolismofheraldry.htm) (2003) armorial gold symbolism library [www.heraldryclipart.com](http://www.heraldryclipart.com) (2004) and [wade.digiserve.com](http://wade.digiserve.com)

(2003) suggest some common symbols and their meanings. The descriptions and meanings are gleaned from a variety of internet sources as indicated above. The most acceptable meanings are given, but scholars vary in their opinions concerning the reliability of any "commonly held" historic meanings. It should be noted that what might be acceptable in one society might not be in a number of societies. These symbols together with their meanings are therefore considered general in meaning. For the purpose of this thesis, only the familiar and relevant symbols with their meanings will be discussed.

#### **2.4.2.1 Animal symbols**

Antelope:	Represents action, agility, sacrifice, and a very worthy Guardian that is not easily provoked but can be fierce when challenged
Ass:	Patience and humility
Bear:	Ferocity in the protection of kindred.
Beaver:	Represents vigilance and self-sacrifice. In Christianity, it represents chastity and the willingness to sacrifice anything that hinders one's walk with God.
Bee:	It denotes a well-governed industry, resurrection
Butterfly:	Represents frivolity, psyche or soul and freedom.
Cat:	Liberty, vigilance, forecast, and courage.
Cock:	Courage, vigilance, watchfulness, always ready to fight.
Cow:	A symbol of fertility, symbol of goodness that nourishes

Crab;	Symbolizes force and energy expressed through emotions and imagination and a desire to store memories and possessions.
Deer:	Peace and harmony; one that will not fight unless provoked.
Dove:	A symbol of innocence, gentleness and affection; loving constancy and peace.
Eagle:	Persons of noble nature, strength, bravery and alertness; or one who is highly spirited, ingenious, quick-witted, and judicious; "True magnanimity and strength of mind". If wings are displayed it signifies protection.
Elephant:	Great strength, wit, longevity, happiness, royalty, good luck, and ambition. Elephants are the bearers of kings and queens and so symbol of royalty, prosperity, temperance, dignity and power.
Fish:	A true generous mind; virtuous for himself, not because of his heritage.
Goat:	Emblem of the martial man and is an icon representing perseverance and vitality.
Grasshopper:	Denotes nobility and wisdom.
Hawk:	One who does not rest until objective is achieved.
Lamb:	An emblem of the Redeemer; symbolizes gentleness, innocence, and purity; patience under suffering and sacrifice.

Leopard:	Valiant and hardy warrior who enterprises hazardously force and courage.
Lion:	An emblem of majesty, strength, and justice, ferocity valour, deathless courage.
Panther:	Fierce but tender and loving to children and will defend her children with her life
Parrot:	Symbolizes wisdom and good counsel.
Peacock:	Signifies beauty, power, pride of carriage and knowledge
Pig:	Fertility
Pigeon:	Peace and wisdom
Porcupine:	A symbol of invincibility.
Spider:	Symbolizes tenacity of purpose, wisdom, heedfulness, labour and prudence.
Tiger:	It is symbolic of royalty, power, and fearlessness.
Tortoise/turtle:	A symbol of longevity, patience, and practicality; strength and time, and invulnerability to attack.
Turkey:	Symbol of pride and of distinction.

#### **2.4.2.2 *Objects/ figures/plants***

Agricultural tools:	Labouring in the earth and depending upon providence.
Anchor:	Hope; religious steadfastness
Anvil:	Honour; emblem of the Smith's trade

Arm:	Signifies a laborious and industrious person
Axe:	Execution of military duty
Bells:	Power to disperse evil spirits
Bones:	Mortality
Book:	If opened, manifestation; if closed, counsel
Bow and arrow:	War, power, and ability to hit a target
Bull's horns:	Strength and fortitude
Candle (lamp):	Light, life and spirituality
Castle:	Safety
Chains:	Reward for acceptable and weighty service; honour and obligation.
Church:	Religion; faith; community
Compass:	Direction
Cross:	Faith; Christianity
Crown:	Royal or seigniorial authority
Cubes, squares, or dice:	Constancy, wisdom, verity, probity, and equity
Cushions (Pillow):	Marks of authority.
Eye:	Providence in government
Feathers:	Sign of obedience and serenity.
Finger, pointing:	Direction, correct route.
Fire:	Zealousness.
Fleur-de-lis:	Purity, light, and often having a Christian significance.
Flowers:	Generally representative of beauty, hope and joy.
Fruit:	Felicity and peace

Gem or Jewel:	Supremacy
Globe:	Worldliness
Hammer:	Honour; emblem of the Smith's trade
Hand:	Pledge of faith, sincerity, and justice; two right hands conjoined represent union and alliance
Harp:	Well composed person of tempered judgment; contemplation.
Head (human):	Honour
Heart, (human):	Charity, sincerity and truthfulness
Horns:	Strength and fortitude
Keys:	Guardianship and dominion
Leg:	Strength, stability, and expedition
Moon:	Serene power over mundane actions.
Palm branch:	Victory, justice and royal honour.
Pen:	Art of writing and educated employment.
Pot/vessel:	The function of these is to hold water, wine and oil. It is a symbol of liberality and charity.
Rock:	Safety and protection; refuge.
Rose:	Hope and joy
Rose, red:	Grace and beauty
Rose, white:	Love and faith
Sphere:	Geographical or scientific reference.
Star:	Celestial goodness; noble person.
Stool:	Hospitality.

Sun: Glory and splendour, fountain of life.

Sword/dagger/dart: Justice and military honour.

A blooming palm tree: A wish for long life and prosperity.

Heart: Goodwill, patience, faithfulness, devotion and endearing attributes.

Hand: Symbol of hard work.

### **2.4.2.3 Colour Symbolism**

Colour symbolism can vary dramatically between cultures. Colours whether intense or soft or otherwise are identified not so much on the basis of reflected light or shadow but in terms of the meaning or feeling associated with them. Colours have more positive associations with them than negative. Although some colours do have negative connotations, these negative elements are usually triggered by specific circumstances.

#### ***The Black Colour***

Universally, black is colour of the night. It can also be a colour of elegance or class. It can also represent ideas such as power, sexuality, sophistication, formality, wealth, mystery, fear, unhappiness, depth, sadness, remorse, anger and mourning. Black can also represent a lack of colour, the primordial void and emptiness. It can also mean sorrow or mourning in the Christian tradition of wearing black to funeral. It expresses the depths of the unknown and encourages the imagination of a different world from that of daylight realities. Used by itself,

black represents bad luck or misfortune. Black also symbolizes vice, deep feelings of melancholy, death and power over life and old age.

Objects dedicated to the dead are usually painted black. It is revealed that few people lean on black as favourite colour, but when they do they are individuals who tend to think of themselves as sophisticated or even mysterious. Black derives its significance from the notion that new things get darker while they mature and physical ageing comes with spiritual maturity. Black, therefore, symbolizes an intensified spiritual energy, communion with the ancestral spirits, antiquity maturity and spiritual potency.

### ***The White Colour***

White is a sacred and pure colour. It is the colour of angels and gods as the colour reflects that which is sacred and pure. It is also the colour of doctors, nurses and others in health profession as well as cleanliness. White can also represent reverence, purity, simplicity, humility, youth, winter, goodness, snow, clinic and sterility. In essence, white is the lightest colour value of all the colours. It is associated with the colour of white cotton egg shell and clay (kaolin). It is used for all joyous occasions' example, birth, outdooring, puberty, marriage ceremonies, victory at war or form of struggle and funeral for old people. White is known to be versatile conversational gambit, used in a number of ways. We wave the white flag or show the white feather, when we surrender or we go white when we are panic-stricken. We turn to white wash or our temper get white-hot like steel in the making. We strive to get rid of our white elephant.

### ***The Colour Yellow***

The colours yellow and gold are used to represent the same ideas. They symbolize joy, happiness, optimism, idealism, gold, royalty, dishonesty, cowardice, deceit, illness and hazard. Gold can evoke the sensation of looking upon waving fields of ripened rice stalks. It is also associated with royalty. Gold represents the colour of the heavens and is used to decorate statues in religious temples. Yellow therefore symbolize sanctity, preciousness, royalty wealth, spiritual vitality and fertility. Yellow in addition meant intellect, glory and prosperity, coupled with use for persons in high office.

### ***The Colour Red***

Ancient civilization regarded red as the colour of passion, power and possessions. It is also the colour of courage and the badge of anger and evil. It is also a symbol of heightened spiritual and political mood, sacrifice and struggle. Red is used on occasions of melancholy, death of a relative, wars, national anger or crisis, violence or sudden calamity. Red can symbolize many things; from blood to love, to infatuation. Basically, red symbolizes strong emotions, or things of strong emotions rather than intellectual ideas. For example, red can symbolize excitement, energy, speed, strength, danger, passion and aggression.

It is popularly felt that red, the colour of blood and fire represent life and vitality. Red also signifies the colour of the sun: a symbol of energy, radiating its vitalizing life-force into human beings. Red is also looked upon as a sensual colour and can be associated with man's most profound urges and impulses.

### ***The Colour Blue***

Blue is also associated with the blue sky the abode of the supreme creator. It is therefore used in a variety of ways to symbolize spiritual sanctity, good fortune, peacefulness, harmony and love related ideas. Blue is the colour of the Virgin Mary, and it is associated with girls who have similar pure qualities. A reference such as femininity, life, purity, just as water does. Blue can also symbolize peace, calmness, stability, security, loyalty, sky, water, coldness, technology and depression.

### ***The Colour Green***

To the ancient civilization green meant youth, hope and jealousy. In literature and everyday speech green pops into conversations with terms like you are “green” meaning “you are inexperienced. One can also turn green meaning with either envy or jealousy. Green associated with vegetation, planting. It symbolizes growth, vitality, fertility prosperity, fruitfulness, abundance, health and spiritual rejuvenation. Green also represents nature, the environment, good luck, youth, vigour, jealousy, envy and misfortune. It is also regarded as the colour of eternal life, as seen in evergreens which never change their colour from season to season. One major characteristic of many cultures can be found in the fusion of life and nature.

### ***The Colour Orange***

Orange can represent energy, balance and warmth, enthusiasm, flamboyance and demanding of attention. Purple can represent royalty, spirituality, nobility, ceremony, mysterious, wisdom, enlightenment, cruelty, arrogance and mourning.

### ***The Colour Grey***

Silver or grey symbolizes security, reliability, intelligence, calm, modesty, maturity, conservatism, old age and boredom. Silver is associated in nature with colour of silver metal. The colour symbolizes second in position that is, next to a leader.

### ***The Colour pink***

The colour pink is used to show childish innocence, or characters of child-like personality. It can also be used to show a more flirtatious personality. Pink is normally a colour associated with girls and feminists. It is considered a colour of good health and life. We speak of people being “in the pink” or the “freshness” of a new-born babe. Pink is associated with sexuality and purity, i.e. a girl who is a virgin in heart and body. Pink is symbolic of pure love. It is also the colour mostly used for sexual advertisements and as such to indicate the purity of the girls.

#### **2.4.2.4. Ghanaian Symbolism**

To Sarpong (1974) asserts that, the African way of thinking about life in the world, is often based on symbolic, rather than, scientific terms. This view is not

far from the Ghanaian notion of symbols. Symbols reflect the ideas and values of a people. Amenuke et al (1991: 150) outlined some Ghanaian values as, “Attitudes, behaviours, habits and beliefs ... how we deal with neighbours, the part we play in society, and ways in which we dress, talk and address people. Our ideas about religion and the rites of passage (birth, puberty, marriage and death)”. These values are closely knitted with the basic social life, which have been with Ghanaians over the years. Thus, the meanings of the symbols are derived from their relationship with life. They express the general beliefs and ideas of the people in philosophical, psychological and spiritual terms. Ghanaians perceive symbols in terms of their peculiar meanings and usage. This sub-topic shall include some selected symbols that are commonly used by Ghanaians and relevant to the research.

#### **2.4.2.5 Symbols of shapes and lines**

Circle: Often used to symbolize the presence and power of God. It also symbolizes the spirit of the male in society. It is a symbol of purity and holiness.

Oval: A symbol of female beauty.

Square/Rectangle: Either of these shapes stands for the sanctity (purity) in the male as well as God's influence on society.

Crescent Moon: It is used to symbolize the general characteristics of the female influence in society - tenderness, warmth, affection, kindness, calmness and gracefulness.

Concentric Circle: It is used as a symbol of fertility.

Triangle: Generally used as a symbol of female influence in society.

Undulating lines: They are used to represent the stream of life.

Zigzag lines: Used to symbolize a good application of wisdom.

Spiral lines: Used to symbolize the delicate nature of women. Also symbolizes peace, mercy and continuity of growth.

Ceremonial Sword: Signifies the social standing of a clan, group or state in terms of strength, wealth and attitudes.

Anchor: A symbol of stability.

Moon: Faith, patience and determination.

Feather: A hope of future vindication

Star: Symbol of hope

#### **2.4.2.6 Man-made objects**

State Stool: It symbolizes the soul of the society, and also authority. It serves as a symbolic link between the common people in society and their head the chief or head of state. The top are, like a crescent moon symbolizes the loving embrace of a mother as well as the warmth of the female influence in society. The four rectangular-shaped pillars at the corners represent the influence of male power in society, signifying strength, power and good fortune and the way in which society depends on its male members for subsistence, growth and protection.

The small triangular projections at the outer side of each of the pillar usually having odd numbers represent male children, while those with rounded ends stand for females. The joining of these projections to the pillars reflects how children are usually attached to their parents. The strong pillar in the centre symbolizes the

power and presence of God in the society. The small square or rectangular holes in the central pillar signify the justice and fairness for which God stands in society.

Ceremonial Sword: Signifies the social standing of a clan, group or state in terms of strength, wealth and attitudes.

Anchor: A symbol of stability.

● Moon: Faith, patience and determination.

Feather: A hope of future vindication

Star: Symbol of hope

#### **2.4 2.7 Adinkra Symbols**

The adinkra symbols have been used by the Asantes for many years; however, the exact origin and period cannot be stated because it dates back to many generations. There are many accounts to the origin of the symbols. One account suggests that the symbols had their name from nana Kofi Adinkra once a king a traditional area called Gyaman in the Ivory Coast in the nineteenth century. According to this account, Kofi Adinkra provoked the then Asantes and the Gyamans. The Gyaman's were defeated and Adinkra was beheaded and some of his soldiers were taken captives. It is believed that the captives included craftsmen who introduced the art of making a kind of cloth with patterns stamped in them. These patterns are known as the Adinkra symbols and Adinkra cloth for that matter.

Another account has it that the word Adinkra means 'farewell' or 'good-by', in the Akan language. It is therefore suggested that the cloth with its symbols had its name because it is used on funeral occasions in saying farewell or good-bye to the departed souls. It is also believed by another school of thought that the Muslims inspired the more abstracted symbols. The most obvious one is the crescent moon and star symbol, which symbolises faithfulness.

Originally, the royalty and spiritual leaders for sacred rituals and ceremonies exclusively used adinkra. Contrary to this view, adinkra is used as not only a mourning cloth but for enstoolment of kings, chiefs, queens and ancestral remembrance festivals.' Today, while adinkra is closely associated with the Asante and other Akans, it has evolved into a Ghanaian national artistic heritage with its importance and usage reaching beyond the borders of Ghana. Its usage depends on the colour of the cloth. While the dark coloured cloths (dark brown, dark blue, red and black) are used for sacred rituals and ceremonies, the light coloured ones (white, yellow, beige, light blue, turquoise and light green) are used for such occasions as normal church-going, weddings, naming ceremonies, puberty rites and national public celebrations. Of late, *adinkra* symbols are used on creative works, interior decoration, book covers, package designs, gift wrappers and most importantly crests of institutions. To confirm this, Quarcoo (1972) says in recent times, "Compositions of adinkra symbols can be seen in crests of churches, universities and schools ... Logo for banks, insurance houses, etc."

In a brief description, adinkra symbols are visual expressions of the history, philosophy, religious beliefs, ethics, political system and aesthetic concepts of the Akans. Motifs are generally based on proverbs, axioms and other popular verbal expressions inherent in the rich oral tradition of the Akan people. The symbols are graphically rendered in stylized geometric shapes derived from the physical features and peculiar attributes of the animals, humans, man-made objects, celestial bodies and plants. It should be noted here that adinkra symbols are complex and multi-layered, and may or may not have a direct association with their respective visual representations. Below are samples of adinkra symbols that relates to this work.

#### **Sankofa (go back and take)**



‘sanko’ literally means – go back, ‘fa’ – take. This means importance of returning in time to bring to the present useful past cultural values, which are needed today. It is believed that progress is based on the right use of the positive contributions of the past. This symbol teaches the wisdom in learning from the past, which helps in building the future. It also teaches people to cherish and value their culture and avoid its adulteration. This is a symbol of positive reversion and revival.

#### **Nyame Dua (god’s tree)**



‘Nyame’ word – God, ‘dua’ is – tree. Nyame Dua literally refers to God’s tree. ‘Nyame dua’ is a three-pronged stake

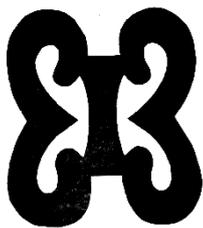
which is erected in front of some houses and shrines. Earthenware filled with water and herbs is placed between the forked stakes for purification rites. It serves as a place of worship or alters to God. It also signifies the presence and the protection of god. The symbol urges people to acknowledge the presence and protection of God and also worship and venerate him. This is a symbol of worship and veneration.

### **Gye Nyame (except god)**



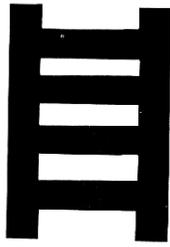
‘gye’ - , ‘nyame’ – god. (Except God). Or (I fear nobody except God). God is regarded as the creator of the world and humanity and therefore must be revered and worshiped. The symbol reflects the supremacy, power and dominion of god over all situations and creations. He is therefore regarded as the omnipresent. This is a symbol of the supremacy of god.

### **Pempamsie (sew to preserve)**



‘pam’ – sew, ‘sie’ – keep or preserve. This literally means, to sew and keep something e.g. a cloth, for preservation, preparation and readiness for unforeseen eventualities. This symbol calls for the need to exhibit foresight and precautionary abilities in preparedness for any mishaps. It also encourages careful planning but warns against procrastination. This is a symbol of precaution and readiness.

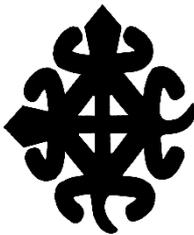
### **Owuoatwedee (death ladder)**



‘Owuo’ – death, ‘atwedee’ ladder. ‘owuo atwedee obaako mforo’ – everybody shall climb the ladder of death. This symbol reflects the uncompromising nature of death. It is a necessary and an ultimate end of mankind on earth. The

symbol reminds people to be modest and also live lives worthy of emulation, because death is not a respecter of persons. It also fulfils the promise of life after death and for that matter ancestorship in particular. This is a symbol of mortality.

### **Funtunfunafu-denkyemfunefu - (siamese crocodile)**



These reptiles share a common belly yet they fight over food.

This symbol signifies the unification of people of different cultural backgrounds for achieving common objectives despite their divergent views and opinions about the way of life. The

symbol stresses the importance of democracy in all aspects of life. It also encourages oneness of humanity. It therefore discourages tribalism. This is a symbol of democracy and unity in diversity.

### **Osrane ne Nsoromma**



‘Osrane’ – the moon ‘Nsoromma’ – star. (the moon and the star). The moon is regarded as a woman and the star a man (son of god). The two fused together signifies a marriage of convenience and interdependence. This symbol

teaches the importance of fidelity and fondness, which are necessary as far as

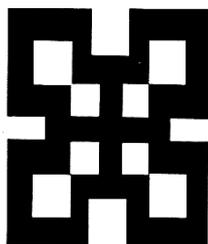
marriage and friendship are concerned. This is a symbol of faithfulness and fondness.

### **Nkonsonkonson**



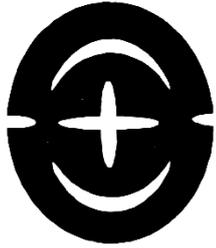
A chain is made up of several metal units linked together. The strength of the chain depends on the individual units. When one unit becomes weak, it causes a break in the chain. This symbol signifies the strong bond between people of common blood relations which is difficult to break apart. This belief also includes the ancestors who are constantly protecting the living. The symbol reminds everybody to give a helping hand to strengthen the community in which he or she lives. It also encourages the veneration of the ancestors in order for them to keep in touch with the living. It teaches that in unity lies strength. This is a symbol of unity and human relations.

### **Nsaa (a cloth used as a blanket)**



‘Nsaa’ is a high quality cloth traded by the people from the northern part of Africa. It is mostly bought by chiefs and wealthy people. It is mostly used by both chiefs and wealthy people. It is believed that because of its high quality and durability, people are willing to buy even the old and used ones. This symbol signifies quality and durability. The symbol advises people to make quality and durability a hall mark in their productivity. It also encourages the patronage of high quality items. This is a symbol of good quality and durability.

### **Mmara Krado (the law padlock)**



‘mmara’ - law, ‘krado’ – padlock. (The law padlock).

Every community is governed by laws and regulations which protect its citizens and bring sanity. Punishment is meted out to offenders by authorities concerned. This symbol signifies supreme authority, justice and equality of everybody before the law. The symbol stresses the importance of enforcing and abiding by rules and regulations in order to bring about sanity in all communities. This is a symbol of authority and justice.

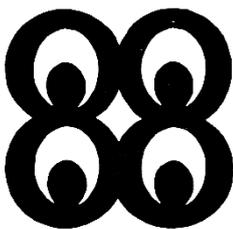
### **Akofena (war sword)**



‘ako’ – war, ‘afena’ – sword. (war sword or ceremonial sword). This symbol signifies the power and authority vested in chieftaincy. It also symbolises the gallantry and loyalty of warriors who protect a particular chieftain. It is

also very significant for swearing the oath of allegiance. The symbol advises people to honour and show loyalty to their leaders. It also encourages statesmanship and gallantry. This is a symbol of authority and gallantry.

### **Ntesie or mate masie (I have head and kept it)**



‘mate’ – I have heard, ‘sie’ – to keep. (I have heard and kept it). This symbol signifies the need for imbibing knowledge prudently. The symbol teaches the importance of imbibing all forms of information prudently in order to

acquire wisdom and knowledge. It stresses the importance of keeping secrets and also advises people to ponder over issues before taking decisions. It however warns against gossiping and rumour mongering. This is a symbol of wisdom and knowledge.

### **Dwennimmen (ram's horn)**

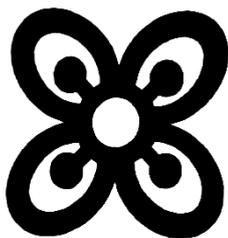


‘odwennini’ – ram, mmen’ – horns. (ram’s horn).the ram is noted for its strength when it engages itself in a fight against its adversary. However, it submits itself humbly for slaughter.

The symbol signifies modesty and toughness in the character

and nature of people. The symbol stresses the need to humble one’s self in every aspect of life in order to learn and acquire knowledge. This is a symbol of humility and strength.

### **Bese saka (bunch of cola nuts)**

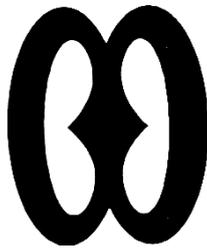


Cola nut is chewed by people for its medicinal value and also for its stimulating effect which keeps people awake. It

is very popular among the people of northern Ghana who buy them from the south. This symbol signifies economic

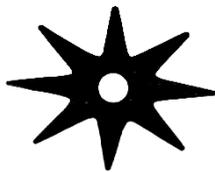
well-being, affluence and authority over other people and nations. The symbol encourages agriculture, trade and industry among nations and people, because they bring about economic progress. It also stresses the need to elevate ones status in life. This is a symbol of power and affluence.

### **Nyame biribi wo soro**



‘Nyame’ – God, ‘biribi’ – something, ‘wosoro’ – is in the sky. (God, something is in the heaven). This symbol signifies the belief in the sky as god’s dwelling place. God’s abode, therefore, has all the blessings that he offers to those who request for them. There is therefore the belief that god is good and has the ability to answer prayers. This symbol encourages the requisition of favours from god through prayers. This symbol encourages the requisition of favours from god through prayers and faith. It also stresses the need to be optimistic and positive minded. This is a symbol of hope.

### **Nsoromma (star)**



‘soro’ – sky, ‘ba’ – child, (‘the child of the heavens’ or the child of god’. This symbol signifies the absolute belief in god’s watchfulness over mankind and therefore man’s total dependence on him for guidance in all endeavours of life. The symbol reminds people to regard god as their father. It also encourages good deeds and avoidance of evil. It again gives a sense of confidence and reliability. This is a symbol of guardianship.

### **Nkyinkyim (twisting)**



‘kyim’ – twist. This literally means to turn oneself around in all aspects of life. This symbol signifies the ability to take initiative and play many roles, adjust and withstand difficulties. The symbol

advises people to endure hardships and be committed to their duty. It also stresses the need to live exemplary lives for others to emulate. This is a symbol of initiative, dynamism and versatility.

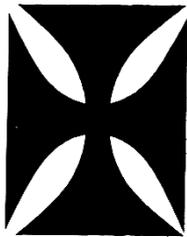
### **Akoma (the heart)**



'akoma' – heart 'nya akoma' – take heart, i.e. be patient.

The heart is believed to be responsible for a person's emotions, for example anger, hatred, love, joy, grief, etc. A person is said to 'have a heart in his stomach', when that person is very tolerant. The symbol teaches the importance of tolerance in the face of provocation. It also stresses the need for patience in all endeavours of life. This is a symbol of patience and tolerance.

### **Mmusuyidee**



'mmusu' ill luck or curse, 'yi' – remove, 'dee' – thing or agent.

(The agent, which removes ill luck or curses), various items are used as sacrifices and offering to god for him to ward off evil powers and thoughts and also bring about good omen, uprightness, and sanctity of man. This symbol encourages regular request for good omen from God. It also stresses the need for confession and repentance of one's sins. This is a symbol of good fortune and sanctity.

**Bi nka bi (no one should bit the other)**



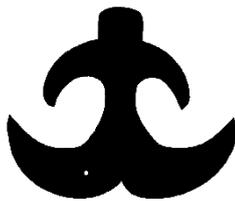
This symbol signifies the peaceful co-existence among people devoid of provocation, retaliation and strife. This symbol cautions people against social vices like back-biting, cheating, etc. it therefore encourages fair play and cordiality which brings about peaceful co-existence. This is a symbol of peace and harmony.

**Adinkra hene (chief of the adinkra symbols)**



This symbol is noted to have played an inspiring role in the designing of other symbols. The above reason makes the symbol the greatest among all symbols. The symbol signifies the need to play inspiring and leadership roles. This is a symbol of greatness, charisma and leadership.

**Akokonan (the leg of a hen)**



‘akoko’ – fowl, ‘nan’ – leg. ‘akoko nan tia ba, na enkum ba’. This literally means, ‘the hen treads o its chicks, but it does not kill them. This symbol signifies the protective, corrective and loving nature of mothers for their children. Children are reprimanded and punished when they go wrong. These punishments are corrective measures, which serve as good reformation. The symbol teaches the importance of nurturing children and warns against pampering them. It also encourages showing mercy to offenders. This is a symbol of mercy and nurturing.

### **Hwemudua (measuring stick)**



‘hwe mu’ – look in, ‘dua’ – stick. (The stick which is used in ‘looking’ into something, (measuring stick). The symbol signifies the check on mediocrity in quality and abilities, and to provide remedial measures in the form of quality control. The

symbol encourages thorough examination of all aspects of human life and endeavours in order to achieve perfection. It also encourages manufacturers to produce high quality goods. This is a symbol of examination and quality control.

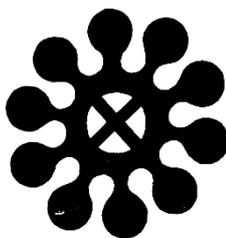
### **Denkyem (crocodile)**



‘denkyen da nsuo mu, nso onhome nsuo, ohome mframa’ – the crocodile lives in water but it does not breath water, it breaths air. The crocodile is noted for its ability to stay both on land and in water. The symbol signifies the tendency to adjust oneself to

all forms of conditions and situations in life. The symbol advices and encourages people to adapt themselves to changing circumstances especially those which seems difficult and beyond their control. This is a symbol of adaptability.

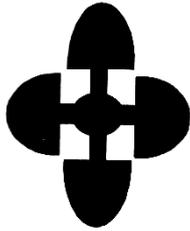
### **Ohene aniwa ( the king’s eyes)**



‘Ohene’- king. ‘aniwa’- eyes (the eyes of the king ) it is believed that nothing can be hidden from a king. This is because the king has many informants (eyes). The symbol teaches the need for wariness and vigilance in order not to

be taken off guard. It also serves as a warning to those who engage in dubious activities to desist from them. This is a symbol of vigilance and wariness.

#### **Akoma Ntoaso (linked heart)**



“Akoma”- heart, “ntoaso”-linked, linked hearts. This symbol signifies understanding and agreement, which fosters togetherness between married couple, friends other relations.

The symbol encourages people to enter into agreements in order for them to come committed. This is a symbol of understanding and agreement.

#### **2.4.2.8 Colour Symbolism**

Textile design cannot be complete without taking the meanings that the various colours express in the designs. It is therefore imperative that meanings of colour are dealt with extensively to justify their uses in various designs. According to Amenuke et al (1991:183) "Indigenous meanings assigned to colour are not based on modern scientific theories but on philosophical, psychological, and spiritual meanings related to life."

Colour in the Ghanaian context, is used to express feelings about a subject rather than to depict it with its natural colouring. Colour has a strong influence on the life of the people and their designs, as they tend to accept colour and recognize how each ethnic group in Ghana perceives colour. Amenuke (1992:184) and others assertion is therefore based on common ideas on colour for all ethnic groups as indicated below.

### ***Black***

In the Ghanaian concept, black is associated in nature with charcoal, ebony, black stone and night. The colour signifies vice, sadness, strength, something that belongs to the past, old age and history. The colour black is mostly used to mark relics or objects of history and funerals. It is also used to make charms against wild animals and evil forces and for body painting.

### ***White***

White is associated in nature with white cotton, egg shell and white clay (kaolin). White symbolizes joy, victory, happiness, purity, virginity, faultlessness of God. The colour white is used for all joyous occasions, eg. Birth, outdooring, puberty, marriage, ceremonies, victory at war or from any form of struggle, funeral of old people and victims of accidental death. (joy after death).

### ***Yellow***

Osei Poku cites Ofori-Ansah (1993) that yellow, in all variations is associated with the yoke of egg, ripe and edible fruits and vegetable and also with the mineral gold. He says in some spiritual purification rituals mashed yam is rendered yellow with palm oil and served with eggs. Yellow, therefore symbolizes sanctity, preciousness, royalty, wealth, spiritual vitality and fertility.

Yellow, in addition means intellect, glory and prosperity, coupled with its use for persons in high office. Yellow is also associated with the colour of lemon. Gold symbolizes royalty, continuous life, warmth and controlled fire, rule of god or

king, prosperity of individual and state. The colour is used for king's ornaments, outdoorings, puberty, marriage and other important ceremonies.

### ***Red***

Red is associated in nature with the colour of blood and red tomato. It signifies close blood relations, war, anger, aggression, violence, calamity, death, riot, force and danger. Red is used on occasions of melancholy, death of a relative, wars, national anger or crisis, violence or sudden calamity.

### ***Blue***

Blue is associated in nature with the colour of the sky. It symbolizes early dawn, love, female, tenderness, serene appearance and rule of a queen. Usually, the colour is used for love charm, puberty and marriage ceremonies in Ghanaian society.

### ***Brown***

Brown represents the ideas of earth, hearth, home, the outdoors, endurance, simplicity and comfort. Brown is associated in nature with colour of soil and rotten objects. It signifies decay and rottenness, things that have passed away and closeness to the soil. Browns are usually used for mourning the dead, hunting and farming dresses.

### ***Green***

In Ghanaian society green signifies newness, fertility, growth and vitality. The colour is used for outdooring and child ceremonies, puberty, hunting ceremonies, used at funerals to keep the mouth shut. It is also used for purification of spots for sacred ceremonies and pull of spirits of the dead from spots of accidents.

### ***Silver***

Silver is associated in nature with colour of silver metal. The colour symbolizes second in position that is, next to a leader. It also signifies female royalty and feminine qualities. It is used for queen's ornament and royal regalia of chiefs.

### ***Grey***

Grey is associated with the colour of ashes. The colour symbolizes pity, shame, blame and degradation. It is used to paint corpses of persons who have suffered accidental death. Ash is used to prevent dysentery and strengthen weak foundations of houses.

There are no associations in Ghanaian concept for the following colours, orange, purple and pink. Their meanings are derived from their pure colours. Textile designs cannot be complete without the component of colour. Colour plays important role in every culture and for that matter institutions. Every institution having specific colours present in its corporate identity (crests or logos) determine how far they are associated with the colour.

A symbol is therefore, a representation of an idea. It is an image or sign that stands for something else, especially a physical object that stands for abstraction, because of convention, association or remembrance. Symbolism is a movement in reaction against realism based on the essential principle, proclaimed in the symbolist manifesto that ideas must be 'clothed in sensuous form'. Symbolism is therefore the suggestion through imagery of something that is invisible or intangible. It is the representation of a material object, not simply for its own interest or beauty, but as standing for an abstract idea.

## **2.5 History and types of Textiles Printing**

Textiles are classified according to their component fibres into silk, wool, linen, cotton, and such synthetic fibres as rayon, nylon, polyester and some inorganic fibres such as cloth of gold, glass fibre and asbestos cloth. They are also classified as to their structure or weave, according to the manner in which warp and weft cross each other in the loom. Value or quality in textiles products depend on several factors, such as the quality of the raw material used and the character of the yarn spun from the fibres, whether clean, smooth, fine or coarse and whether hard, soft, or medium twisted. Density of weave and finishing processes are also important elements in determining the quality of fabrics. Tapestry, sometimes classed as embroidery, is a modified form of plain cloth weaving. The weaving of carpet and rugs is a special branch of the textiles industry. Other specially prepared fabrics not woven are felt and bark cloth which are beaten or matted together and a few in which a single thread is looped or plaited, as in crochet and netting work and various laces. Most textiles are now produced in factories, with highly

specialized power looms but many of the finest velvets, brocades and table linens are still made by hand. ([www.yourdecoratinghotline.com/2007](http://www.yourdecoratinghotline.com/2007))

Textile printing, the various processes by which fabrics are printed in coloured design, is an ancient art. Although the time and place of origin are uncertain, examples of Greek fabrics from the 4<sup>th</sup> century BC have been found. India exported block prints to the Mediterranean region in the 5<sup>th</sup> century BC, and Indian chintz was imported into Europe during the Renaissance and widely imitated. France became a leading centre and was noted especially for the toile de Jouy manufactured at Jouy from 1760 to 1811. Early form of textiles printing is stencil work highly developed by Japanese artists and block printing. In the latter method a block of wood, copper or other material bearing a design in intaglio with the dye paste applied to the surface is pressed on the fabric and struck with a mallet. A separate block is used for each colour and pitch pins at the corners guide the placing of the blocks to assure accurate repetition of the pattern. In cylinder or roller printing, developed in 1785, the fabric is carried on a rotating central cylinder and pressed by a series of rollers each bearing one colour. The design is engraved on the copper rollers by hand or machine pressure or etched by pantograph or photoengraving methods; the colour paste is applied to the rollers through feed rollers rotating in a colour box, the colour been scraped off the smooth portion of the rollers with knives.

More recent printing processes include screen printing, a hand method especially suitable for large patterns with soft outlines, in which screens, one for each colour,

are placed on the fabric and the colour paste pressed through by a wooden squeegee; spray printing, in which a spray gun forces the colour through a screen; and electro coating, used to apply a patterned pile. Colour may be applied by the various processes directory; by the discharge method, which uses chemicals to destroy a portion of a previously dyed ground; or by resist, or reserve method, which prevents the development of a subsequently applied colour to a portion of the fabric treated with a chemical or with a mechanical resist.

Yarn, fabrics and tools for spinning and weaving have been found among the earliest relics of human habitations. Linen fabrics dating from 5000 BC have been discovered in Egypt. Woollen textiles from the early Bronze Age in Scandinavia and Switzerland have also been found. Cotton has been spun and woven in India since 3000 BC, and silk has been woven in China since at least 1000 BC. About the 4<sup>th</sup> century AD, Constantinople began to weave the raw silk imported from China. A century later, silk culture spread to the Western countries and textiles making developed rapidly. By the 14<sup>th</sup> century splendid fabrics were being woven on the hand looms of the Mediterranean countries in practically all the basic structures known to modern artisans, and there has been no change in fundamental processes since that time, although methods and equipment have been radically altered.

## **2.6 Background and History of Ghanaian Printed Cloths.**

Throughout the world, every culture and country has a textile design tradition. Records have it that the art of printing designs or patterns on a fabric has been in

existence since prehistoric times. History has it that the first man used leaves to cover himself when he realised his nakedness. These leaves were used to cover only the private parts. Man later found out that animal skins acquired through hunting and barks of trees were stronger for the coverings of the body. The main purpose for the use of these materials was to protect the body against cold and heat. As time went on, man not only thought of covering the body with just anything but also comfortability of the coverings. This necessitated the use of animal furs and vegetable fibres which finally led to the art of spinning and weaving. Later, with civilisation, man not only thought of the protection but also comfort and the aesthetic value of the coverings and these necessitated the decorations of these pieces with dyes before they are used. This also brought about the art of creating patterns or designs on fabrics through various means.

The precise origin of cloth production in Ghana is lost in time, but history tells us that the first type of cloth known is the 'kyenkyen' cloth. This was made from the bark of the 'kyenkyen' tree and predates the development of woven textiles in Ghana. Today it is rarely used for day-to-day clothing, but some societies use it for ceremonial costumes. Another type of traditional cloth that needs mentioning is the 'kuntunkuni'. This is produced from a woven fabric of narrow cotton strips. They are kept white or dyed black with a dye obtained from the bark of the "badea" tree. The artist then divides the cloth into blocks and uses stamps made out of calabash shells to decorate the fabric with designs, many of which are associated with proverbs.

Ghanaian clothing is known for its colourful fabrics and distinctive designs. However, few people take the time to examine the cultural significance of Ghanaian clothes. The presence of textiles in the Ghanaian community dates back to Phoenician times. At various times in history, migration and integration have spread Ghanaian textiles to different regions of Africa and the world. The colourful cloths of Ghana first became a sign of wealth around 1000 BC during the period of the trans-Saharan trade when traders used strip of cloth as a form of currency. As a result, Ghanaian textiles became known worldwide. During the European coastal trade in the 1400's Ghanaian fabrics, were preferred by traders over fine European fabrics. Traders used Ghanaian cloth in the triangular trade of the 17<sup>th</sup> and 19<sup>th</sup> centuries.

Perhaps, the most famous fabric produced in Ghana is the kente which is traditionally made by weavers from the Asante and the Ewe communities using European silk acquired first through the trans-Saharan trade and later coastal trade. Only the political authorities and high-ranking officials of the Asante royalty wore these richly coloured and textured fabrics. A colourful fabric of golds, yellows, reds, blacks, greens and blues, each intricately designed piece of fabric is a functional object that conveys messages about historical and cultural landmarks, philosophical concepts, political thoughts or religious and moral values of society. But it has now become an international symbol for Ghana. It is worn throughout Ghana and African's in the Diasporas as an acknowledgement of one's roots on the continent. Outside Ghana, it is still difficult to find large pieces

of high-quality hand-woven kente. But cheap, mass-produced copies of kente designs are often printed rather than woven and are now sold worldwide.

The development of trade with the world established a ruling class in Ghana, which in turn developed a need for luxury items. The use of wax and non-wax prints in Ghana can be traced back to the famous Javanese batiks that also came into the country through various ways such as European traders, particularly the Dutch from the 17<sup>th</sup> century and also from the West African soldiers that served in Indonesia between 1810 and 1862. They are now produced in factories in the country. Even though the wax and non-wax prints are machine-made, they have evolved from the indigenous hand-made textile industries in the West Africa. The quality and colour of Ghanaian textiles prints became an expression of wealth and knowledge in society and it became an indication of social hierarchy. This has had various influences on the nature of design that are produced from the factories, which has direct bearing on this thesis. The thesis aims at appraising ceremonial and anniversary cloths produced from the textiles industries in the country.

## **2.7 Types of Cloths for Traditional and Contemporary use.**

Weaves, tie-dyes, batiks and Industrial prints represent the four basic types of cloths produced for both traditional and contemporary use in the country. Woven cloth, the oldest and most valuable type of fabric, is the most time consuming to make. Weaving represents a tradition that passes down from father to son and from uncle to nephew. Notable among the woven cloths in the country are the

fugus, from the northern Ghana and the kente, from the southern regions. Kente is a ceremonial hand-woven on a horizontal treadle loom. Strips measuring six and eight centimetres wide are sewn together into larger pieces of cloths. Cloths come in various colours, sizes and designs and are worn during very important social and religious occasions. In a total cultural context, kente is more important than just a cloth. ([www.marshall.edu/akart/kentecloth/2008](http://www.marshall.edu/akart/kentecloth/2008))

The colourful fabric of golds, yellows, reds, blacks, greens and blues each intricately designed piece is a functional object that conveys messages about historical and cultural landmarks, visual representation of philosophical concepts, ethics, oral literature, moral values of society, social code of conduct, religious beliefs, political thought and aesthetic principles. The term 'kente' has its roots in the Akan word "kenten" which means a basket. The first kente weavers used raffia fibres to weave cloths that looked like kenten. (a basket): and thus were referred to as "kenten ntoma"; meaning basket cloths. The original Asante name of the cloth was "nsaduasoo" or "nwontoma", meaning "a hand-woven cloth on a loom" and it is still used today by Asante's weavers and the elders in the society.

However, kente has assumed international dimension due to its complicity of weave, colour and the type of yarns used. These determine the value of the fabric. The use of locally spun yarns enhances the value of the cloth, as Ghanaians believe that imported textiles have no ancestral link and therefore less value. Today, despite this belief, Ghanaian weavers mostly use manufactured yarns from the Far East and Europe to weave cloth.

### **2.7.1 Tie and Batik dyeing.**

Two of the most popular dyeing techniques in Ghana are tie-dye and batik. In tie-dyeing, designs are first tied or stitched into the cloth using cotton or raffia threads. In the batik dyeing process, designs are drawn on the cloth using an impermeable substance such as candle wax or paste made from cassava a tuber. The fabric is then dipped into solutions typically made from vegetable dyes, which colour all but the covered areas. Indigo plants are used for deep blue dyes, while reddish brown dyes are extracted from kola nuts, the cam wood tree and the redwood tree. Greens, yellows and blacks are prepared from other sources. Most designs and motifs used to decorate fabric have names. Many designs are associated with particular plants, animals, events or proverbs and geometric shapes are often used in other crafts, such as house painting, carving and pottery. Others incorporate letters and numerals, or line drawings of contemporary objects. Traditional cloth production, in other words, is not only highly varied from place to place but it is also influenced by societal and technological change. In contemporary Ghana, industrial chemicals and dyes have taken over the dyeing of these materials.

### **2.7.2 Industrial Printed Fabrics in Ghana**

There are two major types of industrial prints in Ghana. These are wax and non-wax prints. Their production can be traced back to the famous Javanese batiks that came to West Africa through various ways such as European traders, particularly the Dutch from the 17<sup>th</sup> century or West African soldiers that served in Indonesia between 1810 and 1862. They are now produced in many factories in the country.

Even though the wax and non-wax prints are machine-made they have evolved from the indigenous hand-made textile industry of West Africa. The fabrics are produced in very colourful and distinctive designs. The designs of the prints function as language or as facilitator of a spoken or written word. Among many Ghanaians, the messages one conveys in the print cloth one wears are likely to say something about one's identity, beliefs, or set of values. The printed cloths are also used indexically for religious themes, renowned individuals, historical occasions, popular songs and religious hymns, and everyday situations.

They are also used to state proverbs and metaphors. Some wax and non-wax prints combine written proverbs with visual forms to express certain Ghanaian beliefs values and social relations. Sometimes, it is simply the visual form on the cloth that elicits the spoken proverb. Besides using the surface of the cloth to convey messages in through either written or representational imagery, Ghanaian ladies' dress designers also shape the garment itself to convey some message. The manner in which the cloth is worn can also be used for very expressive communication.

## **2.8 Characteristics of Ghanaian Printed cloths**

### ***2.8.1 Wax printed Fabrics***

Wax print is the mechanical process of batik. As the name implies, the design is printed in hot wax, after which the fabric is dyed and de-waxed. It can be identified from the other prints by the colour "indigo" which runs through almost every wax print. The designs are very simple and bold. One typical characteristic

of wax print is the very fine hair like lines of colours emerging out of the design. Their accidental structures were created as a result of the wax's cracking during processing for dyes to pass through. Usually, there are superimpositions of colours. Because of their durability and colourfastness, consumers' demand for wax prints is very high. Usually mythical, psychological or proverbial names are associated with wax prints. Examples of wax prints are Nsubura meaning "ponds", Akyekyedeê akyi meaning "the shell of a tortoise" symbolising defence. "Owu seê fie" meaning, "Death destroys home", symbolizing the destructive nature of death on man. Afe bi ye asane, literally translated, "some years are inauspicious or unlucky. Symbol of misfortune, bad luck and inauspicious times.

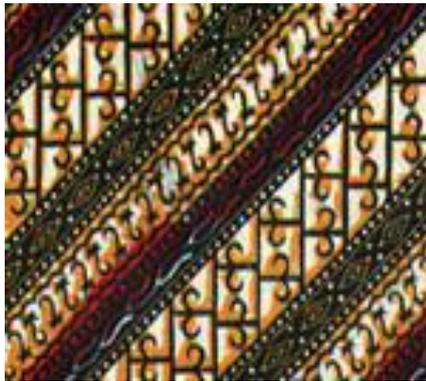


Plate 1 Nsubura



Plate. 2 Akyekyedeê akyi



Plate 3 Afe bi ye asane



Plate 4 Bosoe

### 2.8.2 Fancy Prints

These are printed fabrics produced in the industries using either the roller or screen methods. They are characterized by very bold and simple designs and do not show much complex details. They have very bright colours, usually three or more. Fancy prints are usually used for casual wear. However, the ones with very good appearances are used on some important occasions. Some of the symbolic names for fancy prints do not stay for long. This is because some of the names are coined from current events and pass away as the events pass away. Examples are “Felicia”, “Nyame bêkyerê” and “Ēhyê wobo.’



Plate 5 Oguaa akoto

### 2.8.3 Java Prints

Java prints are produced by using the roller printing technique. The designs are very intricate and show many details. They are usually characterized by geometric, abstract or floral designs. Java prints come in many colours as compared to both wax and fancy prints. They may have as many as five, six or even more colours in one particular design. Very bright and gay colours also characterize them. It is equally a high quality print used for several occasions such

as church services, wedding ceremonies and social gatherings. It is however uncommon to see java prints at funerals due to their bright and gay colours. They do not have symbolic names however; certain literal names may be coined for them to serve certain purposes or to make them sell fast. Examples are “I told you so”, “Huhuhuhu nyê me hu” (plate 6), literally meaning “I’m not scared by wild rumours. “Sika tu se anomaa”, (plate 7) literally meaning “money flies like a bird”. Money not properly handled will be lost. Bad investment decisions will cause one to lose his or her money.



Plate 6 Huhuhuhu nye me hu

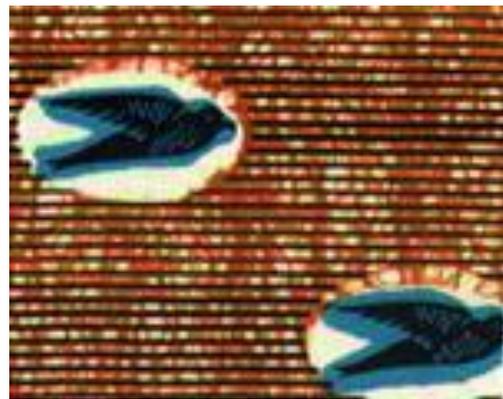


Plate 7 Sika tu se anomaa

Other examples are; “Nkrumah Pencil”, “Koforidua Flowers”, “Achimota” and “Okunpa ho ye na”, ([www.africawithin.com/akan/cosmology/2008](http://www.africawithin.com/akan/cosmology/2008))

From 1958 to about 1964, Kwame Nkrumah, the first President of Ghana had a penchant to use his pen to sign deportation and detention orders as a method of controlling political opponents. Some political opponents had resorted to violence and made several unsuccessful attempts on his life. His pen was, therefore,

considered mightier than the sword. This cloth named Nkrumah pencil (or Nkrumah pen, plate 8) to obliquely reflect the political reality of those times

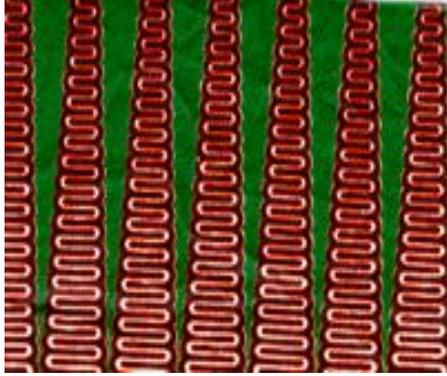


Plate. 8 Different variations of the Nkrumah pencil



Plate 9 Koforidua Flowers



Plate 10 Okunpa ho ye na

When Nkrumah's government was overthrown by the military in February 1966, the name of cloth suddenly became pencil (pen). In recent years, as part of the rehabilitation of the positive image of Nkrumah, the cloth has taken on its former name of Nkrumah pencil.

Koforidua Flowers (plate 9) comes from the expression: 'Koforidua nhwiren, dea mede wo reye' Literal translation: Koforidua flowers, what use do I have of you?

The ideograph stems from the conspicuous consumption by some rich people during the rapid urbanization of Koforidua following the success of the cocoa industry and later the diamond mining industry in the Eastern Region of Ghana at the turn of the nineteenth century. The cloth is a symbol of urbanization, economic prosperity and conspicuous consumption.

The Achimota cloth commemorates the founding of the Achimota School and College in 1927 by the then Governor of the Gold Coast, Gordon Guggisberg. Dr. Emmanuel Kwegyir Aggrey, a Ghanaian, assisted the principal, Rev. A. G. Fraser. The Aggrey-Fraser-Guggisberg Memorial Lectures series, given by the University of Ghana, honours the contribution of these three men to the development of formal education in Ghana.



Plate 11 Achimota

Achimota's curriculum was very much influenced by the Hampton Institute in Virginia, and Booker T. Washington's Tuskegee Institute in Alabama, all in the United States of America. Achimota at one time or other comprised kindergarten, teacher training and university departments. Parts of the college were transferred to Winneba to start the Specialist Training College, now part of the University of

Education, Winneba. Other parts were transferred to the new University College at Kumasi, now the Kwame Nkrumah University of Science and Technology. Achimota now consists of Basic, Junior High and Senior High Schools. The logo (crest) of Achimota School, the black and white keys of the piano symbolizes harmony and unity in diversity.

## **2.9 Cross-Cultural Influence on Ghanaian Printed Fabrics.**

Ghana as a country trades with other countries around the world. This phenomenon has brought various corporate bodies in the field of trade and industries into contact with other industries around the world. Ghanaians have migrated into different countries and vice versa. This tendency has brought about certain aspects of influences on Ghanaian culture. The influence has affected many aspects of our way of life. Many Ghanaians have come to accept the concept that foreign goods are comparatively better than made in Ghana goods. This concept has affected almost everything in the country. It is believed that, the best way a nation can maintain its culture is to preserve its arts. However this behaviour of cultural transfers has drastically affected the taste of the Ghanaian in our arts.

The need to influence another culture to move in a certain direction can arise in several different contexts within cultural co-action. Any type of export of goods and services is basically an attempt to influence another culture. This arises when someone wishes to change the behavioural pattern of the culture. The culture actor wants that people in the observed culture to do something else than what

they normally do. They must structure their wedding day differently or they must change their laws and rules in one direction or another to be preferable in the eyes of the culture actor. The direct influence of the manifest culture is usually exercised through different forms of export activities intended to change the consumer pattern in the other culture – and thus the consumer behaviour – in such a direction that the goods or services of the culture actor will be in demand and consumed.

Cultural activities such as art exhibitions, concerts and ballet performances etc. primarily aim at changing other people's general perception of the culture and nature of the country of the visiting artists. The desire is to generate increased interest for the country and move other people's assessment of the country in a more positive direction. The aim of the intentional cultural influence, however, is not only to obtain a changed attitude in the people of the other countries, but just as much the expected indirect effects of this change in attitude. The expectations are that the changed attitude will lead to increased interest in-and purchase of – the export goods of the country and thus to increase numbers of tourists. In short, this means changes in the manifest culture. This is the scenario in which the Ghanaian culture finds itself.

The Ghanaian society has been in contact with several other societies that have succeeded in influencing the people with their culture. However, anthropologist Franz Boas (1888) argued that all people acculturate and says “there is no people whose customs have developed uninfluenced by foreign culture, that has not borrowed arts and ideas which it has developed in its own way”. This in effect

means cross-cultural influence is global. Every culture has in one way or other have been influenced somewhat. One factor that has dramatically influenced cross-cultural contacts is trade. Without market that promotes cross-cultural contacts, the practical value of cultural diversity as the practical value of cultural diversity is limited.

The arts have been influenced in many ways. However trade, education and many religions seem to be at the upper hand. Instead of dying out, many local art forms are flourishing as never before in the new global market place because they have been able to find so many new patrons. Because of widespread cross-cultural exchanges, the world as a whole has a broader menu of choices but older cultures are forced to give way to newer ones. The ability to incorporate alien influences has long been recognized as one of the keys to creativity. It is therefore not bad, when Ghanaian arts are recognized as having a drastic influence from other cultures. This thesis is limited to those foreign cultural elements that have influenced textiles designs in particular throughout the years. The influence on these textiles designs can be traced back to centuries when the trans-Saharan trade was common.

However, textile industries have sprung up and these make imports and exports of textiles goods a daily affair. The areas that have been affected mostly are the concepts of creating designs. Knowledge in designing to satisfy the world market has basically affected the local Ghanaian designs. Foreign institutions that have established in Ghana e.g. the various commercial, financial and

telecommunication industries that have sprung up in the country need to incorporate their cultural heritage in the designs. Traditional institutions have Ghanaian symbols or icons that are commonly understood by the people.

## **CHAPTER THREE**

### **METHODOLOGY**

This chapter deals with the main approaches adopted by the researcher in completing the research. In order to obtain data for the research the following procedure was followed.

#### **3.1 Research Design**

This research employed the Qualitative method. The qualitative method investigates the quality of relationships, activities, situations or methods. Qualitative research also lays emphasis on holistic description i.e. on describing in detail all what goes on in a particular activity or situation rather than comparing the effects of a particular treatment. . (Fraenkel and Wallen 2000). According to Ary, Jacobs and Razaviel, (1990) the qualitative research method has the following advantages:

- It focuses on naturally occurring events in their natural settings;
- It offers a rich and holistic approach to understanding the ‘what’, ‘how’ and ‘why’ of events in relation to the particular setting;
- It involves direct observation and note-taking and allows for the use of video equipment and recording devices to supplement and enhance data collection and analysis;
- The researcher does not endeavour to prove or disprove hypothesis held prior to the study;
- Data from qualitative research is described in narrative form (as close as possible to the form in which they are collected) and in sufficient

depth and detail so that one who has not experienced the situation or event can understand and appreciate it.

Another advantage is that findings from qualitative studies have a quality of “undeniability” as words, organized, into incidents or stories, offer a concrete, vivid and meaningful information that is easy for the reader, researcher, policy maker or practitioner to understand than pages of summarized numbers (Miles and Huberman, 1994).

Nonetheless, qualitative research is beset with its own problems. It is labour-intensive, involves extensive periods of data collection and has the possibility of involving researcher bias and impression management in the data collected. Processing of qualitative data is time demanding, tedious and difficult to generalize or draw conclusions from when only a few cases can be managed (Bogdan & Biklen 1992). In spite of these problems, the method offered the researcher the most appropriate means of conducting the study and also the best option for obtaining first-hand information for the study.

### **3.2 Library Research**

Library research formed part of the study. The researcher visited the following libraries: KNUST main Library; College of Art Library, KNUST; Department of Art Education Library, KNUST; all in Kumasi; and Osagyefo Library, U.E.W, Winneba, the internet was also a source where sizable information were collected.

### **3.3 Population for the Study**

In research study, conclusions are based on the experience with individuals of the larger group. As a population is any set of persons or objects that possesses at least one ordinary significant characteristic, people within educational and financial institutions have been considered as constituting the population, selecting the sample of individuals who participated as part of the study was therefore one of the essential steps in research process. Mariuki (1995) agrees with this assertion when he said, sampling is the process of selecting a group from a population of elements, such as people, objects, or events.

The purposive random sampling was used. This was used as the researcher knows exactly where to collect data for the study. As the name implies, the methods used in random sampling allows every member of the population most likely an equal opportunity of being selected. This basic idea underlying the use of random sampling method is that individuals are just like the ones who were not selected. The method therefore involved selecting at randomly from a list of population the required number for the sample. . Thirty percent of the total population for study was sampled for study. (Twumasi 1986, Cohen and Marion 1980). Thirty percent is reasonably accepted as fair representation of the sampling. Leedy (1974) agrees with this as he asserts that for quality research, at least thirty percent of the total population is a fair representation for an acceptable accuracy of results. The purposive random sampling appeared more appropriate for the study.

The population for the study included the following category of people from the Educational and Financial institutions. Heads of institutions, Teachers, Old

Students, Students, Managers, Public Relation Officers, Clerks, Ladies Associations, Textile Designers, and Commercial Department Workers.

### **3.4 Data Collection Instruments**

The instruments used for data collection for the study are interviews and opinionaire.

#### **3.4.1 Personal Interviews**

Interviews provided a significant form of obtaining information for this research. They allowed the researcher to capture the perspective of the interviewee. The interviews conducted were informal. Informal interviews are almost like casual conversation (Frankel & Wallen 2002). They did not involve any specific type of sequence or any particular form of questioning. Best (1981:164) also sees interview as “is in a sense an oral questioning” this means that data was gathered verbally and on face -to- face basis as opposed to writing of response. This process of interviewing is also called “an in-depth interview”. Interview as a form of dialogue between the researcher and an interviewee has some goal. These include eliciting, detailed materials that were used in the analysis. Such interviews are best conducted face to face. They are characterized by probing and open-ended questions. The researcher prepared an interview guide that included a list of questions or issues that were explored and suggested probes for following up on key topics.

The guide helped the researcher to pace the interview and made interviewing more systematic and comprehensive. In-depth interviews have the following

advantages: in-depth interview usually yields richest data; details and new insights were obtained. This allowed face-to-face contact with the respondents and also afforded the ability to experience the affective as well as cognitive aspect of respondents. The researcher came face to face with sixty-eight (68) people who were interviewed. The outcome of the interview greatly contributed to the outcome of the results in the thesis.

An in-depth interview however, has the following demerits: it needs a well-qualified, highly trained interviewer. It is also expensive and time consuming. Flexibility could result in inconsistencies across interviews. Another demerit is that the interviewee may distort information through recall error, selective perceptions, and the desire to please the interviewer. Despite these demerits, interviews provide a good means for gathering data for this research.

### **3.4.2 Opinionnaire**

Opinionnaire or attitude scale is a way of gathering information in a form that attempts to measure the attitude or belief of individuals. It aims at finding out how they feel and their beliefs about something or event. This is done through questioning or by getting people to express their reactions to statements. It is from these statements of opinion, that the researcher inferred or estimated their attitudes. It helped the researcher to depend on what people say are their beliefs and feelings. The process of inferring attitudes from expressed opinion has many limitations. People may conceal their attitudes and express socially acceptable opinions. There are several methods that could be used to solicit opinions from

people. They include the Thurstone Technique of Scaled Values and the Likert method of Summated Ratings. They provided a means by which the researcher solicited information for this thesis. The researcher sorts the opinion of eighty-five (85) people based on the premise ‘anniversary cloths do not reflect the ideals and philosophies of the institutions in question’.

### **3.5 Data Collection Procedure**

In order to ensure efficiency, data for this research was categorized into primary and secondary data as a result of how they were collected. Responses from interviews and opinions constituted the primary data. The secondary data was collected from literary sources and the Internet.

### **3.6 Validation of Instruments**

The interview guides to solicit information for the thesis was proof read by the researcher and colleagues and was finally approved by the supervisors for implementation.

### **3.7 Data Analysis Plan**

Data were assembled, critically analysed and interpreted in chapter four. Conclusions were drawn and recommendations made in chapter five.

## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF RESULTS**

This chapter deals with the presentation and discussions of data collected. The researcher identified a total of one hundred and ten (110) different corporate cloths from the Educational and Financial institutions. The first section deals with the following subtopics covering the selected educational institutions earmarked for this research. A total of seventy-four (74) corporate cloths from the Educational institutions were identified. However, only fourteen (14) were dealt with in the thesis.

- Profile of the institution:

This gives a brief history of the establishment of each institution. It outlines the genesis of how the institution came into being. It also describes the various activities that take place in the institution.

- Vision, Mission and Motto

This component deals with the set objectives of the institution. It reveals the ideals, values and philosophies of the institution. It explains further the tasks the institution had set itself to play in the development of the country in particular and the world in general.

- Corporate Identity:

This section describes the logo/ crest/emblem of the institution. An attempt was made to describe all the elements (charges) in the corporate identity and relate their meanings and significance to the motto or slogan of the institution. The various colour components in the crests/logos were also

related to their meanings and significance based on the ideals of symbolisms in Ghanaian society.

- Appreciation of the cloths:

This aspect involves the description of the physical aesthetic components of the cloths bearing in mind the placement of the corporate identity and the overall textural designs in the cloth. It tries to deduce information about the identity and the background of the cloths.

## **4.1 Educational Institutions**

### 4.1.1 Kwame Nkrumah University of Science and Technology

#### 4.1.1.1 Profile of the Institution

The University started as the Kumasi College of Technology by a Government Ordinance on 6<sup>th</sup> October, 1951. It began operations on 22<sup>nd</sup> January, 1952, with 200 teacher training students who were relocated from Achimota College to form the nucleus of the College. The Art School also came from Achimota.

As the College developed, a decision was taken to make it a science and technology oriented institution. To this end, the Teacher Training College, excluding the Art School, was transferred in January 1958 to the Winneba Specialist Training College and the commerce Department to Achimota.

In December 1960, the Government appointed a University Commission to advise, it "on the future of University Education in Ghana, in connection with

the proposal to transform the University College of Ghana and the Kumasi College of Technology into an independent University of Ghana". Based on the Commission's Report, the Government, in 1961, decided to establish two independent Universities, one in Kumasi and the other at Legon, near Accra.

Consequently, the Kumasi College of Technology was converted into a full-fledged University of Science and Technology by an Act of Parliament on 22<sup>nd</sup> August, 1961. The Kwame Nkrumah University of Science and Technology was formally inaugurated on Wednesday, 29<sup>th</sup> November, 1961. The University began awarding its own degrees in June, 1964. Its name was changed, after the overthrow of Dr. Kwame Nkrumah on 24<sup>th</sup> February, 1966 to the University of Science and Technology, Kumasi. The University has since March 2000, reverted to its original name.

The University has undergone major changes. In October 1965, the Department of Applied Physics, Applied Biochemistry and Chemical Technology were established and the name of the Faculty changed to the Faculty of Applied Science. In addition, a Department of Science was set up in the Faculty to teach Sixth Form Science subjects.

In November 1966, the University decided to reconstitute the Faculty to teach specialist courses in Biochemistry, Biology, Chemistry, Chemical Technology, Mathematics and Physics. Steps were also taken to discontinue the Preliminary Science Courses, which ceased at the end of the 1968/69

Academic Year. The Department of Chemical Technology was transferred to the Faculty of Engineering under a new name, Chemical Engineering and in 2000; the School of Graduate Studies took over the Board of Post-graduate Studies with the responsibility for coordinating postgraduate programmes in the University. In October 2001, the University's School of Mines at Tarkwa was elevated to semi-autonomous, Western University College. It has since October 2004, become a full-fledged University known as the University of Mines and Technology. ([www.knust.edu.gh](http://www.knust.edu.gh).2008)

KNUST has since taken over the School of Forestry at Sunyani and it is now the Faculty of Forest Resource Technology. In January 2005, the University was organized into Colleges to allow for greater academic and administrative autonomy. Under the new system, the various Faculties have been condensed into six colleges, namely,

- College of Agriculture and Natural Resources (CANR)
- College of Architecture and Planning (CAP)
- College of Art and Social Sciences (CASS)
- College of Engineering (CAE)
- College of Health Sciences (CHS)
- College of Science (CAS)

The Colleges, each headed by a Provost, are semi-autonomous with authority to run on their own without much dependence on the Central Administration.

#### 4.1.1.2 Vision and Mission Statement

The vision of KNUST is to be globally recognized as the premier centre of excellence in Africa for Teaching in Science and Technology for development; producing high calibre graduates with knowledge and expertise to support the industrial and socio-economic development of Ghana and Africa.

The mission of KNUST is to provide an environment for teaching, research and entrepreneurship training in science and technology for development of Ghana and Africa. KNUST will also provide service to the community, be open to all the people of Ghana and positioned to attract scholars, industrialists and entrepreneurs from Africa and other international communities.

#### 4.1.1.3 Corporate identity



According to Ohene Adu (2004) it is not known whether the logo design was based on the mission of the University, part of which is to provide an environment for teaching, research and entrepreneurship training in science and technology for other development of Ghana and Africa ([www.knuet.edu.gh.2003](http://www.knuet.edu.gh.2003)). From his point of view the logo is made up of the following elements with suggested meanings given to each of them. The elements and their suggested meanings are as follows:

- a. Callipers: This is a tool for measuring widths or distances. It may have been used by the designer to represent Engineering or Technology.

- b. The Flame in a Traditional Ghanaian pot. The pot is a receptacle for storing important items and also for cooking. The pot may have been used to represent a storehouse of knowledge with the flame representing the quest for knowledge to be kept alive and burning.
- c. A traditional Ghanaian stool. This is a traditional symbol of authority and royalty. A stool basically has three parts; the seat, the middle portion, which normally contains a motif and the base. It may have been used to symbolise the fact that the University is the highest level on the educational ladder. It could also symbolise the University's authority in science and Technology.
- d. The Eagle with wings outstretched and perched on a traditional stool. The Eagle is the highest -flying bird and is believed to see a lot from up in the skies. The bird with outstretched wings may have been used to represent the fact that the university is ready to “fly” to or reach the highest heights, and have a wider view of the many problems in the country to solve. The fact that the bird is perched on the traditional stool may be interpreted to mean that, even though the University is a symbol of high education, it aims at achieving excellence.
- e. The leaves flank the bird on either side. The leaves may have been used to represent or symbolise vegetation and growth.

- f. A motif in the middle section of the traditional Ghanaian stool called “Nyansapo” which translates as “wisdom knot”. The meaning of this symbol is further expanded in the motto of the university “Nyansapo wosane no badwemba” which translates as “the knot of wisdom is untied only by the wise”.

Colours used in the KNUST logo are not different from the flag of Ghana, namely, red, yellow, green and black. Each may have symbolic meanings: Red is used to symbolize the blood, the founders, literally, shed to get the University started. Yellow, symbolizes the wealth of knowledge. Black used to symbolize the black race. Green symbolizes the rich vegetation of Kumasi and its environs.

#### General Information

The University is situated approximately on a sixteen square kilometre campus of undulating land and pleasant surroundings about seven kilometres away from the city of Kumasi. The campus presents a panorama of beautiful and modern buildings interspersed with verdant lawns and tropical flora which provide a cool and refreshing atmosphere congenial to academic studies. It has within the short period of its existence become an important centre for the training of scientists and technologists not only for Ghana but also for other African countries and other parts of the world.

#### **4.1.1.4 Appreciation of the cloths**

Three different cloths were identified in the KNUST community. These are the anniversary cloth used for the 50<sup>th</sup> anniversary celebration of the institution. The other two are in brown and green colours respectively. In all, the major motif used is the university's corporate identity (logo). The logo and the logo's incorporation in the design of the 50<sup>th</sup> anniversary logo form the two major motifs in the design. The 50 has the 'O' being the logo of the institution and beneath that is the inscription 'golden Jubilee'. Three colours are available in the design (plate 12 a), with colour green dominating the entire atmosphere set in the design. The other colour is white, which seems to have brightened the otherwise green dominated design. Red was used in the printing of the '5' of the 50 which tends to be bolder than the logo used in the cloth. The use of imaging connected with the use of white and green suggests the following themes green for growth, hope of life and vitality and white representing peace and victory. The settings and the blend of colours suggest the persistence continuity and harmony in life. The arrangement of both white and green colours in orderly directions suggests indeed that life must be interesting. Where dark green colour (growth) is found, the tail end of it is tagged with a number of white colours suggests peace and victory.

It can therefore be concluded that dignity, peace and victory make life sweet and indeed meaningful life becomes sweeter. This is as a result of growth. And as one grows in peace, dignity and victory, one begins to have hope in life. That is why, the green colour (hope of life) is found all around at the background. KNUST teaches students to be dignified and to ensure that whilst students in the

institution, they are taught to be victorious in life and to achieve excellence in all their doings. This victory is attained through carefulness. This is evidenced on the crest “nyansapo”.



Plate 12 (a) cloth for the 50<sup>th</sup> anniversary

With cursory look at the second cloth (plate12 b), it has tints and shades of the colour brown. The brown colour represents the earth where rotten things are buried. This explains the fact that brown colour connotes anything that has rotten. A rotten object is of no significance to life. The very setting of the cloth is on a peaceful atmosphere where light brown colour is predominately used at the background.



Plate 12 (b) Friday wear for KNUST

This makes it possible to say that, no matter how rotten a student's is, if he gains admission into the institution, he is always welcome by love. And through love, lectures will show to a student whose academic performance is not up to the standard required, the environment will soon change him to brighten his horizon.



Plates 12(c) Cloth for KNUST

The third cloth of the university (plate 12 c) is printed in the colour green. The logo which is the main motif is printed in the true colours of the university. The motif is arranged in full drop pattern. Smaller sizes of the logo are arranged at the lower portion of the cloth close to the selvedge. The abbreviation KNUST is also repeated in full drop pattern in the cloth.

## **4.1.2 University of Cape Coast**

### **4.1.2.1 Profile of the Institution**

The University of Cape Coast (UCC) was inaugurated on December 15, 1962 as a university college and placed in a special relationship with the university of

Ghana. on October 1, 1971, the university attained the status of a full and independent university with the authority to confer its own degrees, diplomas and certificates by an act of parliament – the University of Cape Coast act 1971 (act 390) and subsequently the University of Cape Coast law, 1992 (PNDC law 278).

It was established out of a dire need for highly qualified and skilled manpower that would, in turn, train and develop the nation's human resource capital. ([internet:www.ucc.net/default.asp](http://internet:www.ucc.net/default.asp)) Thus, it was established to train graduate teachers for second cycle institutions, teacher training colleges and technical institutions - a mission the two universities existing at the time were ill-equipped to fulfill. The university was also given the mandate “to serve the needs of the whole country” and “to play a unique role in national development by identifying national needs and addressing them.” From an initial intake of 155 students in 1962, the university now boasts of a student population of about 17,000 regular students, 4,000 sandwich (summer) students and 20,000 distant learners.

While remaining loyal to its original mandate of training high calibre graduate teachers, UCC has successfully diversified its programme offerings to include Educational Planning and Administration, Business Administration, Tourism, Commerce, Agriculture, Actuarial Science, Optometry, Labour Studies, Governance and Democracy, Music and Theatre Studies, Computer Science and Information Technology, School of Medical Sciences. With judicious planning

and careful execution, the university has grown from a fledgling university college to a giant institution of excellence and choice in Africa and the world. The university has produced over 30,000 highly trained graduates in several fields. Their products are found in all socio-economic and political sectors in and outside Ghana. (www.ucc.edu.gh.2007)

Indeed, 47 years of commitment to its core values of excellence and service as well as vision to have a university that is strongly positioned with a worldwide acclaim has turned the University of Cape Coast into an academic institution of envy in Ghana. The university has succeeded in establishing itself as a centre of excellence where quality teaching, research and outreach programmes are consistently undertaken. Since attaining autonomy, the university has fostered and continues to foster other tertiary institutions to grow and attain autonomy.

The university is a member of the Association of African Universities (AAU) and the Association of Commonwealth Universities (ACU) the council of which was once chaired by the vice chancellor of the university (2000).

#### **4.1.2.2 Vision and Mission Statements**

*"To have a university that is strongly positioned, with a world-wide acclaim."* It sets the tone for every strategic decision or choice that it has made. It sets the ambition of the organization and serves as the lodestar that every faculty, school,

department, functional division and individual must aspire to. In combination with its mission statement, the University of Cape Coast has articulated a view of a realistic, credible and attractive future for itself; a target that inspires all stakeholders to maximum effort in bridging the gap between their current reality and their desired future.

The University of Cape Coast is the "University of choice in Ghana." It is an equal opportunity university, uniquely placed to provide quality education through the provision of comprehensive, liberal and professional programmes that challenge learners to be creative, innovative and morally responsible citizens. Through distance learning, it also extends the expertise and facilities to train professionals for the education enterprise and business by employing modern technologies.

The university constantly seeks alternative ways to respond to changing needs. The institution continues to expand its existing highly qualified faculty and administrative staff, by offering a conducive environment that motivates them to position the university to respond effectively to the development needs of a changing world

#### 4.1.2.3 Corporate identity



The elements found in the logo of the University of Cape Coast are Eagle and an adinkra symbol called “Gye Name”. Four colours namely orange, deep blue, golden-yellow and white are predominantly found in the crest. The colour orange is found in a horizontal direction and located at the top of the crest and also a scroll at the base of the crest. The cyclone – anticyclone arrangement of deep blue colour occupies the central portion of the crest. This represents the sea at Cape Coast with the “gye nyame” symbol in the central-most portion of the crest surrounded by a bit of a golden-yellow colour. The eagle flying across the ocean is significant that knowledge gained from the University of Cape Coast does not remain in the country alone but traverse all over the world. The motto of the university is in Latin and it reads “*veritas nobis lumen*” and translates as “**TRUTH BE OUR GUIDE**”

The whole arrangement of colours on the crest is concerned with an ambition to improve one’s lot in life, gain access to knowledge and achieve a higher social status. One cannot achieve these improvements in life without struggle and courage. The orange colour is closely related to red and therefore the symbolism of red could be used in association with the orange colour. The colour therefore symbolizes courage and heroic deeds, and this permits a student to courageously learn at the university before he can find meaning to life. Whilst struggling in life to achieve a goal, naturally, prosperity will be sure to the learner. This prosperity

is symbolized by the use of yellow colour. This simply means richness and first in command. (www.ucc.edu.gh)

Another fascinating item of the crest is the use of blue wavy arrangement. Though the blue colour connotes love for mankind, this can sometimes turn to be sour. This is an unavoidable feature of human life. But with God everything is possible. Reference is made to this assertion on the crest by the “gye nyame” symbol. If we rely on God, despite these odds, there is always a rescuer. His rescues never fail anybody at all.

#### **4.1.2.4 Appreciation of cloth**

The cloth of the University of Cape Coast has the institution’s corporate identity (logo) as the main motif of the design. The motif is arranged in full drop pattern. It has the name of the university inscribed in a semi-circular form at the top of the logo.



Plate 13. Ceremonial cloth of UCC

Another motif (might have been derived from the eagle) in a form of a chain linking each other is used as a texture of the cloth. The arrangement is in a horizontal pattern; however, the vertical component of it is seen as half drop motif arrangement pattern. The ground colour is sky blue. The textural motif is in three colours. These are gold/yellow, orange and blue. The colours are the same as the ones found on the logo.

### **4.1.3 University of Education, Winneba**

#### ***4.1.3.1. Profile of the Institution***

The University of Education was established in September, 1992 as a university college under PNDC law 322. The UEW brought together seven diploma awarding colleges located in different towns under one umbrella institution viz the Advanced Teacher Training College, the Specialist Training College and the National Academy of Music all at Winneba; the School of Ghanaian Languages, Ajumako; College of Special Education, Akwapim Mampong; the Advanced Technical Training College, Kumasi and the St. Andrews Agricultural Training College, Mampong Ashanti. The Winneba campus is the seat of the Vice Chancellor with satellite campuses at Kumasi and Mampong Ashanti. Plans are at an advanced stage to establish another campus at Ajumako for the School of Languages education. ([www.uew.edu.gh](http://www.uew.edu.gh))

The university was established as part of the tertiary education component of the Education Reform programme which was launched by the government of Ghana in 1987. UEW was mandated on establishment to train professional teachers and educational administrators for the pre-tertiary education sector in Ghana.

The first batch of 481 students was admitted in 1992. UEW now boasts of over 11,481 full time students and 5,398 distance education students. Starting with eight (8) academic departments and the institute for educational development and extension (iede), the university now has twenty-nine (29) academic departments and centres, six faculties and twelve (12) distance education regional study centres throughout the country.

#### **4.1.3.2 Vision and Mission Statements**

The University was established as “teacher’s College’ with the overriding mission to prepare teachers and other education professionals for service to the nation. The University of Education will serve as a centre of excellence which will inculcate in its products, the requisite academic proficiency and professional competence and imbue them with humanistic values for teaching and the production of instructional materials, the dissemination of relevant knowledge and skills at the pre-university levels of education and in the functional literacy programmes.

The University's vision is to become a pre-eminent Teacher Education University in Ghana, one of the best in Africa and a higher institution of learning, recognized world-wide.

#### 4.1.3.3 Corporate identity



The logo of the University of Education, Winneba (UEW) consists of a flaming torch of educational enlightenment firmly implanted on the cultural symbol of wisdom and knowledge, connoting the fact that a well-trained and educated person will be inspired to apply what knowledge and skills he/she has acquired to enlighten and illuminate society. Another symbol in the logo is a starburst with varying wavelengths representing the idea that products of UEW will find themselves at various locations in society (some will be afar and others will be near). The symbolism is that UEW products will use the knowledge and wisdom acquired from the university to illuminate and enlighten society far and near. All the symbols are encased in a circle connoting the well-rounded education that UEW provides. The red colour symbolizes hard work and perseverance; blue is used to symbolize excellence; and white to connote the purity of education provided by the university. Together, the colours communicate the message that UEW will aim at excellence, and that excellence will be attained through hard work and perseverance. The idea of UEW products using the knowledge and wisdom acquired from the university to illuminate and enlighten society is underlined by the motto: “education for service”. ([www.uew.edu.gh](http://www.uew.edu.gh))

#### 4.1.3.4 Appreciation of the cloth

The university's logo forms the main motif of the design. The logo in the cloth is repeated several times in the cloth in two distinct sizes. Though it does not serve as textures, the small sizes surround a larger logo showing all the features in the logo. The motto of the university "education for service is boldly inter-placed in the cloth. Three (3) colours are available in the design. These are pink, red and blue. The placement of the logo makes the red colour predominate the entire atmosphere of the cloth. The background colour is pink with dots that seem to have been derived from the main adinkra symbol in the logo "nte sie"



Plate 14 cloth of the University of Education

The red colour bristles with one's face aglow, victory is already on his side. This statement is true simply because the small red colour signifying brightness is surrounded by a large white colour which is a sign of peace and victory. The theme of the Akan symbol "mate m'asie" meaning I have heard the message, for preservation for future reference is well demonstrated, in the central part of the

crest surrounded by white colour. The significance of this is that, if one is enrolled at university of education he/she will be given the necessary tuition capable of helping one to face the realities of life. Getting solutions to all problems means wanting to live in peace with other people which in effect, manifest love for humanity.

#### **4.1.4 Armed Forces Senior High Technical School**

##### ***4.1.4.1. Profile of the Institution***

The Armed Forces Senior High School was established in January 1991 based on the Dzobo Commission report. It was founded by the Ghana Armed Forces who established two of its kind in Ghana. The other twin school is located of Burma Camp, Accra. The aims and objectives for its establishment were:

1. To produce technical-oriented individuals who will feed the middle level income jobs.
2. It was to serve the garrisons of the Northern sector, thus, to cater for the wards of the military personnel and the community at large.

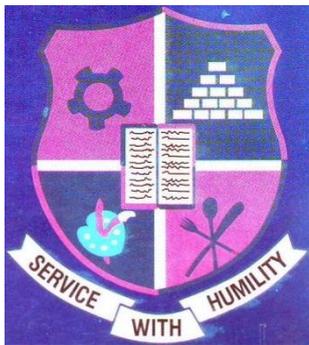
By virtue of its site and the fact that it was for the wards of military personnel coupled with a headmaster or headmistress with a military background. Armed Forces Senior High School was accepted as the official name of the school.

##### **4.1.4.2 Motto**

The school's motto is Service with Humility. This has been chosen from their deeply cherished belief about what it meant to be an educated person. It is the

thinking that any educated person, no matter his/her level of attainment cannot be useful even to him/her without the virtue of humility and service. The motto was derived from the old maxim “Service to God is service to mankind”. Once dedicated to service, one basic principle in life that cannot be ignored is humility to be able to give out ones best. Submission to authority becomes a guide to an extent that the head and his subordinates humble and serve the people selflessly. This attitude, which commands a lot of respect, is reciprocated from others. From the top hierarchy to the least, the aim is to serve and once on track the nation is being catered for.

#### 4.1.4.3 Corporate Identity (crest)



The elements are made up of a shield, wheel, wall, palette, pencil, brush, fork, spoon and table knife and an opened book. The colours include azure and sanguine (maroon) arranged in an alternate order but with the same colours facing each other diagonally.

The wheel in azure is located at the left corner on a sanguine background. Next to that is a white concrete sand crate block wall on a navy background that has not been plastered. It is placed at the right chief corner and rendered in five layers. Five blocks at the base three two and one in that order upwards. At the base, the palette somehow in a heart-like shape with an artist brush and a pencil crossed, lying in a hole in the middle where the thumb is usually put to hold the palette firm during painting. Around this hole are five white spots representing the range

of colours used by the artist. On the right bottom of the crest comprise a spoon and cutlery in a vertical position while the fork and table knife crossing each other transversely. The white opened book without any inscriptions and enclosed in a square is placed at the centre of the shield on an azure background. The shield is a heraldic type, scalloped at the top and slightly pointed at the base and is divided vertically and horizontally in quarterly. A white thin strip runs through the border of the shield and the division of the field.

The motto, “service with humility” is in upper case and written black on a white background banner. The banner has been detached from the shield and paced just below the base. The inclusion of the shield in this crest is an olden idea that soldiers are for protection of defence it is a symbol aimed at ensuring the security of the school. The wheel reflects the two courses of engineering and industry. This represents the Technical Programme Department. The training of students in technology and industry will aid them to pursue practical courses in direction to fit into the various schools and society.

The wall built of sand-Crete block and not plastered represents the Building Technology Department. It reflects the design and building of structures. In effect students acquire skills to aid them train towards the Building Construction Industry.

Pencil and brush are inserted into a palette. This stands for the Visual Arts Department. Most artists if not all, use colour and it is on the palette that colours

are mixed. The pencil is a basic tool used artists for drawing or sketching. Most artists use the brush to paint. It is vital to include the basic tools used by artists; as such they represent the Visual Arts Department. In reality, art forms are inseparable aspect of life to help train future artists who will solve problems relating to life. The fork, spoon and table knife are also the basic tools used in relation with food it therefore represents the Home Economics Department of the school. The opened book is enclosed by a square to isolate it from the other elements. It signifies knowledge interpreted to mean the theoretical aspect of all the practical courses run in the school. It also gives an idea of the common interest of the students in the school. There are two colours in the crest. These are blue and pink. They are the colours of the 4th Battalion of Infantry Uaddara Barracks, where the school is sited. In general the crest reflects the programmes or courses that were run in the school during its inception. The school begun with four programmes as indicated in the crest. As at now, the school runs almost all the programmes approved by the Ghana Education Service and examined by the West African Examinations Council. The ideals and philosophies on which the school was established have changed. It was established for technical and vocational courses but now runs Science, Agricultural, Business, Music and general Arts in addition to the basic programmes on which the school was established.

#### **4.1.4.4 Appreciation of the cloth**

The school's crest forms the major motif in the cloth. The crest is made of a shield with four divisions comprising the following elements. A bolt wheel, laid bricks a palette with a pencil and a brush, and a set of cutlery. The name of the school is

printed at the top of the crest in a semi-circle form. The year in which the school was established is boldly printed on both sides of the crest (i.e. 1991). The motto of the school “service with humility” is displayed at the bottom of the shield in stripe banner. The crest is placed on a white circular background. The other crest in the cloth has the school’s slogan “mmarima mma” written at the top and “excellence” at the base of the crest. The writings in the cloth are in blue and they are all written in upper case letters.



Plate 15 ceremonial cloth of ASHTS

The cloth (plate 15) has the school crest superimposed in a circle with a white background. It is arranged in a full drop with two different sizes in an alternate pattern. The bolt wheel is arranged in an all over pattern and forms the textures of the cloth. The textures are connected with additional vein-like stripes that purposely do not link with the main motif (crest). The cloth is in school colours but with light blue and off-white background.

#### **4.1.5 Abuakwa State College**

##### 4.1.5.1 Profile of the Institution

In 1936, three elders of the Methodist church of Asafo-Akyem decided to build an ‘upper school’ for the Asafo Akyem Methodist Middle School. Their immediate aim was to prepare the students for the Junior Cambridge Examination. They consulted a teacher from Mfantshipim School who agreed to their decision. They did that and the Okyehene also gave his royal consent and undertook to bear the cost of running the school, because ‘it was a clinking good idea’. Thus, the school was started.

It turned out that, what they have set out to do was an extraordinary undertaking which required more resources and extra support than they had envisaged. It was at this juncture that Mr Aaron Ofori Atta who later became a cabinet minister in the first republic came into their aid. He felt that such an institution of great potential could not just promote the narrow interest of the whole Akyem Abuakwa State, so he advocated for the school from Asafo Akyem to Kyebi, the capital town of Akyem Abuakwa.

He gave five (5) reasons to buttress his conviction.

- Since Kyebi was the administrative and financial headquarters of the district, it would be more prudent to obtain support for the school from government machinery if it was re-located to Kyebi.
- At Kyebi the school will be close to a hospital where students who fall sick could receive prompt medical attention.

- As a state school, it could not remain inaccessible to the main stream of the young and prospective students from all part of the state and other parts of the country; at Asafo, the school would be serving only the citizens of the town and its out-lying villages and this was not acceptable.
- Kyebi could attract more suitable qualified teachers than Asafo because of availability of adequate and suitable accommodation in Kyebi and besides that Asafo was at that time quiet form remote and extremely difficult to reach by motor travel.
- A state school should be non-denominational institution, if not altogether, secular.

Aaron Ofori Atta's advocacy won the blessing of the Okyenhene and with no visible and rational counter argument forthcoming from the Asafo quarters; the school was re-located to Kyebi in 1937. Thus, Abuakwa State College was born, established at an estimated cost of £10,000 provided wholly from Okyeman revenues. Nana Sir Ofori Atta himself laid the foundation stone on 11<sup>th</sup> October 1937 and thus, became the father and founder of the college.

His private house, a two-storey building known as Guggisberg villa was put at the disposal of the school and was conveniently turned into two dormitories. For classes, a block, situated about a mile away in the district commissioner's area of Kyebi, where a mining firm had vacated their buildings, was turned into classrooms. The students attended classes and had their meals there. This

practice of returning to their dormitories situated a mile away was rather arduous and troublesome. Walking up and down alone day after day had its toll on the life of the students. Their plight was compounded by the frequent rains in those days at Kyebi. Strangely, the spirit of the students was marvellous and they hardly complained. Rather, they took to their studies and even games with matchless zeal.

Meanwhile building work at a site given by the Okyenhene for the school was in progress and a dormitory, a classroom block and a dining hall were being constructed under the able supervision of one Mr. Charles Simango, a Portuguese East African technician who had been brought in by the Okyenhene to oversee the early days of the school at Kyebi. He was the brother-in-law of Justice Sir Henley Coussey who was also a very great friend and counsel of Nana Sir Ofori Atta.

### **Naming the school**

When the time came to get the school a fitting and permanent name, it was very strongly suggested by some of the leading chiefs of the state, that is, the influential members of the Okyeman council that it should be named after its benefactors, the Okyenhene, thus, “Nana Sir Ofori-Atta Memorial School.”

The Abuakwa Scholars Union supported this but true to character, Nana Sir Ofori Atta rejected this. He had built the Kyebi primary and elementary school that became the Kyebi Government School. His name was never attached. He had built the Kyebi Hospital that has become the District Hospital. His name was

never associated with it. He built the Kyebi Trade School which became the Kyebi Government Trade school so he decided against attaching his name to this later institution and so the school was named Abuakwa State College to emphasize the point that it was an asset for the whole Akyem Abuakwa State.

#### **4.1.5.2 The motto:**

“Susubiribi” is the motto. The magic of this motto is that, as an Akyem word, it can evolve several interpretations.

- aim at something worthy; aim high and let the sky be your limit.
- think, think ahead; do not be indolent; be active; think positively;
- have regard for what is worthy and honourable;
- take measure of what you do or say.

#### **4.1.5.3 The Corporate Identity (crest/emblem)**



Once the school had been named Abuakwa State College, it followed that the emblem should be the state’s emblem in its entirety or in some abridged form. Aaron Ofori Atta and his committee who worked on this and the motto decided on an abridged form, casting away the royal Asona Stool, the Asona Snake and the tools for gold digging and washing. The reasons for this were that they did not want too much of royalty or too much emphasis placed on the superiority of one clan or “abusua” however, they acknowledged the significance

of the tree and the leopard and these were retained in the composition of the schools emblem or crest as it exists today.

The tree; signifies the dense forest Kwaebibirim, the richest inheritance of Akyem Abuakwa. It underscores the fertility of the land, the shade it provides for the farms, the rivers and the people and the timber that brings wealth. The leopard, in its relaxed and tame posture, the Leopard signifies the king of the animal of Kwaebibirim, the lord of the land who is peaceful, still and gentle, when not provoked. Provoke it, and you, have yourself to blame. Shakespeare's immortal lines explain this philosophy better: in peace there is nothing, so becomes a man (a state, a nation) as modesty, stillness and humility but when the blast of war blows in your ears, then imitate the action of the tiger; stiffen the sinews, and summon up the blood." He jealously guards and protects the wealth of the state.

#### **4.1.5.4 Appreciation of the cloth**

The elements in the cloth (plate 16) comprise the crest of the institution, Nana Sir Ofori Atta and the anniversary logo which describes the years the school has been in existence. The cloth has the colours of the institution, yellow and green. The designer incorporated an adinkra symbol 'mmusuyidee' to form the textures of the cloth. This symbol encourages regular request for good omen from God. It also stresses the need for confession and repentance of one's sins. This is a symbol of good fortune and sanctity.

The basic fact relevant to life situations is that life and art are inseparable. The art business on the crest of Abuakwa State College is a harmonious blend of black, green and yellow colours. There is a political setting on the cloth. This makes it possible to draw suitable themes about life from the art colours. While as the green colour depicts growth, hope of life and vitality for “nation” building and humanity, the yellow colour connotes wealth richness leader or first or champion in all affairs. It must be known that black colour, symbolising the Negro race simply denotes dignity in life.



Plate 16 70<sup>th</sup> anniversary cloth of ABUSCO

It must also be noted that, life without the accessories of dignity, leadership growth, vitality and hope to enjoy the best of it is heading for a doom. Life must show steady growth. There should be dignity in life. And above all, a leader must always be available to champion the affairs of a people towards a right direction leading to the best of hope of life.

Abuakwa State College's crest with the motto "susu biribi" literally means, think deeply about an issue before giving a reply. Nothing should be done in haste. One is advised to reflect on an issue before giving an answer. This makes possible to judge an individual wise, full of force and all the qualities needed to take a leadership mantle to lead a group.

No doubt, Abuakwa State College is the leading and the first senior high school in the environment where it is situated. Leadership qualities are inculcated into the training of students who attend this pioneering school in its location. As a result of this training, students turned out of this institution are wise and have in addition analytical and objective way of assessing problems in life, and in consequence, attempt to find panacea to human problems. This, indeed, makes students heroes and leaders in any environment they find themselves after school. Proper leadership qualities at one's disposal make it possible for one to govern one's people well. Good governance naturally brings growth leading to prosperity and hope of lie. And when prosperity is attaining its zenith, dignity is accorded to the leadership

More than seventy (70) years of its very existence is as a result of the symbolic messages found on the crest. The symbol or picture of a chief on the anniversary cloth signifies that one cannot become a leader at a tender age. As one gradually develops in life, one can become a leader. To do so, one needs some amounted wealth in order to operate well one's leadership role. And through this, one's territorial area will grow. That is why green colour is all around the crest.

It must be noted that square holes are very common on the cloth. These square holes are carefully arranged in order. It implies that life should not lead anyhow. There should be orderliness in the way we lead life. And this, in event, brings about discipline since discipline brings about orderliness.

#### **4.1.6 Wesley Girls' High School**

##### ***4.1.6.1 Profile of the Institution***

Wesley Girls' High School, also known as Wey Gey Hey was started in September 1836 by Mrs. Harriet Wrigley, wife of the second Methodist Missionary in the Gold Coast. With 25 girls, with the aim of training girls to be good house-wives for the elite gentry especially, young men training to be Methodist Pastors and Catechists. Reading, Sewing and catechism were therefore an essential part of the curriculum. Mrs Wrigley trained those girls under a strict religious influence, making them realize that knowledge and culture were gifts from God, and that the inspiration of womanhood for all its duties was found in one's devotion to God. She, however, died five months after opening the school. By the time of her death, she had already laid the foundation of what was to prove the veracity of her belief that the worth of a single soul was worth the work of a lifetime. After her death, Mrs Elizabeth Waldron, a seasoned headmistress of the castle schools took over. She ensured the stability and continuity of the school for forty (40) years.

During her term in office, the school suffered temporary closures due to the lack of funds and teaching personnel, yet the dream never died. In February 1875, the

concept of an advanced girls' school, distinct form, though a continuation of the primary girls' school was given a thought but this was only left as a thought until the idea finally materialized in May 1884. Renewed efforts were breathed into the existence of the Wesley Girls' High School.

Just like the early beginnings, the school made up of primary and secondary divisions suffered a lot of setbacks until the arrival of a deaconess in 1904. Sister Bellamy, the last of the deaconesses arrived in the Gold Coast, when many parents were unwilling to educate their daughters, but she persevered and built the school to such a high standard that it attracted many girls from all over the land. When Sister Bellamy retired after thirty (30) years of dedicated service, the school was ready for division into two separate schools (Primary and Secondary) and it was her successor, Miss Olive Compton, who developed the secondary division into what is known today as Wesley Girls' High school.

#### **4.1.6.2 The Motto:**

The motto of the school reads "Live Pure, Right wrong, Follow the King". The King, mentioned here is referring to Jesus Christ. This indicates that the school was established based on Christian principles because of its origin.

#### 4.1.6.3 The Corporate Identity (Crest/ Emblem)



The elements in the crest include three (3) oysters, a coconut tree and the letter gram of Wesley Girls High School superimposed on the base of the crest. The school adopted Green and Yellow as its colours. The oysters are placed at the top of the crest above the coconut tree which is symmetrically placed on the crest. The abbreviations were placed just under the coconut tree. The motto of the school is placed in a scroll that almost engulfs the main crest. The Oysters are believed to be the emblem studded in the founder of Methodist, Rev. John Wesley's robe. It represents the conquest of the divine omnipotence over Heathenism. It also serves as a way of remembering the founder.

The coconut tree abounds in the coastal belt where the school is sited hence a symbol of coastal towns. Many products can be obtained from this very useful tree. These include, the fruits, which contain minerals and vitamins, milk drink, copra, oil, husk for upholstery, leaves for broom among others. It therefore symbolizes the usefulness of education. Apart from the coast, the coconut thrives everywhere. This also shows versatility, unshakable quality just as the coconut is firmly grounded in the soil. The coconut is a very strong plant that can stand real harsh conditions in nature; rainy or dry seasons. The colours yellow and green used by the school harmonises very well. Yellow symbolizes royalty, continuous life, warmth and controlled fire. It also signifies rule of God and king and prosperity of individual and state. Part of the school motto "Follow the King"

(Christ) fits the chosen of the cotton. The colour green symbolizes newness, fertility, growth and utility. It represents the strength, power, and might of the institution in the academic fields.

#### 4.1.6.4 Appreciation of the cloth

The fabric (Plate17) was designed for the 170th anniversary of the establishment of the institution. Wesley Girl's High School, being a Methodist institution, the top division has the emblem of the founder of Methodist – John Wesley. This serves as a remembrance of the founder. The motto of the school is printed on a banner strip fixed at the bottom of the shield. It reads – “right wrong, live pure, speak true, follow the king”. This motto is of strong words which really promotes a significant moral attitude in the students' lives.

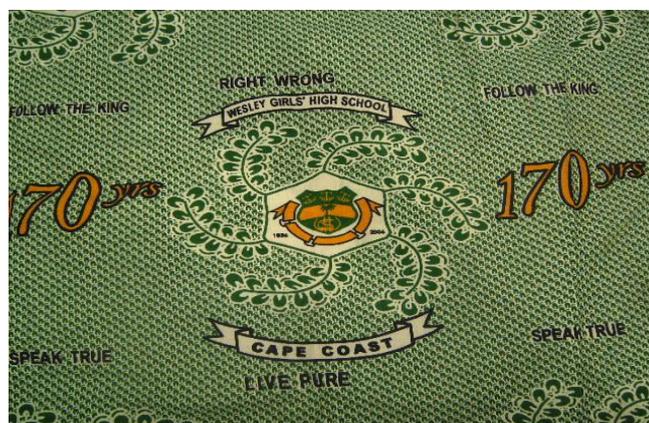


Plate 17 **170th** anniversary cloth for Wey Gey Hey.

The crest is enclosed in a hexagonal shape with six olive branches fixed to each angle. Olive served as a crown in honouring victors in ancient Greek Olympics games. Olive signifies joy, victory, happiness and faultlessness. The entire crest

is displayed boldly in the printed cloth. Also, the motto of the school is printed in all over pattern on the cloth. Two banner stripes are printed at the top and bottom of the crest. The top most stripes read the name of the school – Wesley Girls High School and the location of the school which is Cape Coast are printed in a banner stripe beneath. The emblem which John Wesley had in his cloak is printed repeatedly as textures in the cloth. The colours green and yellow dominate the design.

#### **4.1.7 Wesley College**

##### ***4.1.7.1 Profile of the Institution***

When the Aburi Girls' boarding school was closed in 1918, the synod of the then Gold Coast Wesleyan Methodist church took opportunity to bring together its training of church workers from Cape Coast and Foray Bay College in faraway Sierra Leone to the Kemp building at Aburi. Under Rev. S. J. Gibson, the training of ministers and teachers-catechists began in earnest.

In 1921, Rev. Charles Wesley Armstrong took over from Rev. Gibson and the training institution was named Wesley College with Armstrong as the substantive principal and later, I. B. Greaves as vice-principal. The 1922 synod also agreed that a new site should be sought for the college in Kumasi. This was in recognition of the good works of Prophet Samson Oppong in spreading the word of god to the people of Ashanti. Rev. Harry Webster chairman of the district, discussed the idea with the government and Rev. W. G. Waterworth superintendent minister of the Ashanti Mission. They negotiated with the Tafohene Nana

Kwadwo Dabanka whose lands lay just outside Kumasi town boundary on the Tamale road.

A draft agreement was drawn up on April 8, 1922 for a 999 years lease of 104 acres. The tablet fixed to the present administration block with the inscription “to the glory of god, and to commemorate the public spirited action of Yaw Dabanka, Chief of Tafo in Ashanti, and his counsellors, in leasing at a nominal rent and for 999 years, the ground on which this college and the buildings associated with it are built. The lease was signed on April 8, 1922 by

Yaw Dankanka	-	Chief of Tafo
Yaw Berku	-	Safohene
Kwami Mensah	-	Linguist
Atta Kiyoo	-	Elder
Kofi Fofie	-	Jasihene
Kwasi Asante	-	Safohene

The government architect, Mr Hedges drew the plan and the contract was awarded to Mr Shilling. The foundation stone was laid by Governor Sir Frederick Gordon Guggisberg on November 20, 1922 and the college building was ready for the students to move from the Kemp building at Aburi at the beginning of 1924. Wesley College started with five (5) ministerial, twelve (12) teacher trainees and nine (9) catechist students. The teaching staffs were Rev. C. W. Armstrong, Mr I. B. Greaves and the Rev. F. C. F. Grant.

The government did not make any grant towards the cost of the buildings. An amount of £20,917 came from the Methodist church in Britain and a substantial sum of £24,158 from the Ghana circuits. The British contribution included a gift from a Methodist high-spirited layman from Newark in Nottinghamshire, Mr. W. W. Knight, after whom one of the four male dormitories in the college was named. That, is why the name of a man otherwise virtually unknown to the people of Ghana has stood alongside the revered names of Joseph Dunwell, Thomas Birch Freeman and Brew in Wesley College life. It is on record that Wesley College (a.k.a. mother Wesley) was officially declared open by Governor Brigadier Frederick Gordon Guggisberg on 3<sup>rd</sup> march, 1924.

#### **4.1.7.2 The College Motto**

The motto “quod bonum est tenete” which is in Latin means “hold fast that which is good.” Quoted from Thessalonians Chapter 5 verses 21 and which was chosen by the first principal, the Rev. Charles Wesley Armstrong was an appropriate choice. It enshrines all the excellent virtues expected to be followed by teachers in training. The virtue mentioned in Philippians, chapter 4 verses 8 namely; truthfulness, honesty, justice, purity, and emulation as well as other sterling virtues like diligence, punctuality, temperance, devotion to duty and morality, portrayed more or less by members of staff in their lives are imbibed by all students who enter the portals of the college. The spiritual aspect of prayerful life including close Bible study forms the central core of college life a product of Wesley College can fit into any society.

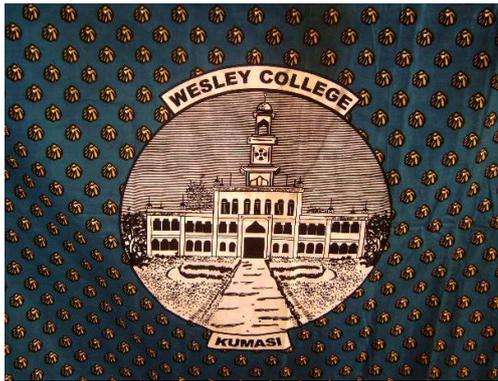
#### 4.2.7.3 The College Crest



The college crest with the golden stool in the centre is symbolic of the historic golden stool of the people of Ashanti. History has it that, it was commanded from the sky on one Friday by Komfo Anokye, the then high priest of the Asantes during the reign of nana Osei Tutu I. The significance of the stool (a.k.a. sika dwa) is the unity and spirit and indeed, the very survival of the Asante kingdom. The oyster above it is the emblem studded in the founder of Methodist, Rev. John Wesley's robe as already referred to. It represents the conquest of the divine omnipotence over Heathenism. The colour blue symbolises truth which Wesley College students should exemplify in their lives and works all day long. The gold represents the Gold Coast (now Ghana) as a land of gold with its richness of wealth not dominating the lives of man, but being used to serve the eternal purpose of God and which should be practised by all Christian teachers in their task of winning souls for Christ.

#### 4.27.4 Appreciation of the cloth

The main motifs used in designing the cloth are the college's crest and the administration block. They are placed in full drop design pattern. The crest is in the college's colour whilst the administration block is in black and white. The crest is in the shape of a shield. The crest has an extension taking the same shape which is also in black and white. Within the extension is 'Wesley College' written at the top of the crest.



Plates 18 (a) and (b) ceremonial cloth of Wesco showing the administration block and the crest

Below has a banner strip than hosts the motto of the college. The administration block is placed in a circle with the name of the college written above and Kumasi below. The ground colour of the cloth is blue. The oyster used in the design as textures of the cloth is the emblem studded in the founder of Methodist, Rev. John Wesley’s robe. It represents conquest of the divine omnipotence over heathenism. The textures create an atmosphere of serenity in the design.

#### 4.1.8 St. Augustine’s College

##### 4.1.8.1 Profile of the Institution

The history of Saint Augustine’s college, Cape Coast must of necessity begin from the introduction of Catholicism in the country. The Portuguese, who first landed at Shama near Sekondi in 1471 and later in Elmina in 1482, were Catholics. In 1893, Rev. Michon of the Elmina Mission purchased a parcel of land at Amisano, near Elmina, to be put under cultivation to support the personnel at the Elmina Mission. In 1909, Bishop Hummel started a ‘little seminary’ made up

of three (3) students, entrusted to an ex-standard vii (7) boy as the overseer of the parcel of land.

In December 1928, the then Vicar Apostolic of the Gold Coast, Monsignor Hummel, after discussions with the colonial government, paid a visit to the Amisano farm and chose the site for the future college. Rev. Fr. John Van Heeswijk, the superior of the Elmina Mission, was put in charge of the project. After some initial difficulties, the colonial government supported the mission with a grant of £6000 on the approval of the legislative council in 1929 and the actual construction work began in earnest in February 1929. By the end of the year, the staff house and the other blocks were ready for use. The January 1930 edition of the "The Catholic Voice carried the following account of the official opening of the college: "Catholics abroad will be immensely delighted to learn that Teachers Training College of Amisano, will be ready to receive students during the month of February, has been officially opened by his Excellency, the governor on January the 15<sup>th</sup>, 1930.

The institution was to serve as both a training college and a seminary. Rev. Fr. M. B. Kelly was put in charge of the training college and Rev. Fr. E. Robbins was made the superior of the seminary. This state of affairs could not be allowed to remain indefinitely, so in January 1934, the seminary and the training college were completely separated.

### Transfer to Cape Coast

Under the leadership of Monsignor W. T. Porter the then bishop of the Cape Coast Vicariate, the need for a Catholic secondary school was discussed. At a historic meetings held at cape coast on 6<sup>th</sup> august, 1933, it was resolved that;

- the institution to be built must be a catholic one, built with catholic funds for Catholic children
- it must be built in a largely catholic centre
- it must be of easy access
- electricity, good water supply and good roads must be available
- the faithful of the area chosen must be able to provide a plot of land free of charge.

Further, the attention of the meeting was drawn to the stipulations of both the central health board and the education department as regards the sitting of an educational institution.

- it should be near a main road
- it should be on a hill not too steep
- it should have facilities for agriculture
- it should have enough space for a playground and a sports field
- it should be easily accessible to day students
- it should be in an area where the cost of living is cheap

Out of a lot of options, Cape Coast was found to be the most suitable site to host the first Catholic secondary school. There was already in place a sum of £10,000 which represented contributions raised from abroad by Bishop Hauger. To this sum, the faithful of the vicariate under Monsignor Porter, contributed a further £2,000.

On 15<sup>th</sup> January, 1935, Bishop Porter was assisted by the Bishops of Keta, Kumasi and Navrongo to bless the foundation stone at the present site in Cape Coast. At the end of 1935, the training college was transferred to the new school, and Fr. Maurice B. Kelly, the principal of the training college at Amisano, became the first headmaster of St. Augustine College.

When the founding fathers of St. Augustine's College were deciding on a Patron Saint (to name the college after) for the institution, they unanimously and unreservedly chose the great St. Augustine of Hippo – Ad 354 – 430 Ad. In choosing Augustine of Hippo as the Patron Saint, the founding fathers of the institution cherished the hope that the laudable qualities of St. Augustine as well as his exemplary life would serve to illumine, instruct, inform, touch and mould the lives of all the children who would receive their education in the college.

#### **4.1.8.2 Motto**

The College motto (in Latin) is “omnia vincit labor” which translates ‘perseverance conquers all’. The origin of the motto is ascribed to Archbishop

William T. Porter, who declared in a statement made during the official opening ceremony of the college on 22<sup>nd</sup> January 1936.

“Labour overcometh all things” is the motto chosen for this school, and to this day is the splendid triumph from the labour and sacrifices of our predecessors. It is a fitting motto and a noble ideal to set before the citizens of any country it represents the position, the mind and the determination of gold coast Catholics today. Their examples will be an inspiration to their children, and i trust that it will be the ideal set before the students who in future years will pass through this school, and afterwards will take their places as responsible citizens in their country.”

Rev. Fr. Maurice B. Kelly, a founding member and the headmaster of the college, saw in this statement a good maxim to be adopted as the college’s motto. He summarised the statement in Latin as “omnia vincit labor”

#### 4.1.8.3 College Crest



The college crest consists of a shield on which is a white cross on a green field. In the grand old days of medieval chivalry when brave knights went forth to do battle for the holy places and returned victorious, they had their shields emblazoned with the white cross. The college hopes and believes that when their teachers and students go forth to do battle against forces of ignorance and superstition and emerge victorious, the white cross of purity will be emblazoned on their hearts. Superimposed on the white is a lighted torch, flanked by a laurel

that is represented by yellow olive branches. The lighted torch is symbolic of the college's shining leadership in academic excellence and progress. The laurel represents the reward of victory awaiting every Augustinian who nobly applies himself to his role in life. The green background represents the fertility of the college's on-going desire and pursuance of developing holistic students – students of excellence in both academic and moral upbringing. The grey colour on the upper part of the shield – a combination of white and black – signifies the combined efforts of the white Society of African Missionary fathers and the African faithful in propagating the gospel through the promotion of excellent academic and moral discipline. Their aim was to produce a perfect Christian and thus a perfect citizen.

#### **4.1.8.4 Appreciation of the Cloth**

The elements in the cloth include the college crest, the administration block, the assembly hall, portrait of St. Augustine whom the College was named after and Archbishop of Cape Coast when the college was established. Four colours are identified in the cloth; these are green, blue, violet (maroon) and pink. The portraits are arranged at the base of the cloth with the assembly Hall just above the two personalities. The crest is placed in the middle portion of the cloth. The crest is placed in a circle that has the name of the college written at the top of the crest and Cape Coast the seat of the college below.



Plates 19 cloth of St . Augustine College

The year the college was established is written on both sides of the crest. A design of rope serves as the texture. It is arranged in diagonal line formation on a pink background. At the intersection of the rope are adinkra symbols in violet/maroon colour with the rope in green colour. Series of “gye nyame” symbol were used to decorate the base of the cloth close to the selvedge. The cloth has only one of the traditional colours of the college “green” in it. Yellow which dominates the crest of the college has no place in the cloth.

#### **4.1.9 Prempeh College**

##### ***4.1.9.1 Profile of the Institution***

Prempeh College was established in February 1949. It was founded by cooperation among the Asanteman Council, the then Gold Coast government and the Presbyterian/Methodist churches under the initiative of Otumfuo Nana Sir Agyeman Prempeh. His aim was to make Prempeh College the Achimota of the Northern sector. For effective Administration of the College, the stake holders sent Rev. Pearson to Cape Coast to understudy the headmaster of Mfantshipim

School to attain competence to handle the administrative procedures of the college. On his return after, a year, he started the school with fifty students and became the first headmaster of the school.

The main aim and objective of the school was ‘to educate the Asantes and the rest of the Northern sector. Governor Butler named the school after the Stool land Ano, hence Ano Secondary School, ASS for short. However, Rev. Pearson, the then headmaster thought it was inappropriate and a disgrace to name the school ‘ASS’ – a donkey. He therefore suggested ‘Prempeh’ being a partner of the school. This was wholeheartedly, accepted and had been in use since.

#### **4.1.9.2 Mission**

The mission of Prempeh College is to serve the community, the nation, and the world by educating and preparing students to discharge the offices of life with usefulness and reputation.

#### **4.1.9.3 The Corporate Identity (Crest)**



The first headmaster, Rev. S. Pearson, designed the crest of Prempeh College. It was adopted for use in the same year the school was established. ie 1949. Rev. Pearson’s ideas as reflected in the crest show a merger between the Asanteman Council and the Presbyterian/Methodist churches. Two of the three colours, yellow and green incorporated in the crest was an agreement from the

Asantehene Nana Agyeman Prempeh II and the Asanteman Council to indicate their interest and contribution in establishing Prempeh College. The third colour red was not given out because Asanteman's role in establishing Prempeh College was a supportive one.

The elements of the crest include a stool and a cross while the main colours used are green and yellow. Similar colours have been arranged diagonally. The cross in green is placed in the middle dividing the shield quarterly or into four parts. However, the distance from the centre to the base of the shield is longer than from the centre to the top. The gold stool has the following features: a top arc, three pillars with the middle one being rectangular in shape and the other two at the corners curved, and the base flat. It is placed at the left top on a green field although a yellow strip enclosed it halfway on the middle top and the base of the stool. The same enclosure applies to the right base but in an opposite direction.

The stool located at the top left hand corner of the shield is painted gold. It is a symbol of authority and a symbol of Asante's sovereignty. The inclusion of the stool in the crest symbolizes a way of projecting students to leadership. The green cross, located in the middle of the shield projects the Christian component of the crest. It signifies 'Suban Papa' or good character, which is necessary in modelling lives of students. Gold and green represent the mineral and forest resources of the Asante State or the wealth of the Asantes. The colours gold and green represent two out of three Asanteman Council colours permitted to be used in the crest of the school.

The motto is written clearly is Asante Twi, 'Suban ne Nnimdee' translated as character and knowledge. The cross has also made it possible for both the Presbyterian and Methodist Churches to make a great impact in terms of instilling Christian moral values in the students. The cross also paved the way for the acceptance of the Scripture Union where students learn the word of God and live by the teachings of Christ. Apart from these, morning assembly as well as revival programmes by other churches have tremendous impact on the character of students and staff. The motto, Suban ne Nnimdee, character and knowledge becomes a guide for achieving academic excellence. Thus pursuing knowledge without the ingredients of character is useless and may not target one's commitment to serve the nation.

#### **4.1.9.4 Appreciation of the cloth**

The crest serves as the main motif in the cloth with the inscription "amanfoo" and the name of the school boldly written in upper case letters. The stool found in the upper left corner of the crest is the only element used for textures in the cloth. The cloth is in the two main colours of the school. Thus, "yellow and green". However, the ground colour of the cloth is "light green". The stools serving as texture are arranged in full drop pattern. The arrangement shows rhythm, harmony and unity.

Life, it is always said is art. Any aspect of life contains some elements of beauty and harmony. the colours on the crest of Prempeh College depict this philosophical idea; the blend of green and yellow colours creates beauty leading

to an atmosphere of good mood which, will determine the happy life one is likely to lead in future.

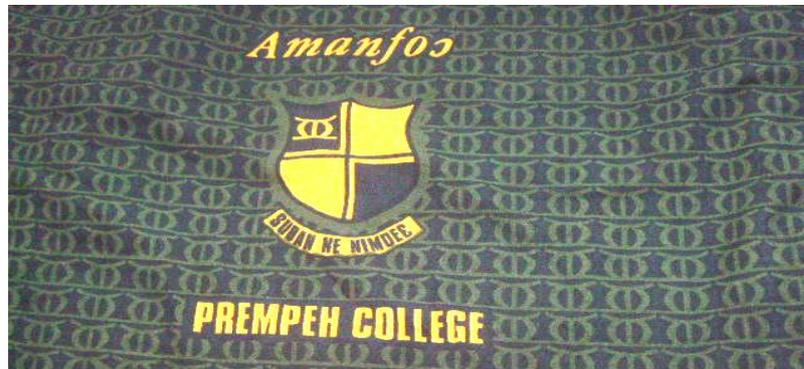


Plate 20 cloth of Prempeh College

With the amalgam of yellow and green colours on the crest, one is likely to have the following themes: green colour descriptive of growth, vitality, and hope for survival in life and the yellow colour giving the hopes in becoming rich in life and prosperity and kingship. These focuses can in addition, initiate a theme on the relationship between power and honour. Life is going to be successful. You are likely to be the first among your contemporaries, clans and families. Indeed, you will become a king, a leader or in any other leadership position wherever you find yourself.

As a leader, you need to sit down on a stool for other people prominent and ordinary to come to you for pieces of advice and many more, for you are an embodiment and custodian of knowledge, ideas, wisdom etc. the State Stool, to the Akan people is a symbol for kingship, power and honour.

Coupled with this, is the inscription “suban ne nimdee” meaning knowledge and character training. Apart from the good character and moral training given to students in training, knowledge and skills are not left out. Consequently erudite as they are, old students of Prempeh College are found in almost everywhere championing attempting to help salvage national problems. This is because they are leaders already. As a result of this spirit the school continues to grow from strength to strength. Attend Prempeh College and you are hopeful to make the utopia you hope to create.

#### **4.1.10 Ghana National College**

##### ***4.1.10.1 Profile of the Institution***

The story of Ghana National College, which was opened in the early stages for the agitation for independent Ghana, was so touching and refreshing that the researcher found it very difficult to edit the material and therefore provided it vividly as obtained from the authorities.

A new secondary school was established in Cape Coast on Friday, 16th July, 1948 when the agitation for self-government in the then Gold Coast had gathered high momentum. . It was christened Ghana National College. Nine (9) years later on 6<sup>th</sup> march, 1957 when the Gold Coast achieved independence, the country was renamed Ghana. The significance of renaming the college and the nation after the ancient Sudanese empire Ghana should not be lost on anyone who tries to chronicle the history of education in the immediate post-independence period in Ghana.

The Ancient Ghana Empire, which existed between AD 300 and 400, was powerful, prosperous, famous and rich in gold. Dr. Kwame Nkrumah wanted to make the non-independent Ghana powerful, prosperous and famous just like the ancient Sudanese kingdom and succeeded in doing exactly that until he was overthrown. The establishment of Ghana national college in 1948, nine years long before this our dear nation Ghana itself came into being and before Dr. Kwame Nkrumah assumed the reigns of powers as the prime minister is a clear manifestation of Dr. Nkrumah's great vision. It must be put on record that Ghana national college was a model school set up by Dr. Kwame Nkrumah to achieve this goal. Immediately after independence Dr. Nkrumah established the Ghana Educational Trust through which many secondary schools were put up all over Ghana. The establishment or founding of Ghana National College was as a result of Dr. Kwame Nkrumah's political ambition and the attainment of independence for the Gold Coast, and November 1947, marked a great watershed in his political career.

Dr. Nkrumah was an action man and to him the time was ripe for positive action for immediate self-government in the near future as proclaimed by the UGCC he preached the injustices of the colonial rule and called for self-government now. This message found so much favour with the youth and the general masses of the people in the colony.

On Monday, 15<sup>th</sup> march, 1948, some teachers of St. Augustine's College, Cape Coast heard of the planned demonstration by that school and Mfantshipim School

against the arrest of the UGCC leaders. Early in the morning, on that day – 15<sup>th</sup> march, 1948, a teacher planned demonstration to allow the teachers time to resort to a non-violent means. The message got to Mfantshipim too late, the demonstration had then started as early as 7.00 a.m. that day and it continued till the 26<sup>th</sup> of March, 1948 when the government ordered for the closure of all Cape Coast schools.

The six UGCC leaders were detained for eight weeks and in May 1948 they were released through the force of public opinion. The other five leaders were very bitter against Dr. Nkrumah as being the cause of their first lifetime experience in prison.

Wednesday, 16<sup>th</sup> June, 1948, the Quarshie-Idun commission headed by Mr. Justice S. O. Quarshie-Idun was appointed by government to investigate the students' demonstration with the following terms of reference for the committee:-

- (A) to investigate the causes of the students' protest in cape coast.
- (B) to identify students who were most conspicuous in the students protest and any teachers who had shown any sympathy for the students' cause.
- (C) the commission was charged to recommend the dismissal of students who would be found guilty and in the case of teachers, to recommend the rejection of those who were reported to have met with students at any secret meetings before 15<sup>th</sup> march.

The commission's findings were to be final and there were to be no appeals. Some of the teachers and many of the students were trialled in absentia, and the verdict was arrived at without the chairman of the commission seeing them.

The results of the commission's investigations were that from the Cape Coast schools alone, 150 students were to be dismissed; many of them were from St. Augustine's college, whose Irish headmaster had become over-enthusiastic with the dismissals. Seven of the affected students from St. Augustine's College had already been registered to sit for the Cambridge school certificate examinations in December of the same year, 1948. The commission in addition recommended that the appointment of three teachers from St. Augustine's and one from Mfantsipim be terminated. The three teachers from St. Augustine's were – Mr Kwesi Plange, Mr J. J. Mensah-Kane, and Mr H. P. Nelson. The fourth teacher from Mfantsipim was Mr H. W. K. Sackeyfio. Seven of the dismissed students from St. Augustine's College needed to be taught to prepare for the Cambridge school certificate examination. The four teachers whose appointment had been terminated on the recommendations realized they could start a new school with the 150 dismissed students.

Dr. Kwame Nkrumah was a man of great courage who did not allow setbacks and misfortunes to unsettle him. Instead of allowing the regretful incident of 28<sup>th</sup> February and the series of events that followed to disturb his plans, he rather exploited the circumstance to play one of his greatest cards of turning misfortunes into a blessing. He took advantage of the prevailing circumstances to establish

Ghana National College which served as the springboard for launching his educational programme for the yet to be born nation Ghana.

On Thursday, 1<sup>st</sup> July 1948, Dr. Kwame Nkrumah's secretary of the UGCC personally invited the teachers to his secretariat office at Saltpond, where they met with him and Mr Kojo Botsio to work out a plan for obtaining approval from the department of education to start a new school for the dismissed students and urged the teachers to start lessons for the school certificate students in the teachers own homes in the interim. Some days after Mr Botsio's consultations with the department of education, the senior education officer Mr H. T. Essilfie with an officer at Cape Coast soon conveyed to the school government's approval of the private school.

The first formal lesson to be started at McCarthy hill was on Monday, 19<sup>th</sup> July 1948, after sixteen boys and one girl were enrolled at McCarty hill on Friday, 16<sup>th</sup> July 1948. On Tuesday, 20<sup>th</sup> July, 1948, Dr. Kwame Nkrumah gave an address to inaugurate the new school which he named "Ghana National College" and he gave the name Ghana to the Gold Coast nine years later. Mr Michael Ato Wood composed to fit these ideas, the School Hymn "God bless our native land".

The academic stature of the school was strengthened with the release of the 1949 Cambridge school certificate examination. All the seven students who were registered by the school had grade 1 certificates. this proved to be a very strong point in the gold coast in favour of Ghana National College – the greater the

hardship or handicap, the stronger the fight to win. In the meantime, Dr. Kwame Nkrumah became the Prime Minister of the Gold Coast. In August 1957, the ministry of education granted financial assistance to the school in the form of teaching staff salaries and teaching materials. In August 1952, Dr. Kwame Nkrumah delegated Mr J.J. Mensah-Kane to Sierra-Leone to invite Mr David Carney an economist to come as headmaster of Ghana National College to take over from him because of his impending departure to the United Kingdom for further studies together with Mr H. P. Nelson. The two left in September, 1952 as the Ministry of Education granted full recognition to the school as an “Assisted Secondary School”.

In August 1956, Lord Listowell Governor-General of the Gold Coast visited the school at Siwdu with a message from the Prime Minister that the Ghana Education Trust had been instructed to provide permanent buildings for Ghana National College. Messrs. J. G. Aggrey and Kojo Botsio were directed by the prime minister to choose a site for the construction of the school.

Mr J .J. Mensah-Kane became the assistant headmaster of the school in September, 1960 and was charged with the responsibility of moving the school from Siwdu and Wardbury gardens to the village ‘menny menwu’ which literally means “I did not die after all”, but well translated meant “I have seen my salvation”, a concept which fitted in with the long-standing sociological attachment of the school with the people of the village.

#### 4.1.10.3 The Corporate Identity. (Crest)



The elements in the crest of Ghana National College are a shield, Africa map, the abbreviation “G. N. C.” A strip banner which has the school’s motto in Latin “**pro patria**” which means “for the honour and glory of our Fatherland” written on it. On the far right top corner of the crest is the ray of the sun which seems

to have immersed the map of Africa.

#### 4.1.10.4 Appreciation of the Cloth

The major motifs used to design the cloth (plate 21) are, the school’s crest, portrait of the first president of Ghana Osagyefo Dr. Kwame Nkrumah and the main Administration block of the school. The ground pattern was creatively developed with white and violet squares. The portrait of Dr. Nkrumah, the crest, and the administration block are arranged vertically in the cloth with Dr. Nkrumah at the top and the administration block at the bottom. The portrait and the administration block are in black and white.



Plate 21 cloth for Ghana national College.

The crest is in between Dr. Nkrumah's portrait and the administration block in vertical arrangement. The name of the college is written on top of the crest and the date the college was founded written below. The crest and the portrait are placed on a white background with Dr. Nkrumah's name written on it. The administration block also has its name written on it. The portrait of Dr. Nkrumah in a traditional Fante dressing of 'jumpa' and kente cloth depicts his ideology of showing his African identity in all his endeavours and the role he played in establishing the school. This is evident of him using the map of Africa as the main identity in the Ghana National College's crest.

#### **4.1.11 Winneba Senior High School**

##### ***4.1.11.1 Profile of the Institution***

The history of Winneba Secondary School began in 1949 when one Mr Bortey established Ghana Secondary and Commercial Academy at Winneba. As a result of managerial and financial problems, Mr Bortey's school children agitated for the take-over of the school by the Ghana Educational Unit. Caught in the web of nationwide student strikes during Positive Action, the students advocated for a new and efficient management. When Dr. Kwame Nkrumah heard the clarion call of the students he quickly requested Mr A.J.D. Hammond to proceed from Peki Ghana Secondary School to Winneba in order to mobilise the striking students to form a new school. The new school, briefly occupying Yeboah Memorial House moved to an abandoned wooden structure formerly used by the Y.M.C.A. for the predominantly white officers of the Royal West African Frontier Force during World War II. This structure was located on the premises of the South Campus of

University of Education, Winneba. After a while, the school relocated to the S.C.O.A. buildings, now known as Central Campus also of University of Education, Winneba. In 1960, Mr. Dowuona Hammond became the Minister of Education, and Dr. Nkrumah directed that the Ghana Education Trust should be placed under his care. It was then that Mr. Dowuona Hammond saw to it that Winneba Secondary School for which he had toiled a lot acquired a new campus and buildings at the present site.

#### 4.1.11. 2. The Corporate Identity (Crest)



The elements of the crest include: an open book, coconut tree, three rings, and abbreviations of the name of the school (WSS). The opened book is located at the top left with uneven thick but short lines to indicate text. On the top right are the abbreviations, 'WSS'. This is surrounded by four pastille (diamond-shaped) objects.

The coconut tree is placed at the left base with an indication of bulky roots. On the right base, the three rings are arranged to co-join. At the top, surmounts the deer. The legs and the tail have been chopped off as well as part of the horns. Maybe this was done to ensure that the deer fits properly in that position. It is depicted in profile and silhouette. It faces the top extension of the shield, a position described in heraldry as couchant (crouching beast with the head raised).

The Latin motto, “*DISCE UT LABORES PROPATRIA*” has been enclosed in a circular scroll detached from the shield. The shield, a heraldic type has been slightly scalloped at the chief but pointed at the base

The open book symbolizes all kinds of knowledge obtained through education. It is therefore an advice to students to access knowledge. WSS represents the abbreviation of Winneba Secondary School. The coconut tree abounds in the coastal belt where the school is sited hence a symbol of coastal towns. Many products can be obtained from this very useful tree. These include, the fruits, which contain minerals and vitamins, milk drink, copra, husk for upholstery, leaves for broom among others. It therefore symbolizes the usefulness of education. Apart from the coast, the coconut thrives everywhere. This also shows versatility, unshakable quality just as the coconut is firmly grounded in the soil. The three rings symbolize unity. It is based on the maxim, "United we stand, divided we fall."

The deer is a symbol of the Effutu Traditional Area acting as a watchdog. It is a treasure in the bush, an animal that is sacred and dear to the hearts of the Efutus. With these qualities, it is not hunted for by shooting or clubbing but caught alive with the hand during the Aboakyer festival. Its significance lies in the fact that, the journey for the search of knowledge is laborious, needs skill, determination and alertness just as it is necessary to catch the deer. Again, the search for the deer is done in groups. It is advised that when students work in groups they are able to achieve great heights. Just as the deer is a priced animal and not easily come by, but with determination and skill, so it is with the quest for knowledge in education.

#### **4.1.11. 4 Appreciation of the cloth**

The elements in the cloth (plates 22 'a' and 'b') make it difficult to identify the main motif for the cloth under discussion. These are the school's crest, the

administration block, and the head of a deer. Deer Hunt Festival is prominent traditional celebration of the Efutu's or people of Winneba.



Plates 22(a) and (b) Different cloths of the Winneba Senior High School

It might have been used to emphasize the fact that the school belongs to the traditional area of the Efutus. The design of rhombus pattern drawn in between stroke of lines serves as the textures of the design.

#### 4.2 Financial Institutions

This segment of the research focuses on the Financial Institutions randomly selected for the work. The criterion for the analysis is the same as applied to the format used for the Educational institutions. However, an additional component has been added to the analysis meant for this section. The added component is “products and services”. It provides information on the various products and services that the banks offer to their customers, community and the country as a whole. A total of seventy-four (36) corporate cloths from the Financial

institutions were identified. However, only fourteen (18) were dealt with in the thesis.

#### **4.2.1 Agricultural Development Bank**

##### ***4.2.1.1 Company profile***

The Agricultural Development Bank –ADB was set up by an Act of Parliament (Act 286) in 1965 to promote and modernise the agricultural sector through appropriate but profitable financial intermediation. Its original name was Agricultural Credit and Co-operative Bank and the establishing Act gave its main object as “to provide credit facilities to agriculturists and persons for connected purposes”. It assumed its present name in 1970 when a subsequent Act of parliament (Act 352) amended the earlier legal instrument of the bank and thereby broadening its functions to make it a fully-fledged banking institution. ([www.agribank.com/aboutUs.aspx/2008](http://www.agribank.com/aboutUs.aspx/2008))

##### **4.2.1.2. Products and Services**

Constant with the Bank’s primary sole of promoting accelerated agricultural development. ADB has deliberately targeted its lending to the agricultural sector at the attainment of the following goals;

- Strengthening domestic food security;
- Generating foreign exchange savings through cost effective production of import of import substitutes;
- Sustained increases in foreign exchange earnings throughout rapid expansion of particularly non-traditional agricultural export crops;

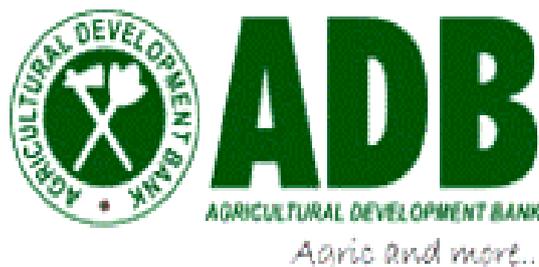
- Productive employment generation and poverty reduction;
- Profitable value-addition to agricultural produce through investment in agricultural marketing and processing;
- Roll-Call of National and International Awards;

The bank accordingly supports improved technology adoption, marketing and processing activities, equity participation in innovation ventures and activities which impact positively on the agricultural sector. It must be stated that the Act does not limit the Bank's operation to the agricultural sector only. It allowed for a balance in the distribution of its loan-able funds between the agricultural sector and the rest of the country.

#### 4.2.1.3 Mission and Vision

ADB is committed to building a strong customer-oriented bank, run by knowledgeable and well-motivated staff, providing profitable financial intermediation and related services for a sustained and diversified agricultural development and rural development. The bank's vision is to achieve the position of being the largest, prudently managed and the most profitable growth –oriented agricultural development bank in Africa. ([www.agribank.com/aboutUs.aspx/2008](http://www.agribank.com/aboutUs.aspx/2008))

#### 4.2.1.4 The corporate identity



The corporate identity of the Agricultural Development Bank is made up of a hoe and a paddle. The elements cross each other in diagonal

direction with the handle part facing downwards. The hoe is a symbol of farming

activities and the paddle symbolizing fishing activities. They are found in an enclosed concentric circle with green background allowing the elements stand out in their white nature. The name of the bank “Agricultural Development Bank” is written in a circle of green colour around the elements used in the logo. Beside the logo is the abbreviation ADB written boldly with the full name beneath it. Below the name of the bank is the axiom “Agric and more.....” The institution uses two colours –Green and White. White symbolizes joy, victory, happiness, purity, virginity, faultlessness of god. The colour white is used for all joyous occasions, eg. birth, outdooing, puberty, marriage, ceremonies etc. Green represents nature, the environment, good luck, youth, vigour, jealousy, envy and misfortune. It is also regarded as the colour of eternal life, as seen in evergreens which never change their colour from season to season.

#### **4.2.1.5 Appreciation of the Cloths**

Four different cloths used by the institution were identified during the period of research. They are 40<sup>th</sup> anniversary cloth, Friday wears in green and brown colours and one purposely made for the lady workers of the institution. In all the designs, the logo dominates as the main motif. In the 40<sup>th</sup> anniversary cloth (plate 23 ‘a’), the logo is used to represent ‘O’ with the word “anniversary” boldly written beneath it. On both sides of the 40 are olive branches uprooting from the anniversary which is in pink colour. The cloth is in four colours. These are gold, green, pink and grey.



Plate 23(a) Cloth for the 40<sup>th</sup> anniversary celebration of ADB

The second cloth (plate 23 'b') is in three colours; yellow, green and white. The yellow colour forms the background of the cloth with variety of leaves serving as textures of the cloth. The logo that serves as the main motif is arranged in full drop pattern.



Plate 23 (b) Cloth for Friday Wear (ADB)

The third cloth (plate 23 'c') is in tints and shades of brown. The background is in light brown with the main motif in dark brown colour. Varieties of dots are used as textures. The idea for the bigger dots and colour of the cloth seems to have been derived from the shape and colour of cocoa bean.

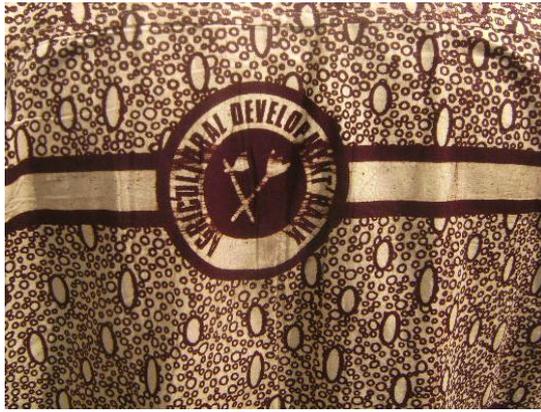


Plate 23(c) another design for Friday Use.



Plate 23 (d) versions for the ADB lady Staffers

The fourth cloth (plate 23‘d’) is used by the female staff of the institution. It has a variety of food stuffs and fishes as the major elements for the textures. The logo and the textures are in green colour while the ground colour is grey.

## 4.2.2 National Investment Bank

### 4.2.2.1 Company Profile

The National Investment Bank Limited was established in March 22, 1963. It was the first development bank in Ghana to promote and strengthen rapid industrialization in all sectors of the Ghanaian economy. NIB Ltd now operates as a universal bank in focusing on development and commercial banking activities. It has over twenty-five (25) branches nationwide.

NIB Ltd has in the past participated in foreign lines of credit, which were administered by Bank of Ghana to meet term loan and working capital needs of the bank’s customers. The bank was awarded the prestigious Euro Market Award

in 1994 and the best bank of the year for long term Loan financing in 2003. The bank is also among the designated financial institutions which sources funds from the Export Development and Investment Fund (EDIF) for on lending to exporters as term and working capital loans. The bank also plays a leading role in developing a number of highly successful industrial projects in Ghana, through equity and debt financing. Among these institutions are Nestle Ghana Ltd., Nexans Kabelmetal (Ghana Ltd.), Merchant Bank (Ghana Ltd), and Total Ghana Ltd. ([www.nib-ghana.com/2008](http://www.nib-ghana.com/2008))

#### **4.2.2.2 Products and Services.**

Apart from its developing banking activities, NIB Ltd also provides corporate and commercial banking facilities involving both domestic and foreign transactions at very competitive rates and on flexible terms. They include Current and Savings Account, Automated Teller Machine, Call Deposits, Fixed Deposits, Loans and Advances, Personal Loans, Over Drafts, Western Union Money Transfer, Mobile Cash Management Services and Warehousing.

NIB Ltd is networked nationwide and renders efficient banking services. To ensure that their customers receive consistent and efficient services, highly trained personnel of the bank attend to standard banking needs promptly. They also deliver quality service, tailored to meet requirements of customers. ([www.nib-ghana.com/2008](http://www.nib-ghana.com/2008))

#### 4.2.2.3 Vision and Mission:

The mission of the bank to be a leading bank offering high quality, customer-focused development banking and a complementary range of services to industry and commerce, employing state-of-the-art-technology to maximise shareholder value.

#### 4.2.2.4 The Corporate Identity (logo)



The Corporate identity of the National Investment Bank is made of the abbreviation of the banks name. Each of the letters is in a hexagonal frame conveniently placed on a triangular form. The letter is in white with blue background. The abbreviation is superimposed on a gear wheel. Below the superimposed object is the name of the bank, National Investment Bank boldly written. The wheel is in black and light brown and the name of the bank in black. All these elements are placed on a blue and white horizontal line. . (www.nib-ghana.com/2008)

#### 4.2.2.5 Appreciation of the cloth

The main motif of the cloth is the logo of the institution. It is arranged in full drop patterns. The cloth is in four colours. These are white, brown, black and blue. The institution's colour which is blue dominates the entire cloth.



Plate 24 Friday Wear of National Investment Bank

Combinations of two different hexagonal shapes are used as textures. This was derived from the hexagonal shapes that host the abbreviation of the bank. The shapes are in textures of the colours brown, white and black.

### **4.2.3 Bank of Ghana**

#### 4.2.3.1 Company profile

The central bank of Ghana traces its roots to the Bank of the Gold Coast (BGC), where it was nurtured. As soon as local politicians and economists saw political independence in sight in the 1950's the agitation for a central bank was revived. It was argued that a central bank was one institution which would give true meaning to political independence. It may be recalled that way back in 1947 some leading politicians had called for the establishment a national bank. Central bank functions to act as banker to government and to cater for the indigenous sector of central economy. Proposal of the advocates for a Central Bank were accepted and in early 1955 another select committee was set up by the government to take a

new look at the Trevor report and prepare the grounds for the establishment of a Central Bank in Ghana. ([www.bog.gov.gh/2007](http://www.bog.gov.gh/2007))

Fortunately, the BGC had already set the stage for central banking: all that was needed was especially trained personnel in central banking and suitable accommodation for the bank to take off. By the end of 1956, all was set for the establishment of the bank of Ghana. A new and modern five-storey building had been put up on the high street, adjacent to the Accra Metropolitan Assembly (AMA) to house both the Bank of Ghana and the Ghana Commercial Bank (GCB). On the 4th march 1957, just two days before the declaration of political independence, the Bank of Ghana was formally established by the Bank of Ghana Ordinance (no. 34) of 1957, passed by the British Parliament. Frantic preparations then began to put in place an organizational structure for the new central bank. By the middle of July 1957, all was set for the official commissioning of the new head office of the bank on high street. In his opening address at the end of July 1957, the then leader of government business (Prime Minister) stated with pleasure that the occasion marked the beginning of independent monetary administration in the newly independent Ghana – a cherished dream had at long last become a reality. The leader of government business had put the aspiration of the country in establishing the central bank as follows:

“In the modern world a central bank plays a very important and decisive role in the life of a country. It is essential to our own independence that we have a government-owned bank and that the central bank follows a policy designed to secure our economic independence and to further the general development of our country.”

The principal objects of the new central bank, as enshrined in the 1957 ordinance, were “to issue and redeem bank notes and coins: to keep and use reserves and to influence the credit situation with a view to maintaining monetary stability in Ghana and the external value of the Ghana pound; and to act as banker and financial adviser to the government. ([www.agribank.com/aboutUs.aspx/2008](http://www.agribank.com/aboutUs.aspx/2008))

The opening ceremony paved the way for the bank to commence formal banking operations on 1st August 1957, when the banking department opened for business. The issue department did not commence operations until July 1958.

The bank of Ghana has since 1957 undergone various legislative changes. The Bank of Ghana ordinance (no.34) of 1957 was repealed by the Bank of Ghana act (1963), act 182. This act was subsequently amended by the Bank of Ghana (amendment act) 1965, (act 282) the bank of Ghana law, 1992 PNDC law291 repealed acts 182 and 282.

#### Objects and shares

- The Bank of Ghana in existence immediately before the commencement of this Act shall, subject to this Act, continue to be in existence as a body corporate with perpetual succession and a common seal and may sue and be sued in its corporate name
- The Bank referred to in subsection (1) shall be the Central Bank of Ghana and may, in relation to its business purchase, hold, manage and dispose of movable and immovable property and may enter into a contract or a transaction as may be expedient.

- The application of the common seal of the Bank shall be authenticated
  - (a) by the Governor, or
  - (b) in the absence of the Governor, by a Deputy Governor, and two Directors all of whom shall certify the validity of the authentication and that signing shall be independent of the signing by any other person who may sign the instrument as a witness.

The Bank shall have its head office in Accra and May, where it is considered necessary for the performance of its functions, open branches and have agencies or agents in and outside Ghana. ([www.agribank.com/aboutUs.aspx/2008](http://www.agribank.com/aboutUs.aspx/2008))

#### **4.1.3.2 Product and Services**

1. The Bank shall for the purposes of section 3 perform the following functions:
  - (a) formulate and implement monetary policy aimed at achieving the objects of the Bank;
  - (b) promote by monetary measures the stabilization of the value of the currency within and outside Ghana;
  - (c) institute measures which are likely to have a favourable effect on the balance of payments, the state of public finances and the general development of the national economy;

- (d) regulate, supervise and direct the banking and credit system and ensure the smooth operation of the financial sector;
  - (e) promote, regulate and supervise payment and settlement systems;
  - (f) issue and redeem the currency notes and coins;
  - (g) ensure effective maintenance and management of Ghana's external financial services;
  - (h) license, regulate, promote and supervise non-banking financial institutions;
  - (i) act as banker and financial adviser to the Government;
  - (j) promote and maintain relations with international banking and financial institutions and subject to the Constitution or any other relevant enactment, implement international monetary agreements to which Ghana is a party; and
  - (k) do all other things that are incidental or conducive to the efficient performance of its functions under this Act and any other enactment.
2. The Board may by legislative instrument authorise any person to exercise the power of the Bank to regulate and supervise non-banking financial institutions.
3. An instrument issued under subsection (2) may include provisions relating to
- (a) inspection;
  - (b) management audit; and

(c) any other aspect of operation of non-banking institutions.

4. An instrument issued under subsection (2) shall be under the signature of the Governor.

#### **4.2.3.3 Vision and Mission**

The primary objective of the Bank is to maintain stability in the general level of prices. The Bank shall support the general economic policy of the Government and promote economic growth and effective and efficient operation of banking and credit systems in the country, independent of instructions from the Government or any other authority.

#### **4.2.3.4 Corporate Identity (Logo)**



The logo of the Bank of Ghana is very simple. The elements in the logo consist of the name of the Bank written in a clockwise direction year of establishment and a black star in a concentric circle the colours in the logo are gold and black.

The black star simply represents the star in the Ghana flag which symbolises the emancipation of the black race and the first black African country to gain independence from the colonial masters. The gold represents the various natural resources found in the country. Ghana used to be called Gold Coast due to the abundance of gold found in the country.

#### 4.2.3.5 Appreciation of the cloth

The Bank of Ghana has three different cloths in its possession. These are two anniversary cloths for the celebration of their 40<sup>th</sup> and 50<sup>th</sup> anniversaries respectively. The third is a ceremonial cloth used for other activities of the institution.

The 40<sup>th</sup> anniversary cloth (plate 25 'a') has the logo of the Bank of Ghana with cowries in the middle of the main motif. The inscription 40<sup>th</sup> anniversary is written in the lower portion of the circle with Bank of Ghana written in the upper part of the circle. The Head Office building (popularly called the Cedi House) is also incorporated in the design. Blue and gold are the colours that dominate the whole structure of the design.

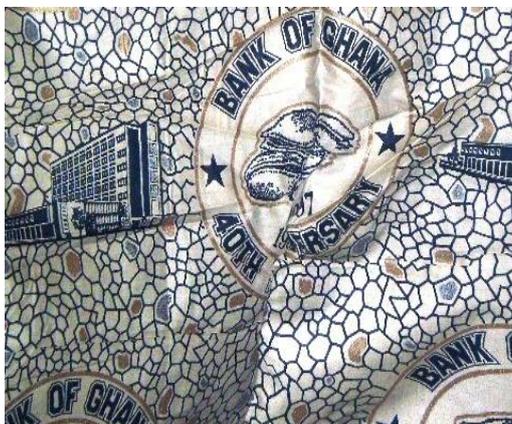


Plate 25 (a) 40<sup>th</sup> anniversary cloth



Plate 25(b) 50<sup>th</sup> anniversary cloth

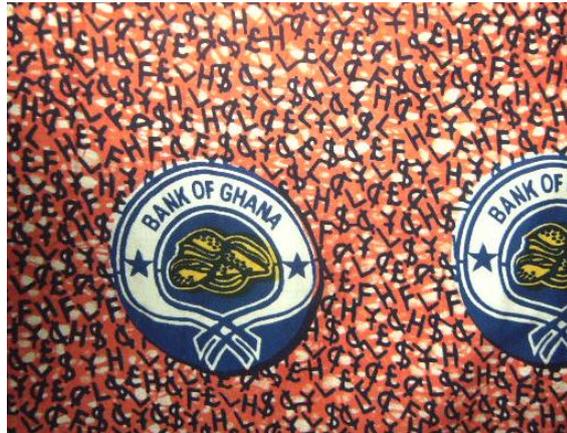
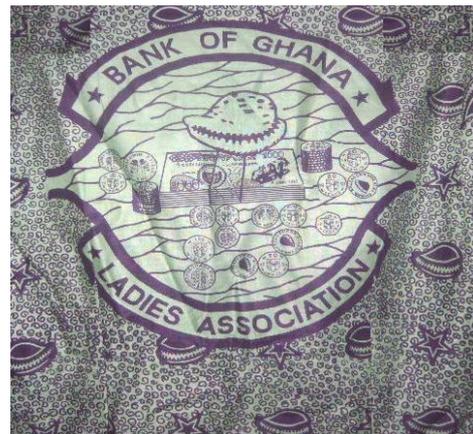
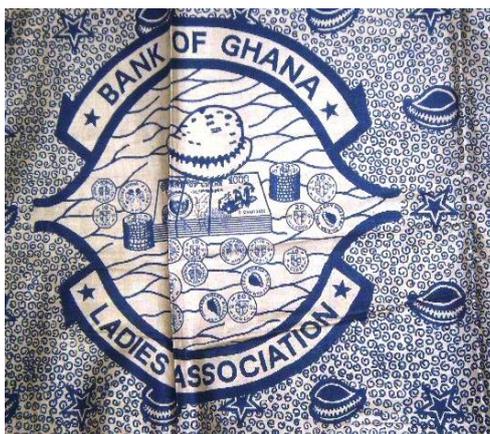


Plate 25 (c) ceremonial cloth

The 50<sup>th</sup> anniversary cloth (plate 25 ‘b’) is in four colours. These are gold, blue, black and white. The design incorporates the logo of the bank used as the ‘O’ for the 50 used in the design. The logo with the stars features predominantly in the cloth. The background has a well-designed package of shapes forming textures. Below the ‘O’ of the 50 is the inscription “anniversary” with the date of the establishment of the bank written the beneath.



Plates 25 (d) and (e) ladies cloth

The third cloth (plate 25 'c') is made up of the inscription of the Bank of Ghana with two black stars at both ends. There is a collection of cowries in the middle of the writings. The motif of the cloth comprises group of cowries with a stripe covering it and tied beneath. The stripe has the name of the bank and a star at each end. Cowries are small shells and these were formerly used as money in parts of Africa and Asia. Four colours of blue, gold, brown and white feature prominently in the design. The brown and black colours form the textural colours.

The bank also has a cloth purposely designed for the "Ladies Association" of the bank. (plate 25 'a' and 'b'). It has the name of the bank written in the upper portion of the motif and the ladies association written beneath. There is a collection of cowries, monies in both papers and coins incorporated in the design. These are superimposed on an imbricate background. Stars and cowries with dots in different shapes dominate the background as textures.

#### **4.2.4 Ghana Commercial Bank**

##### ***4.2.4.1 Company profile***

Ghana commercial bank ltd. established in May 1953 for Ghanaian entrepreneurs is now the largest indigenous bank with 135 branches nation-wide. Their objective among others is to support the private sector and facilitate the nation's economic growth. GCB brings banking to the doorstep of existing and potential customers and extends credit facilities to the private sector.

GCB in pursuit of its objective to deliver quality service to customers and create value for shareholders successfully now operates in one hundred and forty-eight (148) branches throughout the country as of December 31, 2008. The new branches include Bantama, Bambai, Hospital Road (Tamale), Kasoa main, Kisseiman, Tech. Junction (KNUST), Techiman Market, Safebond, Sampa, Walewale and Abelemkpe. All the branches are electronically linked enabling customers to access their accounts at any branch. The new branches are intended to bring GCB's products and services closer to customers thereby creating enhanced convenience for them. ([www.gcb.com/gh.2007](http://www.gcb.com/gh.2007))

#### **4.2.4.2 Products and services.**

GCB offers the following products and services to its customers:

- I. Current Accounts: This is a generic product. It enables customers (enterprises, societies, individuals and corporate bodies among others) transact business and effect payments using cheques. The initial deposit for individuals is GH¢20.00 and for enterprises. GH¢50.00 balances above GH¢100.00 will attract an interest. To apply the customer completes and submits a standard application form.
- II. Savings Accounts: The savings account is usually a fund for future use or against the proverbial "rainy day". People would open savings account to accumulate funds in a safe place and at the same time generate some earnings. The initial deposit for individual savings account opening is GH¢10.00 with the minimum operating

balance set at GH¢5.00. To start earning interest one's balance should be above GH¢50.00. To apply the customer fills and submits an application form in addition to two passport-sized photographs. The standard savings account is available to all people. It could be an individual, joint, group or society account. Trustee savings is a special savings account for children. This comes in handy for the child's education and development.

- III. Overdrafts and Loans: Customers may need funds over and above what they currently have, either to expand their business or start one. An overdraft facility may be provided in this instance. The following are options available to the customer: overdraft: the customer is allowed to draw monies to a specific amount with interest charged only on the amount overdrawn.
- IV. Short Term Loan: Monies advanced to customer over a specified period usually 12 months payable by monthly equal instalments.
- V. Medium Term Loan: The customer enjoys a facility from the bank and this is paid back over a three to five year period with negotiable repayment terms.
- VI. Consumer Credit Scheme: The consumer credit scheme (CCS) allows customers who are regular income earners to purchase domestic appliances, communication systems, household furniture, personal computers and electronic gadgets from designated shops. Unlike other credit schemes, where the beneficiary makes a deposit before being considered for the facility, GCB makes the full

payment on behalf of its customer to the vendor. The customer then picks up the required gadget while the bank makes monthly deductions from his/her income. Repayment is between six and 18 months.

- VII. Corporate Banking: This provides customised solutions through relationship managers for corporate bodies consisting of large domestic businesses, subsidiaries of multinationals. The bank achieved positive results last year: a strong financial performance, product and service delivery expansion, and significant progress towards business process excellence, among others.

#### Operating environment

The world economy was projected to grow at around 4.8% in 2008, slower than the 5.2% growth rate of 2007. However, the world witnessed an economy mired in the most severe financial crisis since the great depression. Subprime mortgage crises in the United States of America developed stresses in the US financial markets which transformed into full blown global financial crisis and contributed to the recession in the global economy. Several major financial institutions in the US and Europe failed, stock markets tumbled in demand and have responded by reducing employee levels. As the crisis intensified, the effects on developing countries increased in step; risk aversion heightened, causing capital flows to decline and sent spreads soaring and equity markets tumbling. In Ghana, increasing crude oil prices to near us\$150 per barrel caused domestic prices of fuel to increase and fuelled inflationary pressures across general goods and services. The bank of Ghana prime rate was adjusted upwards which led to an

upward trend in money market rates and to which banks also responded by increasing their base rates. A less than expected international finance inflows and increasing pressure for foreign currency to pay for the huge oil import bill contributed to worsening exchange rate regime and increased the budget deficit.

#### Product and service delivery expansion

They continue to believe that optimizing the channels of delivery is an important element for creating sustainable shareholder value. Significant sizes of unbanked population in under-served city suburbs and in un-served districts provide a solid opportunity for their expansion strategy. In this respect, the bank opened eleven (11) new branches and installed eleven (11) automated teller machines (ATMs) at strategically selected locations in easy reach of their target customers. These branches depict the unique branding of the bank and offer real comfort to customers and staff. GCB also deepened its relationship with the banking community by launching new products such as the GCB Master Card. The board kept the commitment to sustaining the bank's leadership position in the banking industry.

The bank effectively employed a mixture of human capital, information technology & systems and efficient processes to deliver service excellence. they have stayed on course; invested in technology, established a customer service unit with attendant customer service standards, and not the least, rationalized staff levels and improved employee skills and knowledge. The strong financial and operational performance reflects the focused execution of the strategies they

outlined in the rights issue circular. This was made possible by their experienced management team. ([www.gcb.com/gh](http://www.gcb.com/gh))

### Social responsibilities

The bank in line with its corporate social responsibility policy made donations to various institutions and individuals. Some of the beneficiary institutions were the Ghana national trust fund, Ghana Heart Foundation, Ghana Association of the Blind, Ghana Federation of the Disabled, and University of Ghana Needy Fund.

### Awards

The bank won many awards in 2008. In the Ghana banking awards GCB won the

- Best Bank -Trade Finance,
- Best Bank- Financial performance, and
- Best Bank - Corporate Social Responsibility.

International awards won included

- Best Bank in Ghana in excellence” awarded by Euro money magazine;
- Best Bank, Ghana in the global finance world's ‘best emerging market banks award” given by global finance;
- “Best MoneyGram International money transfer performing receive agent for Africa 2007” awarded by MoneyGram International.
- “Bank of the year for Ghana for 2008” by the Banker Magazine of the prestigious Financial Times Group of the United Kingdom.

The board, management and staff are committed to achieving a sustained financial performance and enhancement of shareholder value. Towards this goal, they have pledged their commitment to implement in full, the remaining initiatives outlined in the rights issue circular and the 2008- 2010 corporate plan. This programme will ensure that the bank is branded uniquely and offer quality products and services to satisfy the needs of their customers. They continue to focus on improving their systems & processes, employee knowledge and productivity. They also work on diversifying their revenue sources by establishing new subsidiaries such as mortgages, leasing and investment banking.

#### **4.2.4.3 Vision and Mission.**

The major vision of the bank is

*“ To be the established leader in banking, satisfying the expectations of the customers and shareholders, providing a full range of cost efficient and high quality services, through the optimization of information technology and efficient branch network”*

For the achievement of this vision, the bank is committed to, the provision of first class customer service. ([www.gcb.com/gh](http://www.gcb.com/gh))

- Focusing on their core business/competencies-commercial banking.
- Constant improvements in the use of information technology.

- Ensuring that staff are well motivated and have a conducive work environment.
- Recruiting and retaining the best human resource to carry out the bank's mandate.
- Applying the best practices in internal policies, procedures, processes and service delivery. Constant improvement in shareholder value.

In 1996, the bank was listed on the Ghana stock exchange and it is one of the heavily capitalized companies. In line with its mission, GCB is committed to providing first class customer service and developing long-lasting relationships with its publics. They are doing this by networking their branches, restructuring their human resource base and strategizing. In consonance with GCB's slogan - we serve you better - the bank is represented in all the ten regions and all the districts of the nation in a bid to make banking accessible to all Ghanaians.

It is one thing having a large number of branches but without the requisite qualified staff and competent management, no organization will succeed. GCB is proud of its executive management team, which provides the required leadership for a 2,158-strong workforce.

This workforce is currently being moulded, with the human resources division ensuring that key positions are filled with high calibre personnel, while staffs are provided with the requisite training to empower and motivate them for efficient service delivery. ([www.gcb.com/gh](http://www.gcb.com/gh).2007)

#### 4.2.4. 4 Corporate Identity (Logo)



The elements in the logo comprise of an eagle with its wings spread and a black star. The eagle has its right foot on a pedestal that has the date on which the bank was established written on it. The left foot is raised to a position that makes it possible to hold firm to the black star. On the right side of the star is the name of the bank boldly written in upper case letters. The slogan of the bank “we serve you better” is inscribed beneath the name of the bank. The slogan is in line with a horizontal blue stripe that lies beneath the logo. The golden eagle with the wings spread shows how strong and powerful the status of the bank is. The golden colour used for the eagle stands in for the continuous and prosperity of the bank. The eagle is the king of all the birds and that also sends the message of greatness, superiority and the determination to always succeed. The black star also represents the faithfulness and the hope the bank is to its customers.

#### 4.2.4. 5 Appreciation of the cloths

Ghana Commercial Bank is one of the widely covered banks in the country. Their branches are spread all over the country. This is evident in the crest of the bank. The spread dots along the encircled crest represent how the branches of the bank are dotted everywhere in the country. The name of the bank is printed in a semi-circular form at the top of the crest. The bank boasts of having three different cloths used for different purposes. The blue background cloth (Plate 26 ‘a’) is

used for attending work on Fridays. (Friday wear). The white cloth (plate 26 ‘b’)  
is used for attending wedding ceremonies of colleague workers. The third cloth  
(plate 26 ‘c’) which has black background is also used purposely for attending  
funeral ceremonies of deceased colleagues. Apart from the various uses the basic  
designs of the cloth is the same. The encircled crest is printed in blue, white and  
black backgrounds in the cloths or fabric. The same crests with different sizes are  
printed repeatedly throughout the cloth.



Plate 26 (a) Friday wear (GCB)



Plate 26 (b) Cloth for the 50<sup>th</sup> anniversary celebration of GCB. Also used for  
Wedding ceremonies



Plate 26 (c) ceremonial cloths used for funerals of members

Looking at the background of the patterns on the cloth of GCB one can find the paintings of cool colours. This makes it possible to say that the background has a lovely relaxed atmosphere. Such an atmosphere is not tense. Based on this, it can be said that an atmosphere of optimism dominates the premises of GCB. The optimism described at this environment is that, one is optimistic to contract loans and to do business with the bank the atmosphere of friendliness and love. Colours on display are blue in circular motions with blue interspersed with galls spots pointing to the north of the design. In the circular-motioned design is the symbol of the band: the eagle which connotes the significance of power, strength and vitality. The blue colour is all over the pattern/design. The overall effect of this blend of colours is that, there is unity of ideas that need interpretation.

First of all, GCB as an institution (banking) is the first commercial bank set after independence. Its primary aim is to give customers money for commercial purposes. It does this operation and gives customers loans to numerous customers under the exclusive atmosphere of friendliness and love. This is instantly

manifested with the use of the colour yellow symbolising money and blue colour meaning love. With love, money is given to customers without delay.

Loans given to people (customers) are not restricted to one direction that is to only a group of people. Attention of the bank is universal that is anybody or any person who wants the bank's "help receives the banks" it. This makes the bank as great as the eagle. The circular dots of varying sizes representing rays of light emanating out of the big white inner circle in blue/yellow gives meaning to the vigilance and power of the bank which carries out its operations with "eagles eyes" This is the significance of the symbol of the eagle on the pattern. Just make GCB your friend and you will be successful in improving your lot and sky will be your limit. The circular motion is rotational.

#### **4.2.5 Ecobank**

##### ***4.2.5.1 Company profile***

Ecobank is the leading Pan African Banking group in Africa with a presence in more African countries than any other bank. Ecobank currently operate in 25 African countries, namely: Benin, Burkina Faso, Burundi, Cape Verde, Cameroon, Central Africa Republic, Chad, Congo Brazzaville, Côte d'Ivoire, DR Congo Gambia, Ghana, Guinea Bissau, Guinea, Conakry, Kenya, Liberia, Malawi, Mali, Niger, Nigeria, Rwanda, Sao Tome and Principe, Senegal, Sierra Leone and Togo with plans to establish presence in East and Southern Africa. The group has a network of over 320 branches and offices in the last nineteen years. Ecobank Transnational Incorporated (ETI) the parent company of the Ecobank

group plays a central role in the definition and implementation of common policies and standards on the basis of a 'one bank' concept across the groups' network. ([www.ecobank.com/gh/2007](http://www.ecobank.com/gh/2007))

In all the markets in which Ecobank operates, they are recognized as one of the leading banks, providing a full range of wholesale, retail, commercial, investment and transaction banking services and products. To achieve this, Ecobank has implemented an international technology and shared services centre in Accra to provide standardized and automated transaction processing on a 24/7 basis to all affiliates of the Ecobank group. The centre also has an integrated telecoms network which provides 24/7 connectivity, thus ensuring reliability of its products and services. Ecobank Ghana is supervised and regulated by the banking supervision of the Bank of Ghana (BOG), which is the central bank of Ghana. Ecobank has over 25 branches and customer service points in Ghana.

In terms of revenue Ecobank Ghana has continuously been the biggest contributor to the group. Ecobank has experienced steady growth over the past five years. Since 1998 profit before tax has increased three -fold. Customer deposits have increased almost four times as the bank has expanded its reach within the market. Ecobank Ghana has been one of the growing banks in the group and currently needs to be recapitalised if the rate of growth is not to be compromised.

#### **4.2.5.2 Products and Services**

Ecobank's network offers a wide range of goods and services to its target group. A state of art technology and a reliable telecommunication system constitute the backbone of the group's strategy. In addition to the traditional products and services, the group offers services such as internet banking, and the Ecobank Regional Card.

Ecobank Ghana limited, together with subsidiaries, provides merchant banking, retail banking, and investment banking products and services to wholesale and retail customers in Ghana. Its deposit products include current, savings, and deposit accounts. The company's loan portfolio comprises personal loans, car and motor loans, home mortgage loans, and business loans. Ecobank Ghana also offers cards; letters of credits and bills for collections; transfer and payments; foreign exchange; and western union services. Ecobank Ghana Ltd. has launched its newest product, the Junior Saver Account for children and teenagers. The product has been designed to offer children and teenagers more than just a bank account by providing various levels of interaction with the bank to making them financially smart. Account holders called Junior Savers would also be given loyalty cards that would entitle them to various discounts and privileges with product partners. The junior saver account has been designed to offer parents the option of safeguarding savings for children through an optional insurance package. . ([www.ecobank.com/gh/2007](http://www.ecobank.com/gh/2007))

#### **4.2.5.3 Vision and Mission**

Ecobank focuses on providing high quality products and services to its customers that comprise individuals, small and medium scale companies, large local corporate, non-governmental organisations and multinational companies. Ecobank aims at 'offering to its clients, an efficient, reliable and high quality of service delivery. Operating on a 'one bank' concept, their processes and procedures are standardised across the group'.

#### **4.2.5.4 Corporate Identity**

The corporate identity of Ecobank is the name of the bank itself. There is no symbolic item to connote the meaning of the bank. The name itself serves as the logo of the bank. Much has been said about how colours depict different aspects of life of human beings. Colours of Ecobank show graphic depiction of the themes of love for humanity, peace and victory for all. The blue colour symbolising early dawn, love, female, tenderness, serene appearance and rule of a queen. Usually, the colour is used for love charm and hope of life is not life out in the visual description. . ([www.ecobank.com/gh/2007](http://www.ecobank.com/gh/2007))

#### **4.2.5.5 Appreciation of the cloth**

The main motif used in the cloth is the caption ECOBANK which also serves as the logo of the institution. The name is boldly embossed in a white background space created by the carefully arranged geometric shapes of squares and rectangles. Tints and shades of blue and white colours form the main colours of

the institution. The colour scheme and the arrangements in the design create a harmonious atmosphere in the cloth.



Plate. 27 ceremonial cloth of the Ecobank

Ecobank as a banking institution is throwing invitation to all and sundry that, she has a tremendous love for everybody who wants to transact with her. The bank is gentle and not harsh hence the use of cool colours. (White and tints of blue) gentility is her hallmark. That is why she shows love (blue) at all angles on the pattern.

Apart from this attitude, Ecobank tells the world that just saves with her, your business will succeed and victory is sure to be yours. The white colour on the cloth depicts this statement. Above all this, the bank is telling everybody that, once a customer wants to extend his business, the sky will be your limit. That is the belief with the use of more of the blue colours. Blend of colours, cool in their nature, explains the fact, the background of the cloth is a cool giving it an atmosphere of peace and harmony.

## **4.2.6 CAL Bank**

### **4.2.6.1 Company Profile**

The Continental Acceptance Limited (CAL) Bank commenced operations in July 1990 and is considered to be one of the most innovative banks in Ghana today. The Bank mobilizes resources in world financial markets and channels them to the Ghanaian market. In this way, CAL Bank supports the development of the national economy, focusing particularly on the manufacturing and export sectors. With its highly skilled professional staff, CAL Bank plays an important role in the Ghanaian financial sector by providing wholesale banking services to corporate clients with sound financial bases and competent management. Emphasis is placed on the economic viability and technical feasibility of each project as well as the marketability of the clients' products and services. Having acquired a universal banking licence in 2004, CAL Bank has included a retail banking arm to its operations with specialised products and services to cater for the retail market. To complement retail banking and in line with its expansion programme, CAL Bank has opened several branches major cities and business districts in Ghana. (www.calbank.com.gh/2008)

### **4.2.6.2 Product and Services**

CAL Bank provides several services to their customers a part of their contribution to the financial set up in the country. The services include; Medium and Long Term Loan Financing, Product Innovation, Retail Banking, IT/Electronic Banking, Advisory Services and Corporate Banking.

#### 4.2.6.3 Vision and Mission

CAL Bank in pursuit of excellence aims at employing automation and current technology to provide the expeditious delivery of quality banking and cooperate advisory services using motivated goal oriented and innovative personnel with a view to move to the “top three” position in the banking industry in terms of profitability, efficiency and credit quality, while performing their duties as a good cooperate citizen. The banks mission is to be a leading bank known for product innovation and high quality service with the following qualities; (www.calbank.com.gh/2008)

- Passionate about Service
- Efficient and effective
- Proactive innovators
- Results focused
- Flexibility and decisive

#### 4.2.6.4. Corporate Identity (logo)



CAL Bank as a purely Ghanaian owned banking uses a traditional adinkra symbol “Nsaa” as its main identification

product. The name of the bank is attached to the adinkra symbol. Beneath the combination is the bank’s slogan “Bank on our Service.” ‘Nsaa’ is a high quality cloth traded by the people from the northern part of the Africa. It is mostly used by both chiefs and wealthy people. It is believed that because of its high quality

and durability, people are willing to buy even the old and used ones. This symbol signifies quality and durability. The symbol advises people to make quality and durability a hall mark in their productivity. It also encourages the patronage of high quality items. This is a symbol of good quality and durability. CAL Bank adopting this symbol as its logo explains their aim of attaining excellence in its dealing with its customers.

Usually adinkra symbols are in colour black, however, the symbol is seen in gold colour. Gold is symbolic of wealth and is steeped in the fame of Ghana's gold, the largest source of foreign exchange. The name of the bank is written in black. The bank has combined philosophy of excellence and richness as its hall mark.

#### **4.2.6.5 Appreciation of the Cloth**

The items in the cloth (plate 28) are two 'adinkra' symbols and the name of the bank. These are "nsaa" which serves as the bank's main identity and "adinkra hene". The 'adinkra hene' symbol is noted to have played an inspiring role in the designing of other symbols. The above reason makes the symbol the greatest among all symbols.



Plate 28: ceremonial cloth for CAL Bank

The symbol signifies the need to play inspiring and leadership roles. This is a symbol of greatness, charisma and leadership. The 'Nsaa' maintains its golden colour in the cloth while the 'adinkra hene' is in its traditional colour- black. The 'adinkra hene' is arranged in full-drop pattern. The arrangement of the 'nsaa' forms diagonal lines that place the 'adinkra hene' in square boxes. The name of the bank is embossed in black. The ground colour of the cloth is off-white.

## **4.2.7 First Allied Saving and Loans**

### ***4.2.7.1 Company profile***

First Allied Savings and Loans Limited (FASL) was incorporated as a private limited liability company on May 24, 1995 under the Ghana Companies Code, 1963 ( Act 179). FASL was incorporated as a non-bank financial institution to operate a savings and loans business in the country. The Institution was granted an operating license by the Bank of Ghana under the Non-Bank Financial Institutions

(NBFI) Law (PNDCL 328) of 1993 on March 27, 1996 to accept deposits from the public and provide credit services to businesses and consumers. (www.firstalliedghana.com/2008)

FASL commenced official business on September 25, 1996 after it had received a certificate to commence business on June 5, 1996. FASL's authorized business is to carry on savings and loan services. The Institution was established purposely to engage in micro-financing activities through the mobilization of savings from the retail public – mainly households and small business enterprises – and the provision of credit largely to its target group (micro and small businesses). The target group oriented credits are usually linked to savings.

The institution has been reaching out to its customers through its branches, agency and a “distance banking” concept. The institution has been able to position itself as the leader in the savings and loans business through the provision of quality products and the delivery of efficient services to its targeted customers. FASL's started operations on September 25, 1996 at the ground floor of its building at Adum, a suburb of Kumasi the capital city of the Ashanti kingdom, which now houses the head office, the Adum branch, and other sections and departments of the institution.

#### **4.2.7.2 Products and Services**

##### Golden Susu

This is a passbook small daily savings programme designed to assist micro / small-scale entrepreneurs to expand their businesses. Contributors may, after two

months savings, access micro loans of between five hundred Ghana cedis and ten thousand Ghana Cedis Repayments of the loan is made through a flexible package covering a period of between six and twelve months.

#### Allied Mpontu Group Loans

This is a band group Savings and Loans programme designed to meet the banking needs of customers. Individual members of the group are required to make a minimum daily saving of eight weeks. Loans granted under this scheme range between five hundred Ghana Cedis and three thousand Ghana Cedis. Customers are granted flexible terms to pay off their loans

#### Super Golden Susu Loans

This is a specially designed savings and loans product for customers who go through two loan cycles of the golden susu programme and can contribute a daily minimum of ten Ghana cedis. In order to serve the credit needs of its various customers and stay ahead of its competitors, FASL developed innovative complementary loan products to support domestic and business needs of its clients. These loan products include the:

i) travel; ii) salary; iii) hire purchase; and iv) clearance credits.

A special unit has been created in the individual loans section to handle consumer loans, and is expected to improve loan disbursements and repayment systems.

### Travel loans-

These loans are sourced through travel companies which book primarily trade related trips for clients. These clients may not have banking relationship with FASL. Beneficiaries are required to provide to FASL one guarantor and additionally issue post-dated cheques for the instalment payments.

### Salary loans –

The loan product is exclusively made available to salaried customers whose monthly salaries are channelled through. FASL non-customers who are senior staff of established institutions can also access the facility.

### Hire purchase –

This product currently serves clients of two retail stores (New Style Limited and Erikus New Ventures) who need credit to purchase household goods and mobile phones. Non customers of FASL are required to provide post-dated cheques for the instalment payments. A cash deposit of 30% of the cost of the item is paid by all beneficiaries. Institutions wishing to provide adequate guarantees to cover their employees can participate in the programme and thus enable interested staff members enjoy the scheme.

### Corporate social responsibility

As a good corporate citizen and in line with our core values, FASL believes in making substantial contribution to their proximate communities and society at large. In the last 12 months, they have made substantial contribution towards this

obligation. This may be categorized into health, education, security, business, culture and social welfare

### Health

1. As their contribution towards improving services at the child health and maternity hospital-Kumasi, they donated substantial amounts towards the purchase of hospital equipment. Again they provided furniture to ensure that out-patients in this hospital receive treatment in a comfortable environment.
2. They believe that human life is sacred and that it is the responsibility of each and everyone, given the opportunity, to do the utmost to save lives. In tune with this conviction, they have in the last 12 months made donations involving substantial amounts, towards various blood donation campaigns in the Ashanti region.
3. The key to sustainable health services lies with health education. In their bid to ensure sustainable health service in the country they have made donations to the school of medical sciences – Kwame Nkrumah University of Science and Technology towards various clinical research activities.
4. The health of every nation very much depends on the collective health of its citizenry and that, in times of distress, it takes the assistance of a good neighbour to bring about relief. They have in the light of the foregoing donated money to enable a student of

Kumasi High School to undergo a specialised surgical procedure at the Komfo Anokye teaching hospital.

### Education

Education and technology together constitute the key to the future of every nation. In line with this realisation, they have donated computers to the Grace Baptists School in Kumasi. This was done in their bid to keep the young ones abreast with technology.

### Security

As a business entity they are aware that businesses can only flourish in a secured environment, and that it takes a well-equipped police force to provide adequate security. First Allied has, in this direction, made donations towards the provision of a new rover engine for the Ashanti criminal investigations department of the Ghana police.

### Business

Businesses play a very important role in the economy of every nation and that a very strong correlation exists between the state of businesses in a country and the economic opportunities therein. They have in this direction sponsored and supported various high profile meetings of the Ghana chamber of commerce.

They have in their bid to ensure easy access to the wealth of information provided on the web and also enhance its ability to communicate with the

world at large, they made a substantial contribution towards Ghana microfinance networks' effort at acquiring its own internet bandwidth.

#### Culture and Social Welfare

First Allied has within the last 12 months made substantial donations towards social welfare. This is made up to donations made to the department of social welfare directly and that made to support the annual budget of SOS villages in Ghana.

On culture, First Allied substantially supported the celebration of Homowo festival by the Adabraka people in Accra. FASL participated actively in the Ghana @50 celebration and also made a substantial cash donation to the Ashanti regional coordinating council to ensure the success of this great national event. ([www.firstalliedghana.com/2008](http://www.firstalliedghana.com/2008))

#### **4.2.7.4. Corporate Identity (logo)**



The corporate identity of the institution is a hotchpotch of two hands held together tightly. The emblem is in colour gold with blue used on the outline of the tightly held hands. Beneath the hands is the slogan of the bank ie. “We lend a helping hand”. The hands are caged in a square box painted in blue; on the right side of the logo

is the name of the institution also in blue colour. The logo signifies the bank's preparedness to work in corroboration with its customers. The hand is a symbol of work.

#### 4.1.7.5 Appreciation of the cloth

The logo of the bank serves as the main motif of the cloth. The motifs are arranged in full drop pattern. The logo is in gold colour boldly placed on white background. The bank has two cloths (plate 29,a) has a blue background.



Plate 29 (a) and (b) showing the two different cloths of the bank

The abbreviation of the bank in small letters "fasl" is repeated several times the repeated abbreviation forms a horizontal pattern in the cloth and this serves as the texture of the cloth. Plate 29(b) has a background made of squares which forms side by side pattern. The emblem with gold and white background blends well with the blue background.

#### **4.2.8. Amalgamated Bank (Amalbank)**

##### ***4.2.8.1 Company Profile***

Amalgamated bank limited (Amalbank) was incorporated on May 29, 1997 under the companies code 1963 (act 179), licensed by the bank of Ghana on December 13, 1999 to carry on the business of merchant banking under the banking law 1989, PNDC law 225 and started operations on December 20, 1999. Within seven years, Amalbank acquired a universal banking license by inviting a strategic investor, Meeky Enterprises of Nigeria, to take 49% of its equity in 2006. Meeky is also a major shareholder in Oceanic Bank Ltd. (Nigeria), and Amalbank is currently fully exploiting the synergies that are available within the group. ([www.amalbank.com.gh/2008](http://www.amalbank.com.gh/2008))

The new investment raised the issued share capital of the bank to Gh¢7.2 million and the bank was able to meet the Gh¢60 million minimum capital before the bank of Ghana deadline of December 2008. This has boosted the bank's expansionary drive and positioned it to take full advantage of the opportunities emerging in the Ghanaian economy. By the end of the first quarter of 2008, the business office (branch) network had expanded to twelve (12) and has been projected to reach twenty (20) business offices in all major markets in the country very soon.

##### **4.2.8.2 Products and services**

The bank has developed a focused approach to servicing its markets, the major fulcrum economy least served by the existing financial institutions, by providing

quality and prompt service, through positive engagement with each customer. They are also building the foundations, through their network of associated businesses, to become a key player on the West African financial services market.

#### **4.2.8.3 Vision and Mission Statement**

They seek to become the leading technology-driven financial institution and market leader providing services tailored to customer's peculiar needs through a team of well trained, developed and motivated professionals in the provision of innovative, attractive, competitive, timely and customer focused to be the leading financial institution providing ([www.amalbank.com.gh/2008](http://www.amalbank.com.gh/2008))

#### **4.2.8.4 Corporate Identity (Logo)**



The logo is symbolic of their name “amalgamated”. It signifies a relationship; a relationship

between the bank and various stakeholders – customers, shareholders, regulators, and host communities. Their logo therefore is also a reflection of their business approach, which is relationship-based as opposed to transaction-based. The company colours are gold and blue. Gold is symbolic of wealth and is steeped in the fame of Ghana's gold, the largest source of foreign exchange. Blue symbolizes professionalism. As a bank, they are committed to being professional in the discharge of their duties towards all their stakeholders, especially their customers. In sum, this means that through the relationships they have established, they will professionally create wealth for all our stakeholders.

#### **4.2.8. 5 Appreciation of the Cloth**

The cloth is made of the traditional colours of the bank blue and gold. The main motif is the logo of the bank. It is in gold colour and placed on a blue background. It has the name of the bank “Amalbank” inscribed beneath it.



Plate 30: official cloth for occasions and Friday wear.

The logo and the inscription are placed in a rectangular box which combines with the background colours to form an interesting pattern. The design in a form of star burst is used as textures of in the cloth. The blue background is interspersed with yellow star busts creating beautiful colour harmony.

#### **4.3 The proposed guiding principles for designing ceremonial and anniversary cloths.**

This section provides samples produced from the proposed guiding principles by the researcher as a means of improving the concept of designing ceremonial and anniversary cloths for institutions in Ghana. The proposed principles are as follows:

- Purpose of the ceremony or anniversary (philosophical and psychological trends )
- Colours of the occasion yearly colours e.g. silver, golden, diamond, centenary
- Corporate identity (logo/crest/emblem)
- Founder(s) (individual or group)
- Historical, Social, Religious, Economic values.
- New trends available
- Target group (male, female, children, both sexes etc.)
- *As much as possible textile designers should develop simple motifs based on one or many of the elements identified in the corporate logo and use as textures.*

#### **4.3.1 Sample one: (Kwame Nkrumah University of Science and technology)**

The design with the corporate logo as the main motif has two different textural layouts. The upper layer was developed from the flame in the traditional Ghanaian pot, while as the second layer was from the “Nyansapo” “wisdom knot” found in the middle section of the traditional Ghanaian stool. The design is made to commemorate the 60<sup>th</sup> anniversary of the establishment of the institution in the coming year.

The design is presented in two different colour-ways in plates 31 and 32.



Plate 31( 1<sup>st</sup> colour-way design for KNUST)



Plate 32 (2<sup>nd</sup> colour-way design for KNUST)

#### 4.3.2 Sample two: University of Education, Winneba

The textural component of the design was developed from the flaming torch in the corporate logo. The institution's colour was predominantly used in the first design

as shown in plate 33. Maintaining the corporate logo and the textures, a second colour-way was produced as shown in plate 34.

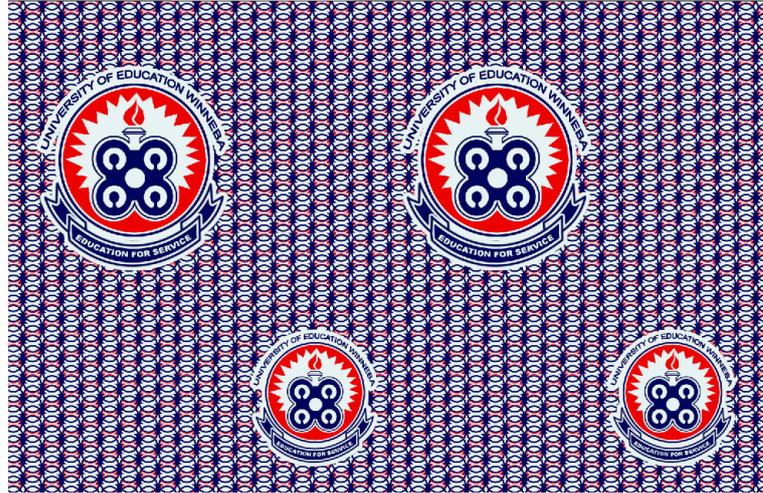


Plate 33 (1<sup>st</sup> colour-way design for UEW)

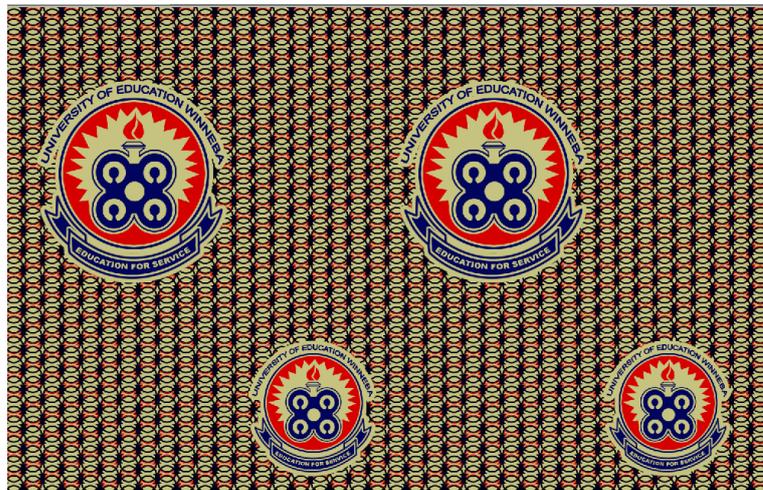


Plate 34 (2<sup>nd</sup> colour-way design for UEW)

A third design (Plate35) was produced with two different textural layouts. The first layer was derived from the flaming portion of the torch while, the second layer was from the cultural symbol of wisdom and knowledge. Though the

background colour is the same, the second layer has some blues which clearly adds to the aesthetic beauty of the design.

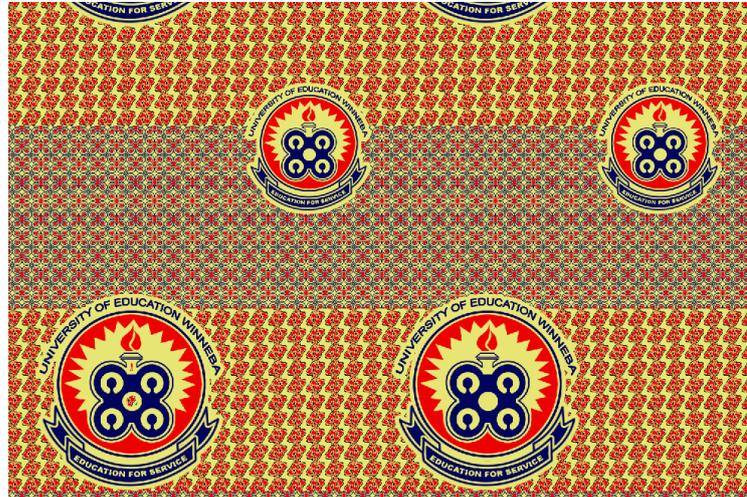


Plate 35 (2<sup>nd</sup> design for UEW)

#### 4.3.3 Sample Three: University of Cape Coast

The corporate logo functions as the main motif. The textural component was derived from the blue wavy arrangement in the corporate logo. The design is made to commemorate the 50<sup>th</sup> anniversary of the institution which falls in the year 2012. 50 years which is printed in gold colour is a superimposition of the “5” and “0” with the “5” extended to accommodate the institution’s corporate logo encircled with olive branch. The eagle, another component in the corporate logo was used to enhance the design. Beneath it is the date “1962-2012” boldly written. The designs are in two colour-ways. Plate 36 is in the institutions corporate colours and (plate 37), a second colour-way to enhance the institution’s corporate image.



Plate 36 (1<sup>st</sup> colour-way design for UCC)



Plate 37 (2<sup>nd</sup> colour-way design for UCC)

#### 4.3.4 Sample four: St. Augustine's College

With the institution's corporate logo serving as the main motif, the textural background was made from the torch shown in the central portion of the corporate logo. The textures are in two colours, black and green with the flame combines harmoniously for an ideal design. The background has a waxy effect which adds

more beauty to the design. The designs are in two colour-ways. Plate 38 has a uniform colour textural background and plate 39 shows the same textural effect but with two different colour stripes.



Plate 38 (1<sup>st</sup> colour-way design for St. Augustine's College)



Plate 39 (second colour-way design for St. Augustine's College)

#### 4.3.5 Sample five: Amalbank

The abstracted symbol adopted by the bank indicates the relationship experiences it has with its customers. It is therefore appropriate to develop textural component to suit the institution's corporate image. A chain of linkages was used for textures in the design. Two different colour-ways were developed as shown in plates 40 and 41. The waxy impression provides a special effect to the design background.



Plate 40 (1<sup>st</sup> colour-way design for Amalbank)



Plate 41 (2<sup>nd</sup> colour-way design for Amalbank)

#### 4.3.6 Sample Six: Agricultural Development Bank

The textural impression was derived from the upper portion of the hoe and paddle in the corporate logo. It is organized in half-drop motif arrangement pattern. The logo maintains the corporate colour. The background also has the waxy effect which adds to the aesthetic quality of the design as shown in plate 42.



Plate 42 (corporate design for ADB)

#### 4.3.7 Sample Seven: Cal Bank.

The main object in the Cal bank's corporate logo is the adinkra symbol "nsaa". The textural background was therefore developed from the "nsaa" identity. The institution's corporate colour was maintained in the design.



Plate 43 ( new design for Cal Bank)

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.0. Overview**

In this final chapter, an attempt is made to summarize the work done, draw conclusions and make recommendation based on the findings made.

#### **5.1. Summary**

The burden of this research was to appraise the ceremonial and anniversary cloths used by various institutions in Ghana, look at their aesthetic qualities, based on the nature of the designs to indicate or otherwise whether the various designs actually reflect the ideas, values and philosophies of the institutions concerned. The first chapter dealt with the introduction of the thesis, here, background information to the research, statement of the problem, objective, importance to the study etc., were elaborated

Chapter two is the Review of Related Literature. This comprised all related areas that have direct or indirect bearings on the effective realization of the set objectives. The following were reviewed; Appraisal, Ceremony and anniversary; Heraldry, Crests and Logos; Concept of Designing and Colour symbolisms; History and types of Textiles Printing in Ghana; Cross-cultural Influence on Ghanaian Textiles etc.

Chapter three outlined the methodology employed in writing the thesis. It used the qualitative research method. Qualitative research lays emphasis on a holistic

description i.e. on describing in detail, all what goes on in a particular activity or situation. Presentation and discussion of results were dealt with in chapter four. Chapter five addressed the summary, conclusions and recommendations.

It could be deduced from the research that though very good and intricate designs are made for corporate institutions for their use. A more, excellent and high quality designs could be made if textile designers follow the guiding principles provided in this research. The knowledge provided will take the concept of designing ceremonial and anniversary cloths in the country to higher level of excellence.

## **5.2 Conclusion**

The research was to appraise the existing designs of ceremonial and anniversary cloths of selected institutions in Ghana. The major task was to find out if the designs reflect the ideals, values and philosophies of the institutions concerned. A comprehensive study of the various designs sampled for the work revealed the following.

### **Findings**

1. Most institutions whether they are educational or financial institutions develop symbols by which they are identified as corporate bodies. The research revealed that there are several symbolic meanings that can be read into the corporate identities that the institutions possesses. The

corporate identities (crests/logos/emblem) served as the main or major motifs in the identified cloths used for the work.

2. The corporate identity sums up the objectives, ideals, values and philosophies of the institutions. The most common philosophy of all the financial institutions is to promote prosperity and help their clients achieve sustainable financial optimisms in their dealings with the banks. The educational institutions on the other hand aim at providing quality education, instilling discipline and making sure that education provides the individual the knowledge, skills, and moral values to function well in the society. This is evident in the various visions, mission aims set for them.
  
3. In the case of the financial institutions their corporate identities incorporate with their slogans played major role in the designing process. Banks such as Ecobank, First Allied, CAL Bank, and National Investment Bank have designs which included their abbreviations boldly used in the designs or used as textures for the background of the cloth. The Bank of Ghana is the only financial institution which used its administration block (cedi house) as part of its design.
  
4. The educational institutions also incorporate in their designs the crest which is predominantly used in almost all the sample designs.

However, others have in their designs the “images of the founders of the institution. Examples from the research include St. Augustine’s College for example has the image of the “Patron Saint Augustine whom the college was named after. Abuakwa State College which has the image of Nana Sir Ofori Atta in the design. Likewise, Ghana National College has the image of Osagyefo Dr. Kwame Nkrumah as forming part of the major motifs in the cloth. Winneba Secondary School, St. Augustine’s and Ghana National College also have the administration blocks Assembly Halls forming part of the main motifs in the design.

5. It was also revealed that almost all the financial institutions sampled for the work have gold/yellow and blue as the dominant colours in their corporate identities and for that matter used them in their designs for their cloths. This implies the role colour symbolism play in the choice of colours for corporate identities.
6. Colour wise – three colours appear predominantly in the design provided for the research. These are red, yellow or gold and green. The colours found in the crests of the institutions are also available in the designs. However, St. Augustine’s College has only one of the colours in the crest appearing in the design of the cloth. Though the crest is made up of six colours it is only green that is shown in the cloth.

7. Designers lay much emphasis on the corporate identity of institutions when designing to the neglect of the textures. After the placement of the logo, designers use textural effect to complete the work.
8. It has been revealed that at least one significant colour of each institution has been used in the cloth. This is either used as the ground colour or in textures. Usually the corporate identity is depicted in its original colour. E.g. Green for Prempeh College, Blue for the University of Cape Coast.
9. Corporate cloths whether for anniversary, ceremony or otherwise serve as element of social cohesion.

### **5.3 Recommendations**

The researcher recommends the following:

1. Textile Designers apply the concept of designing of ceremonial and anniversary cloths for institutions based on the Guiding Principle proposed by the researcher.
2. Efforts must be made by textiles designers to participate in refresher course to unveil themselves to new trends in the designing industry.
3. Institutions should as a matter of urgency research into the elements used in their corporate identities. This will help educate

their members on specific issues based on the meanings of the elements and their colour significance

4. Many institutions have little or no knowledge about their corporate identity. Many people could not interpret the symbols found in their corporate identities. Could not even tell why specific colours are used by the institution. All what they enjoy doing is dressed in the cloths of the institutions. It is time that people are educated about their corporate identities.
5. An indication that design of crests or logos should be a taught course in Visual Art at the secondary and tertiary levels.
6. Symbolisms- Cultural Symbolism- totems and iconography should be part of art courses.
7. Symbols in non-Akan ethnic groups should be explored and use in textile design.

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## APPENDIX A

### Interview Guide used for institutions

1. What is the (full) name of your institution?
2. How old is the institution?
3. What significant landmark led to the establishment of the institution?
4. Who are the founding fathers of the institution? (If any)
5. What is the vision and mission of your institution?
6. What is the motto or/and slogan of the institution?
7. What are some of the products and services your institution render to the general public?
8. What elements constitute the institution's corporate identity?
9. Could you please explain why the institution uses such elements?
10. Who designed the corporate identity /logo/crest of the institution?
11. What are the institution's colours?
12. Why those colours? Any significance?
13. Has your institution celebrated any anniversary or ceremony?
14. Did the institution design any cloth to that effect?
15. Does your institution have corporate cloth?
16. When and how do you use them?
17. Are you satisfied with the design of the cloth?
18. Do the workers/students enjoy using the cloth?

## **APPENDIX B**

### **Interview Guide for Textile Designers.**

1. For how long have you been in the textile design industry?
2. Do you practice other profession apart from textile designing?
3. What do you consider as a good design?
4. What motivates you as a textile designer when designing for a particular occasion?
5. Do your designs reflect the value of society?
6. What motif arrangement would you consider as suitable for designing anniversary or ceremonial cloth.
7. Are you satisfied with the designs of anniversary cloths in the Ghanaian market?
8. If No! What do you think could be done to improve the quality of textiles designing in the country?
9. What guiding principle would you consider when designing anniversary or ceremonial cloth.