TRADITIONAL AFRICAN ART FORMS: SOURCES OF INSPIRATION FOR

GRAPHIC DESIGN

BY

TETTEH, STEPHEN
BFA (Hons) Graphic Design

A thesis submitted to the School of Graduate Studies,

Kwame Nkrumah University of Science and Technology

in partial fulfillment of the requirements for the degree of

MASTER OF ARTS (AFRICAN ART AND CULTURE)

Faculty of Art, College of Art and Social Sciences

March 2013

1

DECLARATION

I hereby declare that this submission is my own work towards the Master of Arts degree in African Art and Culture and that, to the best of my knowledge, it contains no material previously published by another 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.

STEPHEN TETTEH   2285208   …………………………………   ..……………..……..

Student Name & ID   Signature   Date

Certified by:

DR. STEVE KQUOFI   ..…………………………..   ..……………..……..

Research Supervisor   Signature   Date

Certified by:

DR. OSEI OPOKU   ..…………………………..   ..……………..……..

Head of Department   Signature   Date

ABSTRACT

African traditional art forms possess rich, diverse aesthetic properties as well as unique characteristics which served as inspiration to modern art pioneers such as Pablo Picasso, Henri Matisse, and Georges Braque. Out of this experience came the birth of art movements such as Cubism and Expressionism. However, these unique cultural artifacts have not been fully explored and used by contemporary Ghanaian artists. African graphic designers in their search for inspiration barely consider traditional African art forms as sources of inspiration to solve design problems. This research employed the descriptive technique of qualitative research methodology to focus on the nexus between culture and graphic design. The findings reveal the relationship between African aesthetics and graphic design as evidenced in the works produced by student graphic designers of the Department of Communication Design, KNUST. The study also showcases the awareness of traditional African art forms as inspiration through creating an alternative method for designers, using culturally inspired creativity in solving design problems. The student participants were motivated by the aesthetic appearance and symbolism of their referent art forms in the production of graphic design.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

Content   **Page**

6

9

LIST OF FIGURES

LIST OF TABLES

CHAPTER ONE

INTRODUCTION

1.1   Background to the Study

Modern European art movements such as Cubism, Expressionism and Fauvism exploded with a movement that drew strongly on African art. This consequently led to the end of the four-hundred-year old Renaissance art. African art refreshed and inspired pioneers of modern European art painters such as Pablo Picasso, André Derain and Amedeo Modigliani; and sculptors such as Constantin Brancusi, Alberto Giacometti, and Henry Moore. (Chanda, 2008; Meggs, 1992).

The effect of globalisation is becoming increasingly evident, and serves as a threat to different cultures, destroying cultural diversity in the process by ignoring cultural identities (Shen, Woolley, & Prior, 2006). In order to confront such a global phenomenon it is important to promote cultural identity. Graphic design, as a powerful tool, has a role to play in this process. All through the African continent, there have been various calls for graphic designers to generate visual communication that reflects the identity of the African continent (Lange, 2001). Africa inspired the world during the 21st century through its Art and culture.

1.2   Statement of the Problem

From time immemorial, African art has influenced artists working in various styles and media. African art forms inspired the works of modern pioneers such as Pablo Picasso, Henri Matisse,

and Georges Braque. These artists came into contact with few of these art forms and made a big issue of it bringing about the birth of art movements such as Cubism and Expressionism. These pioneers depended on African art for solutions to aesthetic problems. Unfortunately, artists from the original home of such inspirational art forms are not themselves using their own art forms to their advantage.

The influence of African culture on the works of the African graphic designer if not absent can hardly be seen. Arandilla (2011) identifies how culture reflects in the artworks of graphic designers worldwide with the exception of Africa. The works of African graphic designers have not been described as possessing cultural identity, but rather have been characterised by Western aesthetics and conventions. This is due to the fact that most students receive training based on Western models and theories. In search of ideas for their work, most African graphic designers rely on their foreign contemporaries for inspiration through surfing websites, television, movies and magazines; more so, they give little attention to their environment and its rich cultural values. In situations whereby designers have endeavoured to depict African culture, they end up adding to the existing stereotypes.

For example, the depictions of Africa map, indigenous flora, fauna, Adinkra, Kente and Ndebele pattern. It is as a result of these foregoing problems that this study is conducted to evolve new ways in which graphic design students, especially in Ghana, can generate ideas that will enable them to create visual statements that are inspired by indigenous African art forms.

1.3 Research Questions

1. How does the knowledge of graphic design students about indigenous African art and culture influence their graphic design?

2. How can indigenous African art forms be used as inspiration for graphic design and to what extent can African art forms be used as inspiration for graphic design?

1.4 Objectives of the Research

1. To find out whether students use indigenous African art forms as inspirational sources for idea development in graphic design.

2. To identify and explore indigenous African Art forms and how graphic design students can employ them for ideation.

3. To assess how the introduction of indigenous Art forms influences the output of artworks designed by the students.

1.5 Delimitation

The scope of the study is limited to the Department of Communication Design, Kwame Nkrumah University of Science and Technology. The study was based on the use of traditional African art forms as sources of inspiration for graphic design.

1.6.   Definition of Terms

The following terms used in the text have been explained to enhance the understanding of the reader.

Aperture	The partially enclosed, somewhat rounded negative space in some letters such as "C", "n", and "S".
Counter	The open space in a fully closed portion of a letter. For example, "e", "Q", and "D".
Graphic Design	The art of using design elements (as typography and images) and the application of skills, to communicate and solve problems.
Graphic Designer	One who has the artistic sensibility, skill and experience and/or training professionally to create designs or any form of visual communication.
Inspiration	The process of being mentally stimulated to create something creative.
Vertex	The point at the bottom, middle or top of a letter where two strokes meet. For example "V", "A", and "K".

1.7   Importance of the Study

1.   The outcome of the study would add to the body of literature on graphic design as well as art and culture- based creativity which will serve as reference material to students, professionals, teachers, lecturers and researchers, especially in the art profession.

2. The findings of the study would increase students' knowledge, understanding and appreciation of indigenous African art forms.

3. The study would serve as a useful reference material in the designing and restructuring of art and culture curriculum for schools.

5. Professionals and students in the art profession who seek to explore and develop design styles based on African aesthetics would find this study as a useful guide to accomplish their quest.

6. The study would serve as a source of information in matters of cultural identity.

7. The results of the study will encourage other art related departments in KNUST to integrate African art forms in idea development processes.

1.8   Organization of the Rest of the Text

Chapter Two encompasses review of related literature. Chapter Three is made up of methodology. Chapter Four is denoted for the analysis and interpretation of results, and Chapter Five consists of summary, conclusions and recommendations. References are arranged in alphabetical order.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter reviews the various literature related to the topic. The literature related to the topic are discussed under the following topics; Culture and cultural identity; Articulation of African inspired Graphic Design; Ghanaian Art and Culture; Aesthetics of African Art; African Art influence on Modern Art; Design, Graphic Design, Creativity and Culture.

2.1 Culture and Cultural Identity

The British social anthropologist Tylor (1871) defined the concept of culture as " that complex whole which includes knowledge, belief, art, morals, law, custom, and other capabilities and habits acquired by man as a member of society" (as quoted in Hatch, 1997 p.203). This definition portrays culture as the attribute of man that distinguishes him from others by virtue of the culture or society one finds himself, because of the kind of skill, knowledge, art a person possesses, or the manner or way in which one professes his religion or custom. Thus culture is a way of tracing a persons' lineage or ancestry.

This observation is further noted by Banks and McGee (1989) that, culture may be deemed as the values, symbols, interpretations, and perspectives that distinguish one people from another, it is not only material objects and other tangible aspects of human societies. People across cultures, usually construe the meaning of symbols, artefacts, and behaviours in same or similar ways. This definition of culture states that, people are distinguished by values, ideas, and viewpoints, which

are a collection of invisible frameworks that are represented by visible elements, such as symbols, artefacts, and behaviours. The converging theories as espoused by the authors above is one of a visibly emerging skill and knowledge the individual or group possesses, or of values, artefacts or religion, the bottom of which is the result produced by the individual or group because of his/her cultural background.

There are some authors, however, who base their ideas about culture on human behaviour, the attitude of the mind, the mental process that produces the result and the information that has been fed to the persons' person and not particularly on the materials of the society or culture. Kottak (1987) opines that culture is based on a behavioural pattern. It is created by consistently learning beliefs and the use of language and symbols transferred to generations, which culminates into rules of conduct and an approach to communication. This interpretation of culture indicates that, culture is based on the learned and shared language, symbols and behaviours that convey human beliefs and norms. Hofstede (2001, p.9) developed a definition of culture as "the collective programming of the mind that distinguishes the members of one group or category of people from another". Hofstede considers the concept of cognition as affecting thoughts and feeling, beliefs, attitudes, and skills in a manner which is taught and nurtured by the environment of the person.

The activities and conduct of the individual or group of people within the same generation or region can be appertained to his culture through the mental processes developed. People from the same culture usually adopt similar patterns and means to connote the meanings of their visible materials. This assertion throws light on the contradicting approaches different people from

different cultures adopt in arriving at the same result. Lederach (1995) supports this idea expressed earlier about differing processes of a cultural mindset, by saying that culture is the knowledge and schemes created by a set of people for perceiving, interpreting, expressing, and responding to the social realities around them.

The observation of Lederach, presumes that in the area of graphic design, a designers choice of colour, pattern, form or composition or even the design processes can be limited to certain choices exclusively, or enhanced or varied because of the scope of the individuals culture based learning and understanding of the concept of aesthetics by reason of his cultural enabling environment.

Having understood the concept of culture, it is expedient that the dichotomy between culture and the creation of a cultural identity be drawn. The theory of cultural identity is defined by Collier and Thomas (1988, p.113), as "identification with and perceived acceptance into a group that has shared systems of symbols and meanings as well as norms/rules for conduct". This definition implies that individuals' cultural identity is formed by the attribute and character of the individual that qualifies him as eligible to be accepted and identified as part of a group or whole. The identity may be associated with language, religion, art forms, beliefs or skill coupled with the manner and processes through which they are manifested by the person or group. Wieder and Pratt (1990) emphasise that cultural identities exist in everyday life; the members of a culturally identified group employ similar skill, art forms, symbols and speak the same or similar languages and understand the same views, ideas and interpretations - this being what identifies them as people with the same cultural background.

Also, Fong (2004) shares an interesting view of how the identification of a systematic communication and shared verbal and nonverbal behaviour is meaningful to group members and shows a sense of belonging to all who share the same tradition, heritage, language, and similar norms of appropriate behaviour. By this, Fong expresses how even the body language or just verbal language of a person or even the tone used in an expression can associate a person with a group or culture. It asks the 'what', 'why', 'who' and 'when' questions about what make an individual or group culturally identified.

Cultural identity is thus, the physical and emotional attachments which a person has to a particular culture such that it influences choices, behaviour, religion, skill, language and products which are invariably the same as other members of his society which identifies the person as a unit within the whole. Therefore, Taylor (1871) referred to earlier, was right by saying that the identification is as a result of the capabilities acquired by man as a member of his society. It is in sum to be observed that culture and cultural identity are concurrent and inseparable.

The 1992 Constitution of the Republic of Ghana acknowledges the importance of culture as a tool for national integration and development. Article 39(1-4) states that:

> 39 (1) Subject to clause (2) of this article, the State shall take steps to
> encourage the integration of appropriate customary values into the fabric
> of national life through formal and informal education and the conscious
> introduction of cultural dimensions to relevant aspects of national planning.
> (2) The State shall ensure that appropriate customary and cultural values
> are adapted and developed as an integral part of the growing needs of the

society as a whole; and in particular that traditional practices which are injurious to the health and well-being of the person are abolished.

(3) The State shall foster the development of Ghanaian languages and pride in Ghanaian culture.

(4) The State shall endeavor to preserve and protect places of historical Interest and artifacts.

The Cultural Policy of Ghana (2004) published by the National Commission on Culture and approved by the Ghana Government, outlines as part of its objectives to:

- Create awareness of the traditional values and generate pride and respect for the nation's heritage.

- Enhance the role of the media as channels for promoting understanding of our cultural values and the potential of the rich diversity of ethnic expressions for nation building.

- Promote the arts by; making artistic products contribute to wealth creation both for creative individuals and the nation as a whole.

- Promote the cultural awareness of the youth through formal and non-formal education to ensure that they are prepared to play their role in the cultural life of their communities.

- Develop data and resource materials on Ghanaian culture for schools, colleges and the general public.

These and other objectives are in recognition of the constitution, and to ensure the realisation of Ghana's vision in harnessing a distinctive national identity using culture as a tool.

The articulation for a cultural identity and development is not peculiar to Ghana, but also to many other African nations and the continent at large. It is in accordance with this that the African Union (AU) designed the New Partnership for Africa's Development (NEPAD). This is to serve as a "comprehensive framework that will constitute a blueprint for Africa's renewal and development" (National Commission on Culture, 2004, p.8). The report points out Culture as an important part of development efforts on the continent. With this in mind it is essential to protect and effectively utilize indigenous knowledge that represents a major dimension of the continent's culture and to share this knowledge for the benefit of humankind. The report purposes to address issues in industrial, scientific, artistic and literary related fields by introducing and fostering indigenous knowledge and traditional-based literacy and its adoption in artistic and scientific works, inventions, scientific discoveries, designs, marks, names and symbols and all other tradition based innovation and creations.

Ayiku (2008) asserts that the art of the Africans is so much intertwined with the way they live that it survives as a record of their beliefs, aspirations, and needs, physically, emotionally, and psychologically. In other words, culture and art are inseparable; art forms the core of the culture. In African society, each art form always has one or more social or cultural functions. The arts are tied to the shared behaviour of the people; the sum total of the ways in which they organize their societies, as well as make a living. Traditional African art is intricate in all aspects of their existence including economic, political, and religious life.

Weeks and Stoev (2011, p.1), describe Art as "the carrier of culture". Art possesses a strong influence that can inspire or destroy cultures, foster unity or bring about conflict. Art has been

used as an effective tool for unlocking complex dialogue in situations where the right words have been hard to find. Through the Arts, people can approach delicate subjects in an open and respectful way and solve challenging issues as well as address political agenda on sensitive topics. According to Weeks and Stoev, the significant role of Art must be given the proper and due attention as part of the diplomatic process. Art offers a massive source of artefacts in the preservation of our cultural heritage. It reflects the past, present, and future of a society. Nations all over the world are accessing their lives, values, cultures and actions to meet present and future challenges.

Metzger (1992) states that "self discovery is more than gathering information about oneself." She continues, "In the process of...discovering our story, we restore those parts of ourselves that have been scattered, hidden, suppressed, denied, distorted, forbidden, and we come to understand that stories heal." Since time immemorial, individuals and communities have turned to the arts for a sense of identity and history. It is through the arts that many still find a map to self-discovery. Given the nature of man as a cultural animal, man is able to make representations of his cultural identity through symbols in form of arts, language, myth, rituals, names, to mention but a few. Carson (2011) supports Metzger's opinion by stating that, "The measure of civilisation is the strength of its culture, and this is personified in the significance of its cultural identity and cultural objects".

Ricoeur (2007, p.52) believes that 'we have to go back to our own origins' in order to deal with the expanding universal culture. He states that in order to confront a foreign culture, one must first have a culture and identity of one's own. Part of this need is for graphic design to express

local identity. Since then, globalisation as a phenomenon has established itself as a prevalent economic and cultural reality. This has greatly increased the need for individuals, groups and countries to express their distinct cultural identities in the face of the threat of universalization.

2.2   Articulation of African Inspired Graphic Design

Graphic design products in Africa have been described as being characterised by "Western aesthetics" (Lange, 2001). This is due to the fact that, most graphic designers were trained with the Modernist form, following functional design philosophy that drew upon Europe and North American perspectives for its creative inspiration, with little regard for unique local references. In the same way, Casey (2006) confirms that, "as far as graphic design is concerned, virtually all the models, norms, theory, methodologies, techniques and technologies derive from the Western world…both in academia and in practice".

Individuals and bodies have expressed in various forums and discourse the need to articulate a cultural based graphic design that draws inspiration from indigenous African culture. Various discourses describe African based graphic design in various ways such as "The indigenous style" (Botha, 2009), "…African-generated creative perspectives (Winkler,2001), or "an indigenous graphic style" (De Jong, 1992, p.10), or "African design style or culture" (Oosthuizen, 1993) , or "an Afrikan Bauhaus" (Mafundikwa, 2007, p.31), or "an authentically…African style", or "a new visual language" (Unkeless 2008)

Oosthuizen (1993) called for "a new design order" grounded on a comprehensive and integrated vision of design purposes. This notion acknowledges the dominant position of design in society. He laid emphasis on the need to encourage the development of an African design culture that combines global trends with the essential and unique qualities of Africa, and he explained on the idea of a design imperative in forming a competitive edge for Africa in global arena.

Kurlansky (1992) cited examples by using countries such as Germany, Japan and Spain, who encountered similar challenges and depended on design to reinforce their industrial and cultural renaissance. For example, Kurlansky proposed a "new...Africa design initiative," he explains that the significant role of design can be materialised through the development of a unique African design culture. This includes a distinctive creative expression; acceptable principles of visual literacy at all levels of society; the accommodation of inclusive and figurative perspectives; equitable staffing practices that recognise previously marginal groups within design industry sectors; and the support and promotion of highly creative standards (Kurlansky, 1992).

Lange (2001) asks African designers to embark "on a quest to reflect the … diversity, to challenge the Modernist conventions and produced graphic design that became uniquely local whilst also being internationally competitive", since there are imitations of Western design conventions. The dominant influence of Western aesthetics, styles and conventions in African graphic design is protested against. Walker (as cited in Unkeless, 2008) laments that, although African graphics designers produce to address to local audience, they make their designs look like they were produced in a foreign country, he continues that ironically the rest of the world is looking to us to be African, and they are endeavouring to be African because they are looking for

new visual resources themselves. "I foresee the time when Swedish multinational are going to do annual report in the African style and we're going to miss the boat…". According to Lange (2001), the progress of the continent is highly dependent in innovation of an African design style.

Within the African graphic design industry's articulation of an African inspired graphic design, five themes can be discussed;

- Characteristics of African based graphic design.

- Challenge stereotypes.

- Professionalism in African graphic design.

- Economic benefit of creating 'uniqueness' in branding.

- The visual language.

2.2.1 Characteristics of African Based Graphic Design

Articulations of this nature assume that Africa has characteristics and that have to be represented in graphic design. For example, graphic designers often refer to the need to represent "the spiritual essence of Africa" (De Jong, 1992, p.10) in their work. Also, the following phrases all reveal a belief that a singular African design language can exist and that graphic design can possess a set of shared characteristics that convey it. "an indigenous graphic style" (De Jong, 1992, p.10) and "a unique African perspective and aesthetic" (Winkler, 2001). This essentialism is related to graphic design professional discourse's emphasis on its ability to create singular and universally-agreed visual meanings and identities for products.

2.2.2   Challenge Stereotypes

The African graphic design industry does not merely situate an African design language as 'African' rather than 'European'. Articulations of an African design language are specifically intended to challenge existing stereotypical representations of Africa. In this respect, a distinction is often drawn between what is seen as graphic design for tourism and an African design language. For example, tourism-related projects such as corporate branding projects and posters have drawn on national symbols, colours and imagery such as the African map in order to convey a recognisable African visual identity.

2.2.3   Professionalism in African Graphic Design

The tension between 'local' and 'global' or 'African' and 'international' in African graphic design discourses is also related to the positioning of the international design industry as the "valuing community" (Bennett cited in Palmer and Dodson, 1996) for graphic design. In particular, in graphic design discourse, 'international' is often seen as more 'professional'.

For example, *Interactive Africa* expresses a concern to address an international audience in a language they understand and simultaneously be thoughtful to a local audience (Winkler, 2001).

2.2.4   Economic Benefit of Creating 'Uniqueness' in Branding.

The articulations of the discourse of an African design style primarily reveal a central desire to discover and articulate the 'uniqueness' of African design and culture. In some respects this emphasis is related to essentialism. The desire for the 'unique' is often articulated. For example, *Interactive Africa* aims to promote a unique African standpoint and aesthetic grown from a distinctive socio-political point and present fresh views of Africa to an international market.

Interactive Africa advocates that local designers "…should be exporting their skills and products to the rest of the world" in order to add "…to the international design mix a totally new discourse, a unique African perspective and aesthetic grown from a unique socio-political position" (Winkler, 2001). Interactive Africa frames the development of a brand image for Africa, as a business opportunity.

2.2.5   The Visual Language

The emphasis on developing an African design language as a brand image is also related to the privilege of the "visual" in graphic design discourse. The centrality of the visual is evident in language such as:

- "a unique African…aesthetic" (Winkler, 2001)

- "an authentically…African style" (Unkeless, 2008)

- "a new visual language" (Unkeless, 2008)

- "The indigenous style" (Botha, 2009)

The unquestioned emphasis on the visual in professional graphic design discourse is also evident in the primacy of the visual elements of culture.

The quest for an African-based graphic design has been informed by three main challenges. These are first, the indication by private and national bodies that their aspiration to be seen as part of the new dispensation. The second is the strategic positioning and competitive distinction of African design in the global arena. Finally, the ambition to fulfill individual and creative curiosity concerning the nature of a designs' aesthetic significant within the African experience serves as a challenge designers.

The articulation does not however only challenge professional designers but also the design schools. The editors of *Africa and the disciplines,* suggest that in order to meet the current standard of globalisation as well as to create an African identity, "there is a need to make a case to administrators at departmental and university levels for the importance of studying African designs" (cited in Wright, 2002).

The importance of transformation in tertiary education, as the institution of an inclusive community of academics and learners ought to reflect the culture of the people. Further comments are that, the principles of African culture have not yet translated into curriculum and research priorities (Casey, 2006).

It is in accordance with the above that the Zimbabwe Institute of Vigital Arts (ZIVA) was established. According to Mafundikwa (graphic designer) and founder of the school, it is his "hope that Africa can imprint itself on the canon of graphic design", he says, "The dream is for something to come out of Africa that is of Africa" (www.aiga.org). Africa is capable of evolving an "Afrikan Bauhaus", he argues "after all, Africa had fired up- turn-of-the-century European artist like, Matisse, Paul Klee, etc. leading to the birth of Modernism" therefore Africa is capable of repeating itself (Mafundikwa, 2007, p. 31).

2.3   Ghanaian Traditional Art and Culture

According to Ayiku (1998), a rigorous definition of Art in Ghana cannot be easily identified. Not until the introduction of the western formal education, did the word art become recognized. Ayiku analyses the Ghanaian concept of Art as an embodiment of the practices and culture of the

people. This may be interpreted to mean that, the visual and physical products are a replicate of the Ghanaian Philosophy, ideals and culture, as well as produced to serve daily activities and enhance living conditions, thus Ghanaian art and culture is inseparable. Therefore, in order to understand the concept of art, it is expedient to first understand Ghanaian cultural history. According to Ayiku (1998), some Ghanaian languages such as Twi and Ga interpret the word art as "dwene" and "sama" respectively. This however rebuts the presumption that the word art could not be located anywhere in the Ghanaian society.

Both Amoah (2009) and Ayiku (1998) are of the view that, religious beliefs adversely affect Ghanaian arts. According to Amoah (2009), the Akan consider the circle as a motif that symbolizes the presence and power of God, and the male aspect of society. It appears in the circular plan of some shrines. Also the chief's sword bearer wears a gold disc as a symbol of the power and sanctity of his office. Thus the religious belief of the people influences the forms and structures of their arts and products.

The Ghanaian artist employs the elements of design, though the choice is primarily based on the cultural connotation or meaning of the element which includes lines, shape, colour, symbols during production. Amoah (2009) relays that Akan consider the circle as a motif that symbolizes the presence and power of God, and the male aspect of society and appears in the circular plan of some shrines. Similarly, the square or rectangle stands for the sanctity of the male aspect of God and man. It also symbolizes territorial power and the dominance of the male ruler and appears in stools. The Ghanaian society is known for its vast array of indigenous art, the types and

32

characters of which reflect the cultural aspirations of the people and often produced for utility other than to be stored for museum purposes only. Ayiku (1998) provides the following types, forms and characteristics of Ghanaian arts:

- Body Arts: This form employs the human body as the surface for painting and printing forms of scarification. This also includes hairdo known as coiffure often done for special occasions such as festivals and initiation ceremonies for women of puberty age.

- Beadwork: this is a form of jewellery made from clay, stone, shell et cetera and worn on occasions such as puberty initiation and outdooring of queen mothers among others.

- Textiles: plant fibres and dyes are the main materials used for textiles. The methods of production include weaving, appliqué, printing and dyeing. Woven textile products include kente and batakari from the Ashante and Northern regions respectively.

- Sculpture: materials used for sculpture include wood, clay, stone, calabash et cetera. The production processes include carving, modeling, smithing and casting. Sculpted products include; ceremonial swords and stools, akuaba and canoes.

In sum, it could be said that the Ghanaian arts are the visual and physical production of the people, their will and soul, their philosophy and ideals, that aid in portraying the culture of the people. It is the activities and occupation of the people, the relevance of their products in their everyday lives that make up the culture and art of the people of Ghana.

2.4　Aesthetics of African Art

Vogel (1986) used the term African "aesthetics" to describe the total characteristics of and elements exhibited in all objects. The physical appearance of African objects and their uses are highly connected to religious, social, and moral values. According to Ozumba (1998), African Aesthetics is the African's way of appreciating his natural surroundings, creating meaningful objects, evaluating and improving on nature's raw material for the total welfare of the people in connection to their religious beliefs. African's perception of Aesthetics is not just about the appreciation of beauty or nature of a work of art or nature but the moral and spiritual aspects as well.

Antobam, (as cited in Ayiku, 1998), opines that aesthetics in the African sense is an expression of emotional notions or ideas which people acknowledge as beautiful or ugly, wise or foolish, pleasant or unpleasant as well as what is decent or indecent to them in their environment and in their general ways of life.

2.4.1　Elements of the African Aesthetic

Vogel (1986) outlines the elements which forms African aesthetics as follows;

- **Resemblance to Human Being** - African carved figures possesses a combination of abstraction and naturalism. They possess a moderate resemblance to subject. The African artists rarely carve to portray a particular, person, animal, or spiritual being.

- **Luminosity** – Most African sculpture, lustrous and smooth appearance of the objects is an indication of healthy skin.; figures with rough surfaces are described to be ugly and morally flawed

- **Self –Composure -** The sculptures are often represented in a straight and upright position and symmetrical organization.

- **Youthfulness -** Youthful appearance signifies fertility, vigor, productiveness, and ability to labor.

2.4.2   Reflections of African Aesthetics

According to Russell (n.d.) art forms made by each African cultural group reflect their;

• **Livelihood -** For example, the Chi-Wara mask is used in the agriculture life among the people of Mali.

• **Geography** - For example, wooden figures are found in the forest regions of sub-Saharan Africa; personal adornment is the focus in the grasslands in eastern and southern Africa.

• P**olitical Organization -** For example, Masks are used to create social order among some ethnic groups.

• **Religious Beliefs** – Art forms as used to represent supreme beings and ancestors.

2.4.3   Influence of African Art on Modern Art

During the late 19th century, many European merchants collected African art forms from sub-Saharan Africa. These art forms where kept in ethnographic museums as objects of curiosity.

These art forms were not considered to be art, since they do not conform to their definition of art – they were not in accordance with western standard of perspective realism and other accepted models.

In the 20th century however the traditional objective opinion of the world was shattered. Western artists' recognition of the artistic value of African artifacts began; this was at a period where they pursued to break free from established artistic conventions. Their enthusiasm for African art was based on form; Western artists had only vague ideas about the cultures that had produced the art. The aesthetics of traditional African Art became a powerful influence among European artists who formed an avant-garde in the development of modern art. In France, Henri Matisse, Pablo Picasso, and their School of Paris friends blended the highly stylized treatment of the human figure in African sculptures with their painting styles. The resulting pictorial flatness, vivid color palette, and fragmented Cubist shapes helped to define early modernism. While these artists knew nothing of the original meaning and function of the African art they came into contact with, they instantly recognized the abstract aspect of the composition and adapted these qualities to their own efforts to move beyond the naturalism that had defined Western art. Resultantly, bringing an end to the four-hundred-year old Renaissance art.

Cubist artist Pablo Picasso's *Les demoiselles d'Avignon* (1907, Museum of Modern Art, New York City) is perhaps the famous Western painting inspired by African art. It features a group of female figures whose angular forms and large facial features resemble African masks.

African art has played an important role in the culture and history of the world. Modern European art movements such as cubism, expressionism, and fauvism evolved as a result of African art influence. The abstract character of African art refreshed and inspired pioneers of modern European art painters such as Pablo Picasso, André Derain, and Amedeo Modigliani and sculptors Constantin Brancusi, Alberto Giacometti, and Henry Moore.

African art also inspired many 20th-century American artists. Meta Warrick Fuller created *Talking Skull,* a sculpture created on shrine figures from the Kota of Gabon. More recently, American sculptor Martin Puryear borrowed the forms and traditional techniques of African basketry and carpentry, adapting them to the more formal and abstract objectives of modern Western art. In the 1990s American artist Renée Stout based her sculptures on figures created by the Kongo people of central Africa.

In conclusion, it is important to emphasize that African art inspired movements such as Cubism and Fauvism directly influenced the graphic language of form and visual communications in the 20th century. In other words, a fusion of Cubist paintings, and Futurist poetry spawned graphic design (Chanda, 2008; Meggs, 1992).

2.5   Design

Hegeman's definition of design (as cited in Geiger, 2011) provides a reflective observation that, very often designers and authors feel compelled to define what design is in almost every text or publication. This tends to vary the standards of academia, for each designer sets the parameters of what they think design ought to be.

Thus far, design has mainly been discussed in terms of the study of industrial design and engineering design. However, a comprehensive definition of the term which is able to provide an answer to the question "what is design?" has not yet been formulated. Hegeman argues that an attempt to clearly define design is as good as a dead end even though the argument should not be regarded as a closed chapter for the purposes of exploration and discovery (Geiger, 2011).

Design can be a verb, that is the practices involved in design and also, as a noun this being the product of design. Design describes both the process of making things (designing) and the product of this process (a design) and thus the activity of designing is a problem-solving process (Gabriel-Petit, 2010). In view of this, design knowledge can be outlined into three man sources: people, process and products.

According to Richard Buchanan (quoted in Margolin, 1989), design "provides the intelligence, the thought, or idea…that organizes all levels of production". This includes a wide range of professional production practices, for example graphic design, architecture, fashion engineering.

Design is defined by International Council of Societies of Industrial Design (ICSID) as a creative activity with the aim to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange. It harnesses the ideas and customs of a particular culture thereby exhibiting culture in the form of creativity. It goes further to point that design concerns products, services and systems conceived with tools, organisations and introduced by industrialisation. *Business Dictionary* posits design as a realization of a concept or idea into a configuration, drawing model, mould, pattern, plan or specification on which the actual or commercial production of an item is based and which helps achieve the item's designated objective(s).

In conclusion, the definition of design varies in every context, yet that which is common to all attempts made at clearly defining design are the elements of areas of creativity, innovation and industrialisation. Design can be interpreted as the activities involved in the development of a creative piece aimed at solving problems and meeting needs

2.5.1. The Design Process

The design process is described as a decision-making framework developed on a step-by-step-bases that guides designers to meet their ultimate goal of satisfying their clients' needs. It is applicable in architecture, graphics or engineering (www.ehow.com). The design process is a linear sequence of events, that designer employs when a new project is embarked on, according

to *Tech it out Uk (*2005) it has a start and an end point. The design process is a flexible process; designers can adopt their own, based on the design problem and constraints. In certain cases designers may only consider one or two stages (*Tech it out Uk,* 2005). Aspelund (2006) outlines seven stages, as he discusses the following design process:

- **Stage 1: Inspiration** allows designers to examine various sources of inspiration and avenues for becoming inspired.

- **Stage 2: Identification** allows designers to examine a structured method of identifying concerns and constraints surrounding their projects.

- **Stage 3: Conceptualization** shows designers how all pieces fit together and help them visualize the final result.

- **Stage 4: Exploration/Refinement** encourages designers to explore methods for exploring and experimenting with concepts quickly and efficiently so they can fully reveal the potential of their ideas.

- **Stage 5: Definition/Modeling** shows designers how to commit to decisions with confidence, and how to determine the level of needs their designs should fulfill.

- **Stage 6: Communication** allows designers to explore various techniques for design and provides them with an approach to create samples and prepare presentations.

- **Stage 7: Production Outlines** the ideal manner in which to keep track of and convey information at the production stage.

2.6   Graphic Design

There is no stipulated meaning for graphic design. In its broadest sense, it is the production of visual statements (Margolin, 1989). Meggs (1998) traces the origin of graphic design to the cave paintings of the pre-historic era during the early Paleolithic to Neolithic period (35,000 B.C to 4000 B.C), where early African and Europeans left paintings in caves including the Lascaux caves in Southern France and the Altamira in Spain. Black was made from charcoal and a range of warm tones, light yellows and reddish browns from iron oxides, which were mixed with fat as medium. Images of animals were drawn and painted on walls with the fingers by pre-historic men and women, which was done for survival and a depiction of their existence and culture. Meggs points out that Cave painting was not the beginning of art as we know it, but rather the drawing of visual communications because these early pictures were made for survival, utilitarian and ritualistic purposes. On the contrary, Hollis (1994) dates the derivation of graphic design to the evolving of art posters and printing technologies in the late 1900s, eliminating the era of caves as support but rather when paper was introduced.

The celebrated designer Milton Glaser (Helfand, 2001) posits that in contemporary culture, graphic design is the generic term for the multidisciplinary practice of combining typography, images and some combination of media for the purpose of informing, instructing, educating or persuading a given audience. These graphic designers both conceive of such methods of persuasion and, to varying degrees, execute them. As emissaries of communication, graphic designers visualise solutions for the presentation of abstract data, turning ideas into innovative and communicative material for the benefit of society: They create books and magazines, posters and packaging, exhibitions and websites, logos and film titles. Kalman and Jacobs (1993, p.51)

give a definition of graphic design in a very broad scope, stating that it "is a medium…a means of communication consisting of the use of words and images on more or less everything, more or less everywhere".

Graphic design is basically defined as a form of visual communication (Hollis, 1994). According to Hollis, in the broadest sense "visual communications relate to the process by which messages are created and conveyed through visual means" (p.19). Information is thus decentralised through the use of images and text and not solely by sound, this is because modern trends of graphic design have witnessed the inculcation of sound alongside the use of images and text in motion, often called motion graphics. Most often sound and visual communication is concurrent in modern graphic design so the term "visual" communication is arguable. According to Lester, graphic design is "the art and craft of bringing organized structure to a group of diverse elements; both verbal and visual…it has expanded to include the use of words, pictures, and even sounds in motion pictures, on TV, and through computers" (Lester 2000).

Graphic design is a creative visual arts discipline that encompasses many areas. It may include art direction, typography, page layout, information technology and other creative aspects. This variety means that there is a fragmented backdrop for design practice within which designers may specialise and focus (Moore & Dwyer, 1994). Where the term graphic design appears in the name of an organization such as the American Institute of Graphic Arts (AIGA), it refers chiefly to art direction. On the other hand, when used by the Graphic Arts Education and Research Foundation (GAERF), it is concerned with commercial printing and its associated trades and technologies. A recent debate held among the members of the AIGA centered on whether this

professional organization should change the name graphic design, the current executive director of the AIGA recently proposed "communication design" or even "experience design" as preferable to the apparently obsolete expression of "graphic design".

Newark (2002) states "graphic design can distinguish one company or organization or nation from another" (p.6). For example, in advertising, it distinguishes one company from another, and informs the features of its productions through images. However, Hollis (1994) points out that, graphic design is "a kind of language with an uncertain grammar and a continuously expanding vocabulary" (p. 10). This idea illustrates graphic design as an endless language that still keeps developing and has creative features that are not conventional.

Meggs and Hollis definition of graphic design predates the era when typography, images and page layout evolved. However, Ambrose and Glaser portray a common concept of graphic design which involves the composition of typography and images into a page layout for the purpose of communicating messages to the public. Hollis in the later, defines graphic design in the broader sense pertaining to the over all idea of visual communication. The definition varies from scholar to scholar giving grounds for the earlier comment by Margolin that there is no fixed definition for design. Triggs (1995) continues the assertion by emphasizing that as the design profession matures and technological processes develop, the evaluation of graphic design, its definition and history broadens. This owes itself to the fact that before the introduction of the computer, graphic design was generically limited to only the use of text and images as means of visual communication, thus as time went by some definitions introduced motion and sound graphics. Hollis is right as stated earlier that graphic design is an uncertain language due to the

fact that trends keep changing just as Lester points to that it has expanded to include T.V, sound and motion. Thus, just as graphic design has been traced and associated to the origin of cave paintings and art posters/ printing technologies and recently to T.V and motion graphics including sound, so will the scope continue to expand. There is indeed no stipulated and hard definition to graphic design.

2.6.1 Graphic Design Products

According to the American Institute of Graphic Arts (AIGA), design concerns products, services and systems conceived with tools, organisations and introduced by industrialization. In the same way, graphic design is concurrently concerned with products, evidently the end result of a series of processes involving the composition of design elements (line, shape, *et cetera*) either hand crafted or with the aid of software programs. Categories of Graphic Design include; book design, brand/identity systems, corporate communications, editorial design, environmental design, experience design, illustration, information design, motion graphics, package design, promotional /adverstising design and typographic design. A breakdown of this broad spectrum includes; posters, labels, banners, bill boards, magazines, stickers, hand bills *et cetera.*

2.6.2 Functions of Graphic Design

According to Barnard (2005), there are three functions of graphic design: social, cultural and economic. In line with the topic of this dissertation "African art as inspiration for graphic design", the cultural function of graphic design is of utmost value. Barnard points out that the cultural function of graphic design is reproducing and communicating the values and beliefs of a particular group. Graphic design sets the identity of one nation from the other. The colours of the

Ghana flag are a reflection of her beliefs. For example, the colour red in the Ghana flag symbolizes the blood and toil of our fore fathers, the yellow for the gold and wealth, where as the green stands for her wonderful vegetation and finally the black star for the hope of Africa. All these beliefs are embedded in one design for the benefit of society. Barnard (2005) asserts the social function of graphic design in general is supporting the interest of the different social classes, and enhancing the power and status of society politically.

The economic function of graphic design is that it is part of a design industry; it belongs to products and encourages consumption. From the three functions Barnard points out, it can be seen that graphic design is a form of reproducing and communicating social, cultural and economic value. Graphic design controls and amplifies communication by broadcasting a message publicly without needing to establish a personal relationship with each recipient. The government of Ghana makes information about national issues and crisis available through Public Display Ads (PDAs) without necessarily having to disperse representatives through out the ten regions in order to save cost and time. This allows individuals of dominant social groups, through political or financial power, to exert a disproportionate influence on the population by propagating their beliefs, thereby limiting the scope of individual communication, cutting cost and time which indeed is economical. Newark (2002 p.6) states "graphic design can distinguish one company or organization or nation from another" For example, in advertising, it distinguishes one company from another, and informs the features of its productions through images. The adoption of T.V adverts, posters, handbills and websites enables companies to market more of their products and identity visually which cuts down the cost of labour.

Furthermore, the three functions are interrelated and cannot be separated. Hollis (1994) also states three basic functions of graphic design; these are different from Barnard's view. The first is identification, which is the role of graphic design, which means "to recognize or associate something be it an image, text or colour with another thing, person, industry or institution. To develop this point, the identification of graphic expressions may also indicate an idea or culture. Hollis's second function is "information and instruction" of graphic design to "indicate the relationship of one thing to another in direction, position and scale" (p.10). The third function of graphic design is presentation and promotion. Graphic design assists in enhancing the package and appearance of a product as well as increasing the sale of the product.

2.7   Design and Culture

Carson (2011) asserts that design has become ubiquitous within culture, as it has been adopted as a convenient insignia to add value and market commodity, and to signify identity. Following the designers era of 1980's, the added value of design was replaced by design as cultural value, embodied in leading brands of the1990's.

Design and culture have always been closely interrelated, but in many instances design is flaunted as the true measure of culture, rather than belonging to part of cultural context of the society. "Design has become the embodiment of a larger process of creative 'culture-mongering' that has become a means to capture ideation, innovation and enterprise and made to stand for cultural identity" (Carson, 2011). It is through culture that ideas are generated. Colour and traditional forms of culture influence the arts, crafts and industry. Cloths made from India have very different patterns from that of Africa; however cultural identity through design has been

46

affected by globalisation. Directly or indirectly, other nations have adapted design patterns from other nations.

The comprehensive scale and the rapid growth of globalism have undermined independent cultural identities, due to the contrasting nature of where design and production takes place, and lack of knowledge concerning the true origin of materials and products.

Carson (2011) observes that there are signs that despite this confusion and fusion of cultural identities, new cultural strands are being revived and are reappearing. Some are intended and strategically driven, and some indirect reactions to the desire to reclaim a more long-lasting cultural integrity.

There has also been a rise in a more authentic Chinese Art and Design that is no longer derivative of Western styles, but is culturally rooted and seeking to explore an oriental techniques and appreciation to artworks (Carson, 2011). Similarly, in India there is a new generation of contemporary craft-designers that are successfully exploiting traditional techniques in new ways and with contemporary approaches to narrative, ornament and detail. These designers are educated in the West but exploring their own cultural influences afresh, and with a new eye for cultural value.

Similarly, within design studies there has been a strong call to examine how "…the design process is embedded within particular social relations which it helps to reproduce or to alter" (Walker 1989, p.136-137). Walker further argues that design is not separate from social

contexts. A designer's identity is often evidence of the social context from which one hails from. Architects are often influenced by their cultural structures which are same with graphic designers but this assertion is arguable due to globalisation.

Walker (1989 p.69) is of the view that design is concerned with style and utility, material artifacts and human desires, the realms of the cultural, political and the economic spheres. It is involved in the public sector as well as the private. It serves the most idealistic, innovative, communicative and negative destructive impulses of human kind.

Barnard (2005) has expressed that the relationship between culture and communication from a graphic perspective is that "culture consists in groups of people who communicate with each other, who talk to each other, show each other pictures, artifacts, read and understand each other's books, magazines, newspapers" (p.67). Barnard states "the relationship between graphic design and culture: the first is culture exists as a background for graphic design; the second is graphic design points to or reflects the culture it is found in" (p. 58).

With regard to the points expressed by the scholars above, culture is exposed by communication and visual forms and clearly represented by communication which is mostly visual. In relation to this research, graphic design nowadays is the most ubiquitous form of expressing culture and understanding ones culture because it is often easier to understand ones culture by the use of visuals than any other mode of communication, especially if one is illiterate.

Newark (2002) states that "in graphic design, whatever the information transmitted, it must ethically and culturally reflect its responsibility to society". Dilnot (1989) asserts that "the most significant aspect about design is that it is produced, received, and used within an emphatically social context. The social is not external to the activity, but internal to it and determining of its essential features, even of its sense of relative autonomy". But today graphic design has become one of the most destructive techniques of marginalizing and demoralizing culture. Due to globalisation foreign images are often adopted into other cultures. Here in Africa, nudity and strong language is usually employed in an unprofessional manner in graphic posters, billboards *et cetera* without recourse to the dire consequences it has on society.

The ethical responsibility of graphic design is to transmit various messages into consumer friendly pictorial forms in an effective way. The information and messages that are delivered by graphic design must include valuable meanings to audiences and society at large (Newark, 2002). Barnard is also of the view that graphic design can identify and inform cultural meanings and identities with the use of visuals.

In Britain, the study of design history has been paralleled by that of cultural studies, therefore, cultural studies has had a significant impact on design studies (Walker, 1989). In particular, visual culture studies is developing as a field to study various forms of visual culture (film, television, art, architecture, advertising, industrial design, etc.), including graphic design.

Dilnot (1989) argues that field of graphic design and its meaning is not to the amusement of the professional only and the internal world of his design. The field is linked to the wider social

49

context to which the production is being addressed to and the circumstances and conditions through which the design emerges. Thus, a designer does not work to suit his internal world of design since a professional's goal should be geared towards the external world.

2.8   Design, Culturalisation and Globalisation

The effects of globalisation are becoming increasingly evident. Globalisation has achieved a level of homogeneity of cultures through the influence of multinationals and of mass media communication and information. It could be said that globalisation strives for cultural compatibility and destroys its diversity in the process, by denying or ignoring cultural identity.

In a reaction to globalisation, an opposite trend is emerging, which promotes local identity and highlights cultural values and traditions. The global process of homogenisation may provoke people to be more aware of their national and cultural identities (Fernandes, 1995). An emergent form of the relationship between globalisation and localisation can be synthesised into the term 'glocalisation'. In some instances, countries or cultures have become eclectic in a sense, by adopting specific elements from other cultures without losing their own identity. This has led to the emergence of phenomena such as world music, gourmet cooking and ethnic body adornment. Glocalisation involves the processes of acculturation and enculturation and could encourage global availability while ensuring localised quality. Acculturation may involve cultural modification by adapting to or borrowing traits from another culture. Enculturation is the process by which an individual learns the traditional content of a culture and assimilates its practices and values. Some researchers have likened this to a 'lifestyle' adoption process.

The concept of glocalisation was defined by Friedman (1999) in his book 'The Lexus and the Olive Tree' as 'the ability of a culture, when it encounters other strong cultures, to absorb influences that naturally fit into and can enrich that culture, to resist those things that are truly alien and to compartmentalise those things that, while different, can nevertheless be enjoyed and celebrated as different'.

From the contentions expressed by the scholars above, it is evident that culturalisation and globalisation has become the bane to witnessing individual cultural identity. In a bid to evolve a closely knit global identity and unity, nations have disregarded the essence of cultural ethics, identity and independent design in order to respond to the status quo.

2.9   Semiotics

According to Alicia (2001), semiotics was born out of linguistics and constitutes a field of study that is interested in understanding signs and the way they are organized into the systems of meaning that give rise to communication in a variety of different contexts. Semiotics is often called "the study (or theory) of signs." It involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. Semiotics focuses on the ways producers create signs and the ways audiences understand those signs (Gerard, 2000)

`In Greek semiotics is defined as the science of the signs. The emphasis of semiotic research lies in philosophy and linguistics, in general semiotics is subdivided in syntactics (the relation of the signs) semantics (the relation between the significant and the sign) and pragmatics (the relation

between the significant, the sign and the user) (Hardt, 2008). According to Professor Hardt, semiotics is directly linked to the study of signs; thus, semiotics has influence over design. The two are related, in that they are both concerned with signs, communication and meaning. Semiotics cannot be exempted from a discussion about graphic design and culture. Graphic design is somewhat dependent on semiotics.

Thomas (2000) defined signs as instruments of cognition and communication. A sign represents in cognition of something else than itself, but cognition is more than representation which again is more than signification. The science of signs understood itself not only as a science of communication but also a science of cognition.

In 1690, the English philosopher John Locke wrote about logics and semiotics and pointed out the close relation between signs, logics and ethics. John Locke was an important representative of the history of semiotics, "A sign is a perception which permits the conclusion of the existence of a non-perception". He saw the importance of semiotics as theory of visual signs (to distinguish from verbal signs) and laid down the most advanced structures for a modern design education 200 years before the design-profession even was established as such. John Locke was of the view that, the studies of the signs should include the following disciplines:

- Ars characteristica (single elements)

- Rationales Kalkül (combination of elements)

- Ars vivendi (application and creative use of sign combinations).

It is important for designers to have an understanding of how to lead an audience to the meaning of a design or composition through signs and text. Semiotics is therefore about all cultural artefacts that have meaning.

2.10   Culture-Based Creativity

Lubart (1999) considers creativity as "product oriented and an originality-based phenomenon aimed at solving problems". Lubart goes further to state that creativity involves a combination of cognitive elements that involve the ability to connect ideas, to see similarities and differences, to be unorthodox, inquisitive and to question societal norms. Sternberg and Lubart (2007) explain that, "To be creative an idea must be appropriate, recognised as socially valuable in some way to some community. Lubart and Sternberg perceive creativity as the ability to generate imaginative new ideas and create products aimed at solving problems in a community.

According to Boden (1996), there are three main types of creativity, involving different ways of generating the novel ideas:

a)   The "combinational" creativity that involves new combinations of familiar ideas.

b)   The "exploratory" creativity that involves the generation of new ideas by the exploration of structured concepts.

c)   The "transformational" creativity that involves the transformation of some dimension of the structure, so that new structures can be generated.

"Creativity and innovation are normally complementary activities, since creativity generates the basis of innovation, which, in its development, raises difficulties that must be solved once again, with creativity…It is not possible to conceive innovation without creative ideas, as these are the starting point" (European Commission Report, 1998). Creativity is a process of interactions and spill-over effects between different innovative processes. Innovation cannot be encouraged without acknowledging the importance of cultural creativity in the overall process (KEA, Economy of Culture in Europe, 2006).

Innovation results when creativity occurs within the right organisational culture. The right organisational culture is one that provides through creativity processes (creative techniques) the possibilities for the development of personal and group creativity skills. Innovation occurs when creativity meets the desires and aspirations of a particular culture or society.

In response to the contentions of scholars mentioned early concerning creativity, it can be deduced that the basis for creativity is not just the origination of something new but also a combination of new ideas which is inspired by memories or things one is familiar with. In graphic design, creativity can be said to be a composition of elements in a novel manner that is able to communicate to the target audience and which is appreciated by the community as valuable information.

According to Reid (2008), "culture-based creativity is creativity calling on art and culture for its emergence". It is essentially about the passion and love or connecting with one's self as a human being. This form of creativity embodies a large number of features of cultural productions.

The Economy of Culture in Europe holds that it is when creativity is the expression of human sensibility (such as imagination, intuition, memories, affects) that it becomes culture-based creativity. Creativity then becomes the privileged expression of the being, values (territorial, social, theological, philosophical), the aesthetic, the imaginative or the meaningful (KEA, Economy of Culture in Europe, 2006).

It is based on culture that creativity can thrive. For a society to accomplish and establish proper communication to its inhabitants, it must introduce new technological systems that is culture based. Culture-based creativity is therefore a key input for businesses or public authorities which want to communicate more effectively, challenge conventions and look for new ways to stand out. It contributes to product innovation, to branding, to the management of human resources and to communication. Culture-based creativity also needs the development of products and services that meet citizens' expectations or that create these expectations. Culture-based creativity can be helpful in this respect. It therefore becomes imperative for industry to meet and to create new kinds of demand that are not based merely on the functionality of a product but are instead rooted in individual and collective aspiration.

The role of culture in innovating public service delivery has not received much attention in public innovation communication, but cultural advocates have stressed the importance of culture in creating trusted institutions (Holden, 2006). Indeed, art and culture can benefit public service delivery and innovation in a variety of ways.

Sawyer (2006) proposed a consensual definition of creativity: "a product is creative when experts in the domain agree it is creative, meaning that the appropriateness is defined by social groups, and it's culturally and historically determined". Professor Csikszentmihalyi (1996), when attempting to define when and how creativity emerges, stated that "creativity does not happen inside people's heads, but in the interaction between a person's thoughts and a sociocultural context. It is a systemic rather than an individual phenomenon". Culture can therefore help to bring certain public services closer to their constituents by means of integrating creative media innovations – online discussion on social networking sites allow the public to interact easily with public services. The development of community media and community arts more generally are good examples of culture based creativity.

A study on international perspectives concerning 'The Arts, Creativity and Cultural Education shows that most countries' policy strategies acknowledge that there is a link between culture and creativity in learning. However, only a minority of them articulates the nature of this relationship and explains how it could be strengthened. According to the researchers, most countries simply recognise "that creativity is important, and that its development should be encouraged in schools, and acknowledge the key role of art of the curriculum in developing creativity" (Sharp, 2000).

Countries need to adapt culture-based creativity, harness the techniques of culture which can further be developed into a more pragmatic style of indulging inhabitants and creating long-lasting relationships between government and people.

CHAPTER THREE

METHODOLOGY

3.1   Research Design

This chapter discusses the methodology that was employed in this study as well as the processes and procedures that were employed. The researcher used the descriptive approach of qualitative research method for the study.

3.2   Qualitative Research

Leedy and Ormrod (2005) state that qualitative research may take several approaches to research, however, they all have two things in common. First, they focus on natural settings; life as it is existed in genuine situations. Secondly, they encompass studying those natural phenomena in all their complexity. Qualitative researchers seek to pay attention to details during their research, because they realize that the phenomena they study require complete attention in order to get a complete understanding of the situation. They also understand that an issue being studied has numerous dimensions and hence, approach it in its multidimensional form.

Qualitative research methodology permitted the researcher to study the various proceedings, experimentation and results, as students embarked on various projects in the design studio. "Project one" was undertaken by the whole second year Communication Design class. It was structured and co-supervised with Dr. Francis Eshun, lecturer of Graphic Design at KNUST. However, five design students were selected to participate in subsequent projects. The aim of this

was to ensure a well monitored and supervised outcome. Project "two", "three" and "four" were supervised and observed by only the researcher. The use of qualitative research methodology was effective as it allowed the researcher to share experience, provide insight and elaboration and interact with participants to ensure the overall goal of the projects. To ensure creativity, novelty and build self-confidence the students were given the freedom to make their own design decisions.

3.2.1 Descriptive Method of Research

According to The Association for Educational Communications and Technology (AECT, 2001), descriptive research can hardly be said to fit directly into the definition of either quantitative or qualitative research methodologies, however it employs elements of both, often within the same study.

The descriptive approach of qualitative research was useful in the description of events, gathering of data, organization and description of data collected. Various students' activities and processes were described as they took each task at a time. The resultant visual statements were described to give an understanding on how they were developed from the objects of study.

3.3   Library Research

The library research contributed immensely to the success of the study. Not only was it useful to the researcher, but also the students who participated in the workshop. The library served as an effective tool by giving them access to various traditional African objects in the form of photographs, and also provided information concerning the philosophical values of the objects. The researcher's personal library and various libraries were consulted for information. Among them were the Department of General Art Studies reference library, the College of Art library and the KNUST library, all of Kwame Nkrumah University of Science and Technology. In addition, the Balme library of the University of Ghana was useful. Online libraries and articles in addition to electronic media such as Microsoft Encarta were very helpful sources.

3.4   Population and Sampling Method

The population for the study was homogenous; since it was made up of only graphic design students and professionals. Out of this population, the researcher focused on Communication Design students in KNUST from second year to final year as the accessible population for the study. The purposive sampling technique was used to select the final sample for the study. This sampling technique was selected because the researcher wanted only students who have had at least one year of graphic design education. The reason being that the study structure spanned for an academic year, and the first year communication design class were in the foundation stages of graphic design studies and might lack full understanding and experience in idea development, graphic design fundamentals and the use of design software which were essential in this study.

In all, seventy (70) students were selected to answer the questionnaire for the study; they were made up of students of second, third and fourth years. Based on the results of the questionnaires, the second year class was introduced to the idea of using indigenous African art forms as sources of ideas for graphic design. The second year class was selected because of their availability throughout the whole academic year. Unlike the third year class who spent only the first semester in school and the second semester on industrial attachment or internship. Also, it would have been difficult to involve the final years since they also had to make time for their own research.

Finally, a sample size of five (5) students was used in the study based on the number of students who volunteered to take part in the workshop. Although most students had interest in the study, they thought they would have had a hard time combining the study with regular class activities and assignments.

3.5   Data Collection Instruments

Data collection instruments included the following:

- Questionnaire
- Observation

3.5.1   Questionnaire

Many research projects demand the collection of primary data from individuals or organisations. The Questionnaire is one of the effective ways of gathering such data. However, a well-designed questionnaire is essential for gathering useful responses.

The information gathered from the questionnaire was to form the basis for the workshop. Questionnaires were administered to gather information relating to whether students' works were culturally motivated and also seek their views on the use of African Art forms as sources of ideas for graphic design. Question one of the questionnaire posed to find out whether graphic design produced by African graphic designers had an African identity. The second question sought to find whether it was necessary for African graphic designers to create graphic design which possesses an African identity. The third question was intended to find out whether graphic design students works were influenced by foreign or African aesthetics. The next question asked if the knowledge acquired by graphic design students in African Art and culture studies are transmitted into their graphic design. The last question was intended to find respondents' views on how African graphic designers can create a style which can be said to portray Africa's cultural identity. In all, seventy (70) questionnaires were sent out by the researcher, in which all seventy were retrieved since students were made to fill them immediately.

3.5.2   Observation

Students' activities were observed as they took one task after the other. The researcher employed direct observation to study the various idea development processes student undertook, ranging from object selection, conceptualisation, exploration and execution. The researcher adopted a role of a participant observer. The observation occurred in a design studio.

3.6   Workshop

3.6.1   Introduction

This study involved second year graphic students using indigenous African art forms as sources of ideas for graphic design. This section involved a workshop and projects undertaken by students. In the study, the researcher presented a number of projects to the KNUST Communication Design students. With the exception of "Project One " which was undertaken by the whole second year class, the remaining projects were participated by five design students who were selected from the second year class based on their interest in the workshop. This was done to ensure that the researcher could have the ability to control and monitor the activities of the group.

The procedure followed in this study was almost the same for each exercise. The tasks of the projects were different but the approach involved the use of African indigenous art forms as sources of ideas for graphic design. Each project was done by adopting Aspelund (2006) theory of design process, as discussed in Chapter Two of this research. With the exception of "Project

One" which students executed in traditional design techniques, the remaining projects were done digitally. Using Design software such as, Adobe photoshop, Illustrator and CorelDraw.

In the practice of graphic design, inspiration is very important as it serves as a force that drives the designer to create innovative and creative designs. During the workshop, indigenous African art forms served as sources of inspiration to the students. Each student selected one indigenous African art form as an object of study; they included masks, sculptures, weapons, textile and costumes. However, it was equally important that students read about the background, nature, significance, and values of their chosen art forms. They collected their cultural art forms from the library and the internet. The images of the indigenous African art forms were printed to serve as reference during the workshop.

Students had to do each task in the studio because the researcher wanted to see their working process. To ensure flexibility, creativity and self-confidence, the students were given the freedom to make design decisions. However, the researcher supported them with the necessary criticisms and observed their improvement.

Each project and its result are presented in the next topics. After each project follows the works produced with their description and content analysis. The works are discussed based on their cultural identity with respect to the objects of study. The purpose of this is to analyse the relationship between the African art forms that were used by students during the workshop and the graphic designs produced.

3.6.2 Project One: Introductory Stage

Students were asked to study and understand the structure and aesthetic appeal of their chosen objects using the following criteria; origin, function, symbolism, utility, shape, physical properties, and socio cultural significance. They were then asked to explore and experiment with their art forms; they were not limited to what they wanted to do with them. They were encouraged to experiment with the objects in their works as they show thoughtfulness and creativity. They could evolve realistic or abstract designs from the art form. Students had the freedom to use any traditional media of their choice.

At the end of Project One, students were able to create various visual statements from their objects of study, including abstract and realistic designs, patterns, typography, image treatment, and so on. The traditional art techniques they employed included; water colour, collages, relief printing, hatching, crayon painting etc.

Students showed interest in the exercise and tried to look at other students' solutions too, as they compared with each other's outcome.

3.6.2.1 Description and Interpretation of Works

Fig.1 is a two-dimensional representation of an African mask rendered in acrylic by a student graphic designer. The student's interest was not in the capturing of all the details of the original African mask used as inspiration. Instead, he chose to exhibit his ability to be creative and

experimental. The student integrated a peculiar outlook in this work. He painted his work in colours that are rare with African traditional masks. He painted the two symmetric parts of his figure with complimentary colours of red and green, merging the two parts with a blue cross.

In Ghana, the cross is used to represent *"Nkwantanan":* cross road. The central point signifies power and authority of the head of state (Ayiku, 1998). The mask in the painting is decorated with curvy and chevron lines. Incised lines and shapes are common with African masks; sometimes they are used as decorative elements.

Fig. 1: Abstract Mask in Acrylic

The form in Fig. 2 was rendered in pen and ink. It is an abstract figure which was evolved from an African object of study. The student designer explored the original art form to arrive at this quaver-like form. Using both thick and thin black lines, the student defines both the inner and outer edges of his figure.

Fig. 2: Abstract Form in Pen and Ink

Fig.3 is a typography constructed in the student's own name. The typeface is filled with a collage of sawdust to imitate the colour and texture of a wooden traditional African art form. The filled typeface has been outlined in black ink in an undulating style to mimic the appearance of the object of study. The outline also helps to define the contours of the typeface.

Fig. 3: Typography done with Sawdust and Outlined in Pen

Fig. 4 is a design created with simple geometric shapes. African arts make use of simple shapes such a rectangle, square, triangle and circle as elements for ornamenting visual art forms. The warm colours of red, yellow, and orange used in the design evoke a sense of heat and energy.
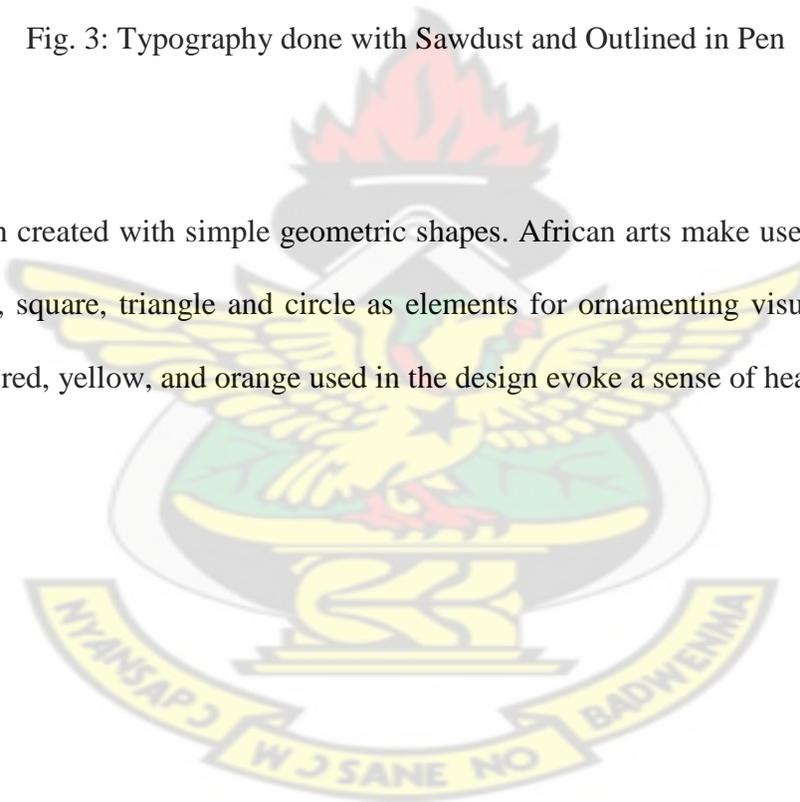
Fig 4: Shapes Done with Acrylic

The student used cross-hatching and diagonal lines to create texture for his work (Fig. 5). Using crayon, the student built layers of colours. The undercoat was painted in yellow, followed with a dark shade of orange and brown. The student afterwards drew his mask with a pointed tool, revealing the base colour.
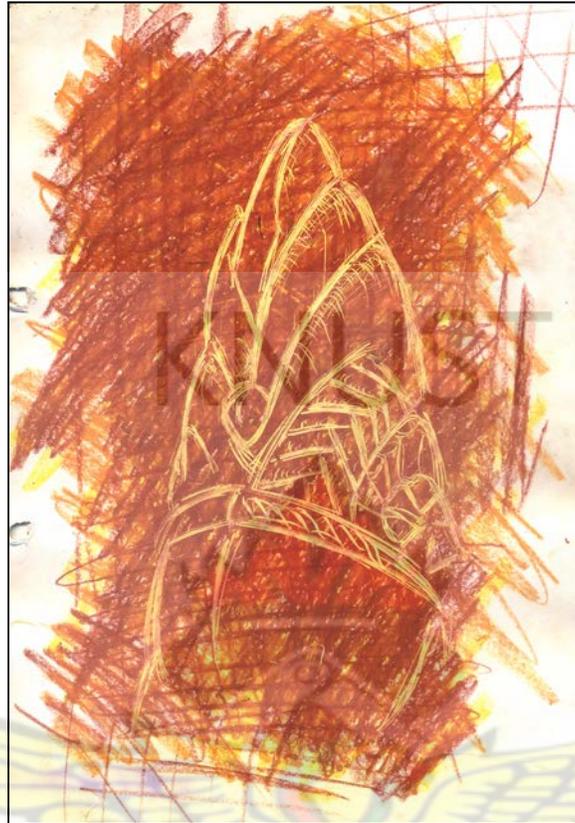
Fig 5: Pattern in Crayon

Taken to another level, the students' work (Fig. 6) is an exaggeration of the textural appearance of the African Art form that inspired this work. The student treated the legs of his image with a crack effect.
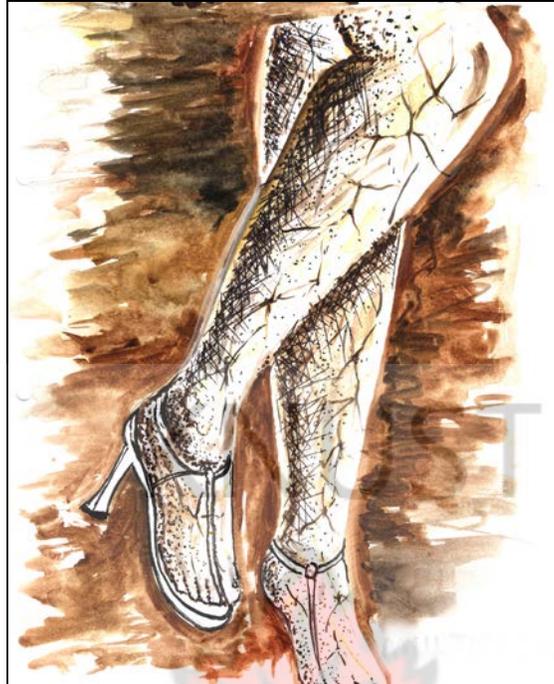
Fig 6: Image Treated with Crack Effect

3.6.3 Background of Selected Traditional African Art forms

For the reader to get a clear understanding of how the graphic designs produced by the students are influenced by traditional African Art forms, it is expedient that the various African traditional art forms which were selected by the five participating students as inspiration, be discussed according to their origin, nature, characteristics and socio-cultural significance. The traditional African art forms selected by the students included the *Chi Wara* headdress, *Bogolanfini* painted cloth, Altar of Dogon, *Gelede* headdress, and *Akuaba*.

3.6.3.1 Chi Wara Headdress

The Bamana people of Mali, who are largely farmers, wear the Chi Wara headdress in rituals during harvest and planting seasons. The mask represents the mythological half man and half antelope hero who came from the sky to teach the Bambara how to cultivate the land. Dancers in male and female pairs wear the mask to depict the antelope-like Chi Wara and display the elements of successful cultivation.

The horn is a symbol of the millet's growth. The penis of the male figure is positioned low to the ground to fertilize the earth. The long ears refer to farmers listening to the songs sung by women who encourage them while they cultivate the land. The open, zigzag pattern in the neck symbolizes the movement of the sun across the sky (Werness, 2006; Wikipedia.org, 2012). Fig. 7 shows a Chi Wara headdress.

Fig. 7: Bamana Chi Wara Headdress, Mali

3.6.3.2   Bogolanfini Painted Cloth

Bògòlanfini als*o* known as mud cloths are a distinctive fabric made by the Bamana people of Mali. Bamana men weave cotton threads unto narrow strips which are sewn together to create larger textiles which their women then paint with a dye made from mud and leaves with iron to create permanent dark brown/black designs. Only the women who create the designs can read the patterns. The designs created are usually geometric patterns, which possess symbolic meanings. Their designs are inspired by their environment, history and proverbs.

In Bamana culture, male hunters put on bogolanfini believing that the patterns have powerful charm capable of protecting them in the bush. The cloths are also worn as ritual protection and as badges to indicate the status of an individual. Bamana women cover themselves with bogolanfini at important stages of their lives such as marriage and childbirth. It is believed that the cloth has the power to enthrall malevolent spirits that operates during such occasions (Barton, 2007). Fig. 8 shows a Bogolanfini painted cloth.
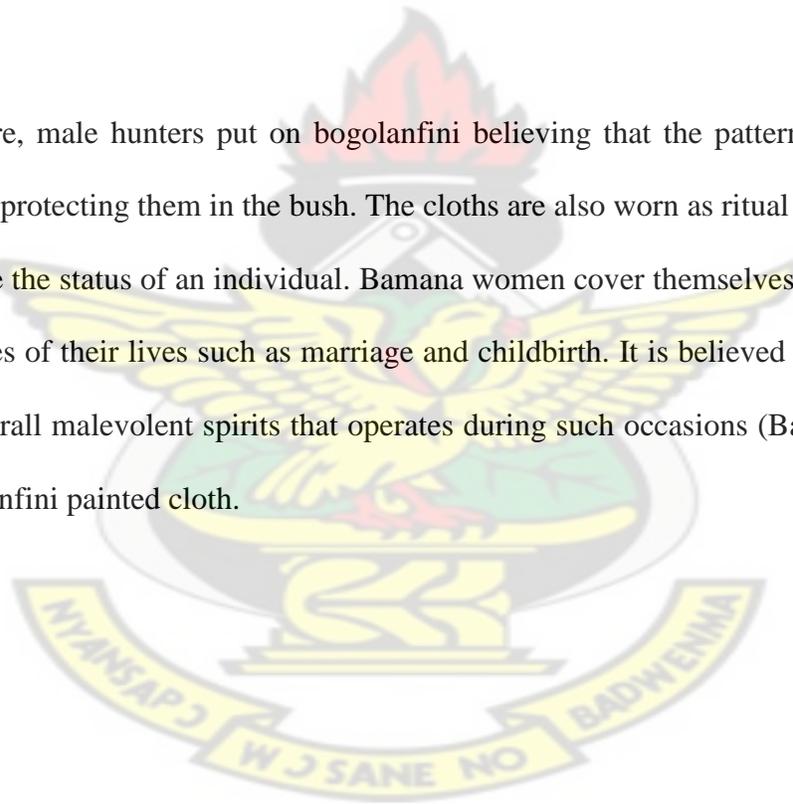
Fig. 8: Bogolanfini Painted Cloth, Mali

3.6.3.3   Altar of Dogon

This sculpture can be found among the Dogon people of Mali. It is believed that Altar deity is capable of supplying the fertility needs of the people. The figure is characterized by swelling and elongated belly and breasts. Its head depicts a multi-figure caryatid stool. The general characteristics of the sculpture signify favourable reproductive results for the petitioners. (Dyke, 2007). Fig 9. shows an Altar of Dogon.

Fig 9: Altar of Dogon, Mali

3.6.3.4　　　Gelede Headdress

The Gelede headdress belongs to the Gelede cult of the Yoruba of Nigeria, which honours the creative and dangerous powers of women, affectionately called "our mothers". The headdress is worn on Gelede festivals during the beginning of an agricultural period, at funerals, and in times of hardship. The *Gelede* headdress often consists of two parts, a lower mask and an upper superstructure. The lower face depicts a woman's face expressing qualities of calmness and patience. The static expression and minimalism of the lower portion of the headdress contrasts with the vital and diverse nature of the superstructure. The superstructure represents a woman's

inner head, the seat of her mystical power. The upper structure displays snakes and birds. Birds signify the dangerous nocturnal powers associated to women. The snakes are used to represent the positive feminine qualities of patience and calmness. (cti.itc.virginia.edu). Fig. 10 shows a Gelede headdress.

Fig. 10: Yoruba Gelede Headdress, Nigeria

3.6.3.5 Akuaba

Akuaba, a carved wooden figure, is believed to induce pregnancy and ensure the safe delivery of a beautiful and healthy child. A childless woman is presented an Akuaba by her husband to make her fertile. The bearer of the Akuaba treats it as a real child by carrying it, playing with it, dressing it as well as laying in bed with it. The woman continues in this activity until she conceives.

The female Akuaba shows Asante concepts of beauty: a high oval, flattened forehead symbolizing fertility; a small mouth; a ringed neck indicating beauty and hard-working nature of women (Ayiku, 1998). Fig. 11 shows an Akuaba.

Fig 11: Akuaba, Ghana.

3.6.4   Project Two: Pattern/ Texture

According to Noupe (2009), textures and patterns, are one of the elements which attract us to outstanding design, layout or content. Many designs would not have been spectacular if they were filled with only background colours. This statement served as a validation for the next project. The second project sought students to create patterns, and treat their background using

their indigenous art forms as inspiration. This project encouraged the study of the nature, symbolism, texture and basic elements of the art forms, and to develop designs based on these factors.

Some of the patterns students created were simple repetition of shapes and lines they have developed from their artifacts, others were more complicated with complex combination of imagery and colors, and others patterns depicting themes. This project was very successful as students were able to apply their knowledge acquired from their basic design class in the composition of elements.

The patterns created, could be used as a base for all kinds of awesome designs such as custom apparel, package designs and website backgrounds to mention a few.

3.6.4.1 Description and Interpretation of Works

3.6.4.1.1 Pattern Inspired by Bamana Chi Wara Headdress

The student used a white silhouette of the male Chi-wara headdress to dominate the center of his composition, surrounding it with the colour green (Fig. 12). The figure of the Chi Wara mask forms the stem of a tree; representing growth and productivity. White colour with a glowing effect is used for the Chi-wara figure to suggest an essence of deity.

The student used triangles to create the leaves of the tree and the rectangular boarder of the pattern. The triangle concept was inspired by the triangular opens that are found in neck of the

Chi Wara headdress (Fig 13). The triangles are depicted in multiples of pairs, which represents the movement of the Chi Wara figures in male and female pairs.

Fig.12: Thematic Pattern Inspired by the Bamana Chi Wara Headdress, Mali
Source: Student's Work
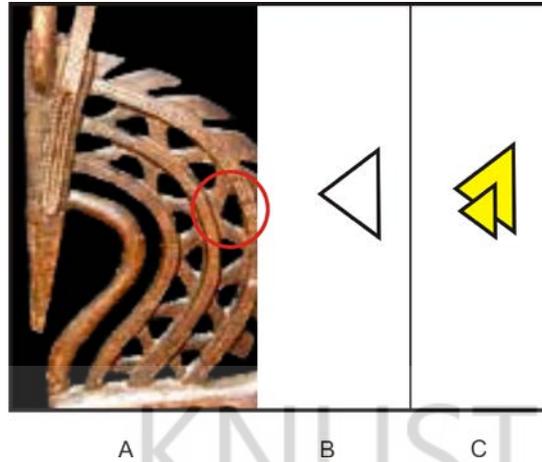
Fig. 13: Development of the Triangle Concept from the Chi Wara Headdress
(Researcher's Drawing)

3.6.4.1.2   Pattern Inspired by the Altar of Dogon

The various motifs employed in this pattern (Fig. 14) were derived from the Altar of Dogon (Fig. 9), but have gone through much transformation that they seem to bear little resemblance to the referent. The student built his motifs from various parts of the African form that were of interest to him. The fig. 15 illustrates the motifs of pattern and the parts of the art form that inspired them. The student used the various motifs he created to suggest elements of fertility, for example, the triangle represents the breast of a woman, and the small circles represent heads of people. At the lower part of the composition, the motifs are arranged in a rhythmic order.
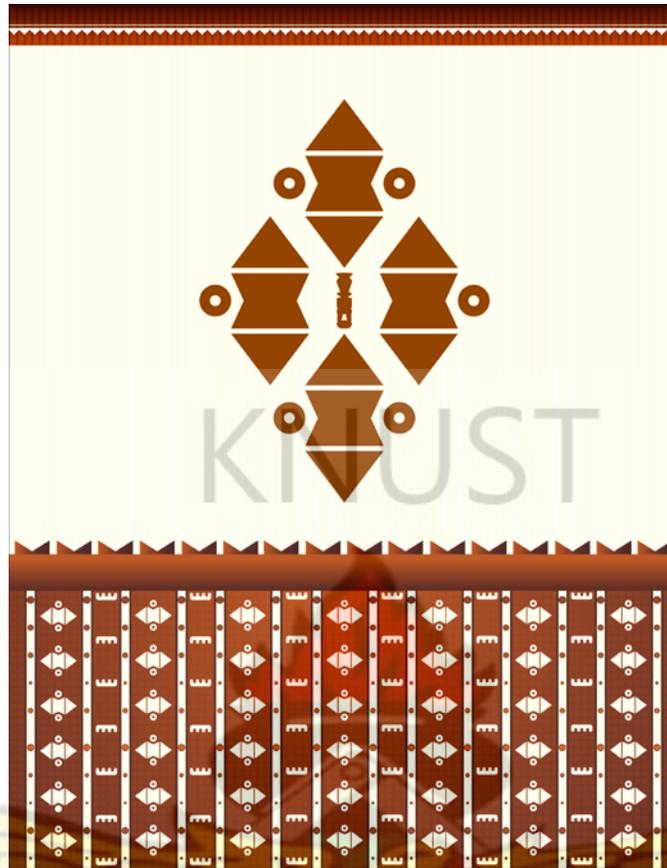
Fig.14: Pattern Inspired by the Altar, Dogon – Mali
Source: Student's Work
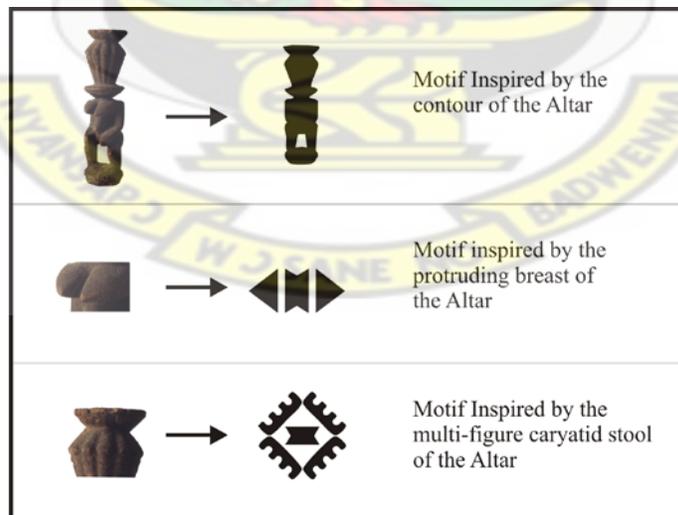
Fig. 15: Development of the Motifs from the Altar of Dogon
(Researcher's drawing)

3.6.4.1.3   Pattern Inspired by Bogolanfini Painted Cloth

Having been inspired by the Bogolanfini painted cloth in Fig. 8, the student introduced more dynamism in his pattern (Fig. 16). His introduction of warm colours of yellow, orange, red, and reddish-brown makes the pattern attractive and memorable. The student used a variation of circles with a common center together with other line elements to create the illusion of a centripetal force that draws the viewer to the center of the composition. The student relates this illusion to the belief that, the Bogolanfini has the power to absorb dangerous forces, when worn after initiation into adulthood and after childbirth.

Fig.16: Intricate Pattern Inspired by Bogolanfini Painted Cloth, Mali
Source: Student's Work

3.6.4.1.4   Pattern Inspired by Gelede Headdress

Two motifs are used in this pattern (Fig. 17), snakes and birds. This concept was influenced by the Gelede headdress of the Yoruba of Nigeria (Fig 10). The headdress depicts snakes and birds. The former represents the dangerous night powers of women who act as witches, and the latter stands for the positive feminine qualities of patience and tranquility. The student introduced colour symbolism to depict good and bad. The colour black, connected to the darkness of the night, the time when wicked spirits such as witches operate. Black is used to signify evil and wickedness. In contrast to black is white, which symbolizes purity and blamelessness.
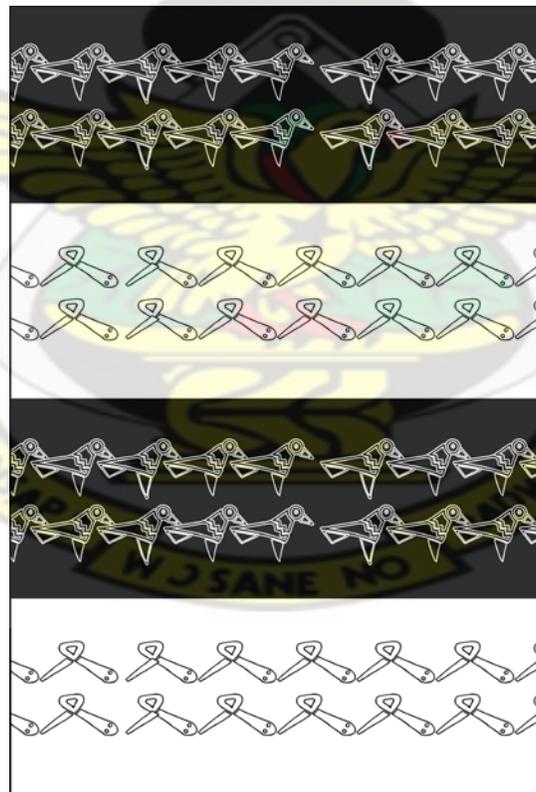
Fig.17: Pattern Inspired by Gelede Headdress
Source: Student's Work

3.6.4.1.5   Pattern Inspired by Akuaba

This pattern (Fig. 18) was developed from the Akuaba. The central shapes with white outlines drew their inspiration from the basic shape of the head, eyebrow, mouth, and neck of the Akuaba (Fig. 19). With beauty and fertility which are attributes of the Akuaba in mind, the student composed the basic coloured shapes to form an abstract figure of a child playing. The background depicts interlacing geometric shapes, which were developed from the hands of the Akuaba (Fig. 18); this symbolizes a mother embracing her child.

Fig.18: Thematic Pattern Inspired by Asante Akuaba, Ghana
Source: Student's Work
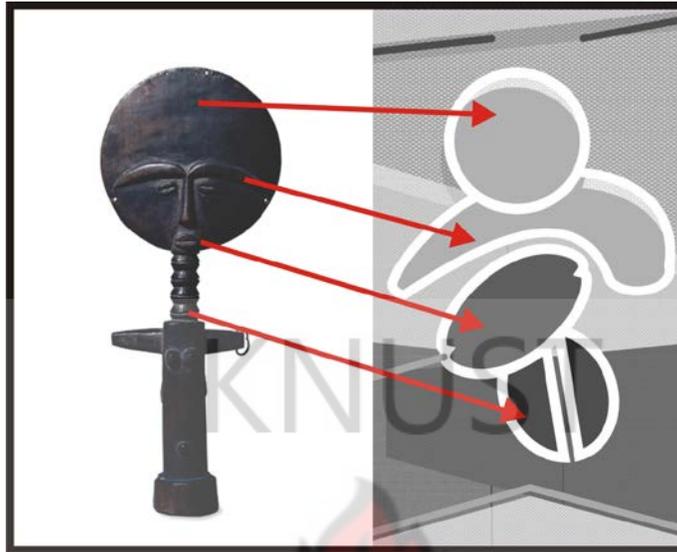
Fig.19 Development of Shapes from Parts of the Akuaba
(Researcher's Drawing)

3.6.5 Project Three: Type Design and Treatment

Typography belongs to graphic design (Berger, 1989). Typography plays a fundamental role in graphic design (Goodman, 2001). Nearly all means of visual communications such as books, magazines, corporate brands and websites rely upon typography. Lupton (1996) defines typography as the designing of letterforms and organising them in a space, and is the basic grammar of graphic design. Newark (2002) says that designers cannot use typeface without employing typography, since "typeface is handwritten or a mechanical font…typeface and typography are inseparable: language must be written with a typeface, and using a typeface necessitates typography" (p.76).

Lupton (1996) states that a typeface and the way it is used can declare the cultural identity of a body, or that of a designer. Typeface is the fundamental form of writing and printing that can make graphic images more meaningful and attractive. Typefaces can represent and express various meanings to audiences with different appearance of shapes.

Because typography is important to graphic design, it was necessary that the students designed and developed their own typefaces out of the African art forms. The third project required students to develop their own typefaces, creatively evolved from their objects of study. The students were free to experiment with the overall appearance of the art forms, or the unique features or structures of the art forms which were of interest to them. The researcher briefed the students about serifs, side-bearings, anatomy, and kerning before they embarked on the project. These terminologies are keys to typeface design and typography. However, because students have had knowledge from the lettering class (DAD 262), they understood the assignment perfectly.

Students did much brainstorming and creative thinking, as they experimented how to create their typefaces. Their idea development processes employed distortion, expansion, condensing or twisting of their objects of study, whereas still maintaining their basic uniqueness.

3.6.5.1 Description and Interpretation of Works

3.6.5.1.1 Typeface Design Inspired by the Bamana Chi Wara Headdress

This bold and angular looking typeface (Fig. 20) was inspired by the Chi Wara headdress (Fig.7). The student created both lower and uppercases of the typeface. Two main parts of mask where

focused by the students during his idea development process. This includes, the open triangular spaces found in the neck of the Chi Wara headdress, which inspired the triangular shaped *counter* of letters such as "D", "O", and "P". The aperture of letters such as "C" and "U" were also inspired by the same triangular spaces of the mask. The long horns of the Chi-Wara headdress were also of interest to the student. They inspired the long look of the *Vertex* of letters such as "K" and the upper case of the letter "X".

Fig. 20: Typeface design inspired by the Bamana Chi Wara Headdress, Mali
Source: Student's work

3.6.5.1.2   Typeface Inspired by the Altar of Dogon

This typeface (Fig. 21) was developed from the Altar of Dogon (Fig. 9). The uppercase letters look bold, solid and legible. The sharp projections at the upper parts of uppercase letters were as a result of the sharp and pointed nature of the breasts of the Altar of Dogon. The angular nature of the various strokes of the letters was also inspired by the breast. However, in the development of lowercase letters, the student added circular shapes to the type characters. This can be seen in the nature in which the *counter* of letters such as "q","b","o","p", and "g" have been constructed.

The circular parts of the letters were inspired by the circular appearance of the multi-figure caryatid stool when viewed from top elevation.
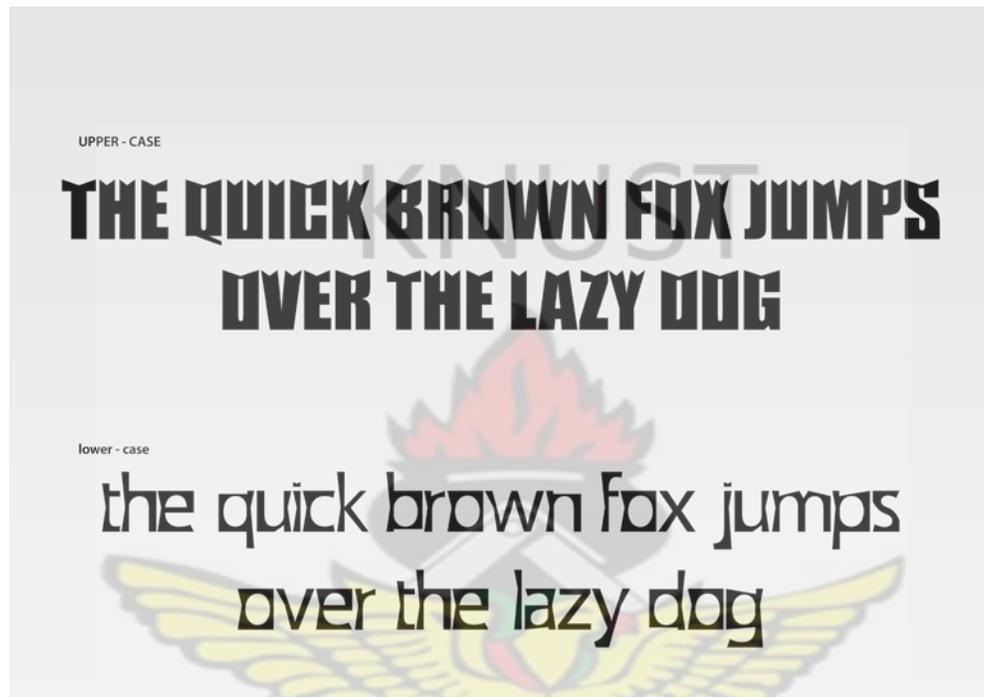
Fig. 21: Typeface Inspired by the Altar, Dogon – Mali
Source: Student's Work

3.6.5.1.3   Typeface Inspired by Bogolanfini Painted Cloth

This Elegant typeface (Fig. 22) with rounded corners was invented by the student with the Bogolanfini painted cloth in mind. The typeface is filled with patterns similar to the Bogolanfini cloth in Figure 8. However, the student creatively employed gradation of colours to make the design more attractive and memorable. The outlines of the typeface were made to look like stitches; this was done to suggest that the type design is fashion related.

Fig.22: Typeface Inspired by Bogolanfini Painted Cloth, Mali
Source: Student's Work

3.6.5.1.4   Typeface Inspired by Gelede Headdress

This design (Fig. 23) appears like ordinary scrabbled lines at a glance, but closer inspection reveals that these are actually the phrase "exploring creativity". Inspired by the *Gelede* headdress, the student placed his emphasis on the snake component of the headdress and skillfully manipulated the snake characters to form the words. The student's idea development process involved twisting, coiling, stretching and bending his characters. With minimal use of color, the designer successfully created this design.

Fig.23: Typography Inspired by Gelede Headdress
Source: Student's Work

3.6.5.1.4   Typeface Inspired by Asante Akuaba

The student invented this unique looking typeface below (Fig. 24) from the Akuaba. The

typeface was inspired by the entire physical appearance of the Akuaba. However, two main parts

dominated the type design; the circular head and the ringed neck.
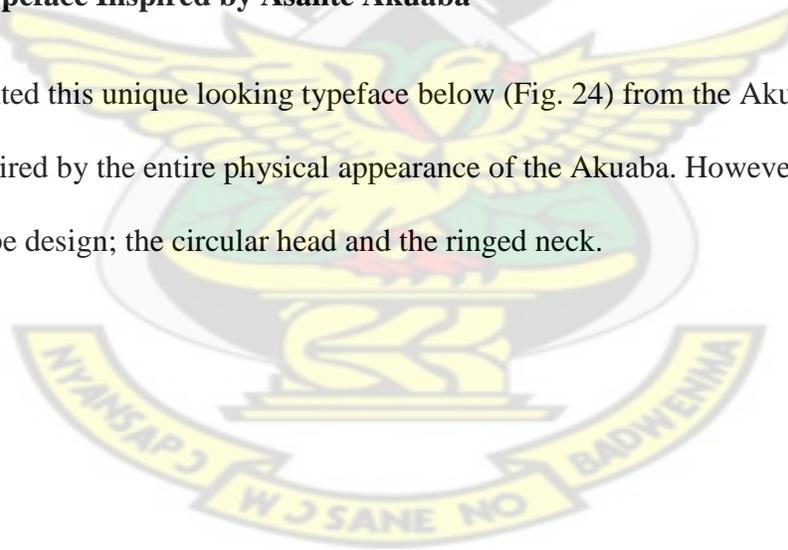
Fig.24: Typography Inspired by Asante Akuaba, Ghana
Source: Student's Work

3.6.6 Project Four: Concept and Execution

Finally, this project was meant to be more challenging, as it required the ability to think creatively to solve a problem. It required the participants' ability to execute effectively and visualize the results of their thoughts into their works. Thus, their ability to come out with a novel concept out of the African Indigenous art forms, as well as the execution of the work.

Students were to maximize their knowledge and experience in their objects of study to produce an interesting design concept. They were urged to have a broad understanding and knowledge of

their selected traditional art forms; to pay attention to key issues such as the beliefs, symbolism, values, uses and purposes, nature and appearance. The students had the freedom to solve any visual problem of their choice as well as graphic design is concerned. For example, logos, brochures, newsletters, posters, illustration, magazine ads and any other type of visual communication they intended to produce. In their execution they were to be mindful of good technical factors such as aesthetic consideration and design principles. Students were encouraged to use textures and typefaces created in previous projects, provided they support their aim as far as these three projects were concerned.

This project challenged the students to build a connection between their indigenous African art and the visual problem. Students happened to find this project very challenging and interesting but at the same time difficult. However, after a lot of brainstorming, they were able to visualize concepts from the art forms using analogies, metaphors and similes as useful tools. They were able to see the problem from many different points of views.

Using the Indigenous African art forms as inspiration, the students were able to come out with concepts that contained cultural meanings and aesthetic values. They were able to visualize their ideas and thoughts into the form of graphic works.

3.6.6.1 Description and Interpretation of Works

The graphic designs produced by students included, logo, package design, web page design, book design and poster design.

3.6.6.1.1 Logo Design

Logo identifies a company or an organization. With the use of elements such as shapes, typography, colour and/or images a logo reflects a business's commercial brand. A concept is usually behind an effective logo, and it communicates the intended message. Logo design together with other important dynamics such as identity design and branding from a perceived image for a business or product.

Drawing his inspiration from the Chi Wara headdress (Fig. 7), the student created this typographic logo (Fig. 26) to identify a banking company; African Rural Bank. The logo is presented in the initials of the company. The student drew parallel growth between the productive symbolism of the Chi Wara and the bank's efficiency to help its clients make wealth.

The logo was inspired by two main features of the mask: the open triangles at the neck and the long horns of the art form. The diagram in Fig. 25 shows how the logo was made out of the Chi Wara headdress. The triangles used in the logo depict the progressive nature of the bank. The

two diagonal lines found in the letter "R" together with the colour green signify growth. The green also suggest the focus of the bank in supporting people in agriculture.

Overall, the logo looks, simple, clean and inspires trust. These are good elements of an effective logo. Fig. 27 shows the use of the logo on the letterhead and business card of the company.
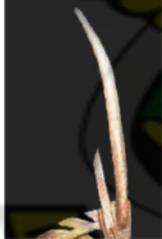
Fig.25: Development of Logotype from Chi Wara Mask
(Researcher's Drawing)

93

Fig.26: Typographic Logo Inspired by Chi Wara Headdress
Source: Student's Work

Fig.27: Stationery with the Chi Wara Inspired logo
Source: Student's Work

3.6.6.1.2 Web Page Design

Website serves as an effective tool that allows businesses to market their brands to potential clients through the internet. Many factors play a role to ensure that a website meets the objectives of its owner; this includes strong aesthetic and functional appeal. A unique layout design with aesthetic appeal has the power to sustain visitors longer on a website, and maximize potential growth for its owners.

This unique template design (Fig. 28) created by a student was inspired by the Bogolanfini painted cloth. The design is created for a fashion agency that is into African textiles. One of the major elements viewers will notice is the background, which makes the website visually interesting. The student made effective use of the pattern (Fig. 16) he had created in project two in this design. The background supported by the imagery of the slide holds the theme of the website. At the right and left panels of the website, the student changed the pattern into grey scale; to avoid too much activity around the content area of the website. He blended his pattern into the black footer of page and introduced additional zigzag lines.

The logo of the company is placed in a circular shape that imitates the movement of the background pattern. Four different geometric shapes are introduced to create the menus tabs of the web page. Geometric shapes are common elements of Bogolanfini painted cloths. The student maintained the colour palette he had used for his pattern in his template design.

95

Fig.28: Layout Design of a Website Influenced by Bogolanfini Painted Cloths
Source: Student's Work

3.6.6.1.3   Book Cover Design

The cover design of a book is a critical selling factor of the book itself. A skillfully designed

cover attracts a prospective buyer to pick up a book. A creative and symbolic back-cover can

arouse curiosity of prospective readers.

The student employed minimal design elements in his work (Fig. 29). Although very simple the design is attractive and memorable. The design is rendered in only white and black. The front-cover has two sets of lines converging at a centered circle. The title of the book together with the author's name is placed within the circle.

Although the design bears no resemblance to the art form that motivated it, its concept is an embodiment of beliefs associated with the Gelede headdress by the Yoruba of Nigeria. The circle at the center of the design with the title "abode" represents the head of a woman, a place of residence for the snake and the bird; a seat for both dangerous and calm powers. Two sets of lines converge at the circle; the zigzag lines represent the movement of snakes whereas the straight lines stand for that of birds. The student used black and white to represent the calm and dangerous nature of "our mothers".
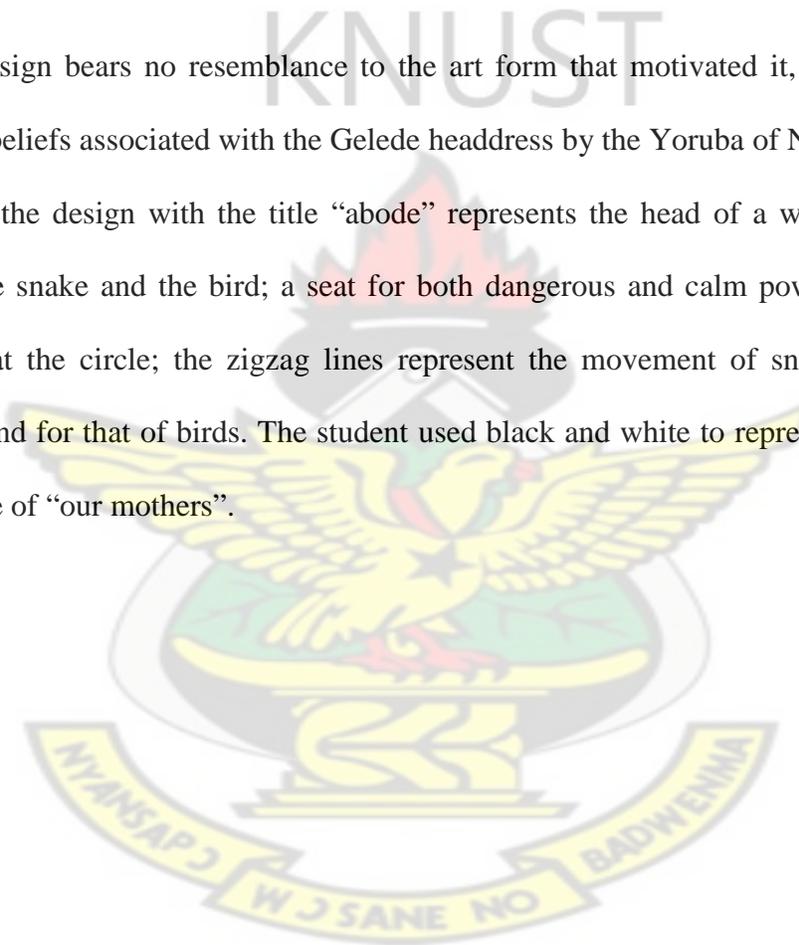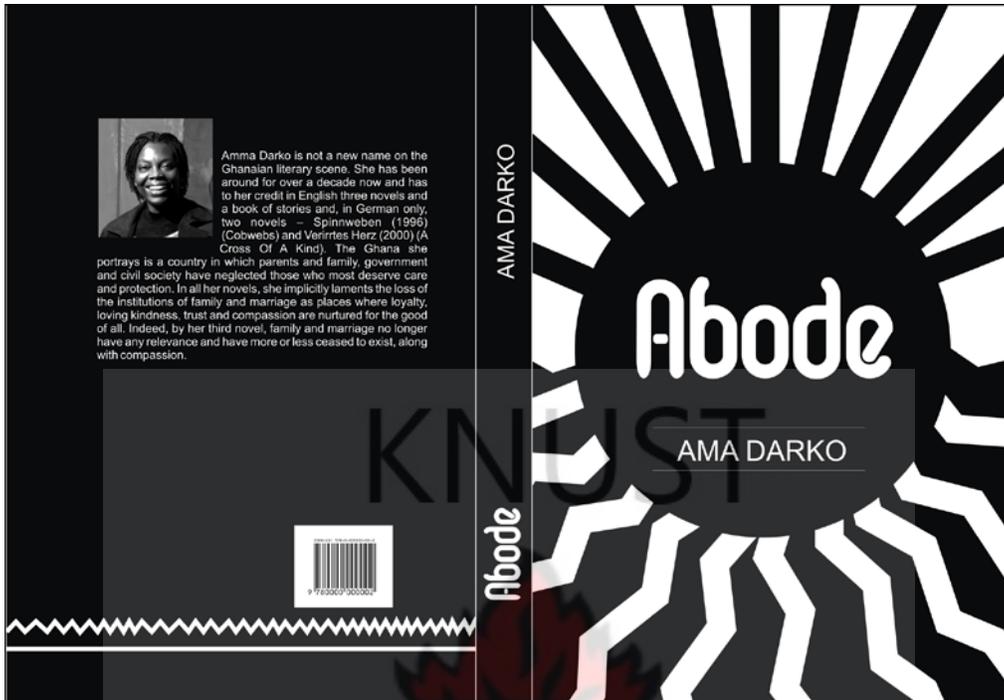
Fig.29: Book Design Concept Built on Symbolism of Gelede Headdress
Source: Student's Work

3.6.6.1.4   Package Design

The design of a product is considered to primarily influence the sale of the product; it is what gives potential customers the first impression of it. A product which breaks the customary rules has the potential to stand out from the rest. Hence, the more attractive and memorable the package design is, the better the chances that the product will be patronized by consumers.

At first glance the design has three memorable things which immediately catch the eye: solid purple background colour, colourful motifs, and simple and unique typography (Fig. 30). The student aims not to only depict the efficiency of the product, but also intends to bring an aesthetic

pleasure to the customer. The student draws parallels between the product and the altar deity of Dogon, in terms of how effective both are in the provision of reproductive solutions. Thus, his choice of the name "Altar" for the product is appropriate. The repeated motifs in the design suggest fertility and procreation. The motifs and the typography used by the student in this design are results of the second and third projects respectively.

Fig.30: Package Design Inspired by Altar of Dogon
Source: Student's Work

3.6.6.1.5   Poster Design

Posters are highly effective communication tools since they are accessible to wide viewing public. As part of its role, a poster is used to educate, inform, directed and address issues pertaining to the society. It is essential that a poster has the elements to attract and effectively communicate to its target audience.

Cleverly using semiotics, typography, shapes, colors, and careful composition, the student's work exerts sublime power that makes his design distinctive, and communicative. This poster (Fig.31) addresses family planning. It highlights the concept that, although children are cherished in our society, consequently, it is essential that their life are well planned to ensure their well-being as well as that of parents and society. His concept is highly motivated by the concept of procreation and symbolic beauty of the Akuaba.

In his work, the student elaborated the beauty associated with Akuaba by skillfully arranging shapes to form the figure of the doll, and filling its various segments with quite an unlimited palette. The design induces a pleasurable lasting impression that is sure to have viewers search out for other issues. The designer effectively combined his custom-made typography with existing ones to communicate his message.

Fig.31: Akuaba Inspired Poster
Source: Student's Work

CHAPTER FOUR

DISCUSSION AND ANALYSIS OF THE FINDINGS

4.0   Overview

This chapter discusses the results obtained from the questionnaires. The questionnaire data collected is tabulated and explanation follows below the tables, with the exception of question five which is presented in points based on respondents' suggestions.

4.1   Participant Demographics

Out of seventy respondents, 28.6% were second year graphic design students, 35.7% were third year graphic design students, and the remaining 35.7% were fourth year graphic design students (Table 1).

Table 1 – Year Group of Respondents

Class	Number of Respondents	Percentage (%)
Four Year	25	35.7
Third Year	25	35.7
Second Year	20	28.6
Total	70	100.0

The first year graphic design class was exempted from the survey, the reason being that they might have no or little experience on the topic under discussion.

4.2 African Graphic Design Identity

The first question posed to find out whether graphic design produced by African graphic designers had an African identity, 71.4% said they had no African identity. The other forming 28.6% replied that they do (Table 2).

Table 2 - Responses to whether Graphic Designs Produced by African graphic Designers have an African Identity.

	Number of Respondents	Percentage (%)
Yes	20	28.6
No	50	71.4
Total	70	100.0

The results affirmed the notion that African graphic designers are not influenced by their cultural aesthetics. This supports Lange's (2001) claim that graphic design produced in Africa are characterized by Western concept of aesthetics. The minority, who said yes, were probably

referring to the stereotypical phenomena of depicting Africa map, Adinkra symbols, flora and fauna.

4.3   Innovation of African Graphic Design

When the question was asked, as to whether it was necessary for African graphic designers to innovate graphic design which possesses an African identity, 91.4% responded positively about the subject, forming the majority. Whereas 8.6 % thought it was not important (Table 3).

Table 3 - Responses to whether it is Necessary for African Graphic Designers to Innovate an African Graphic Design Style.

	Number of Respondents	Percentage (%)
Yes	64	91.4
No	6	8.6
Total	70	100.0

The response of the majority served as a confirmation of how necessary it has become for African graphic designers to innovate a graphic design style that would distinguish it from their foreign competitors. This is in accordance with the various discourses that demand African graphic designers to create designs that depict the cultural identity of the continent. Evidently, the response from the minority attest to the fact that they had little or no idea of how cultural

based creativity can help create a design style that could profit an economy and to excel in the current trend of globalisation.

4.4   Influence on Students' Graphic Design

When students where asked whether their works were influenced by foreign conventions or African aesthetics and imagery, 78.6% responded that their works are influenced by western conventions; The other 11.45% said African aesthetics have influence on the nature of works they produce; and 1.4% responded that their works are influenced by both African and foreign standards.

Table 4 - Responses to whether Students' Works are Influenced by African or Western Aesthetics.

	Number of Respondents	Percentage (%)
Influence by foreign aesthetics	55	78.6
Influence by African aesthetics	8	11.4
Influence by both foreign and African aesthetics	1	1.4
Total	70	100.0

Although the majority of the students supported the need for African graphic designers to portray unique African identity in their works (Table 3), majority of them do not practice it. This might testify to the fact that, the curriculum for graphic design education in Africa is built largely on

foreign models as asserted by Casey (2006). This calls for the need for graphic design academic institutions to review their curriculum, and add cultural-based creativity.

4.5   Impact of African Art on Students' Works

When students were asked whether knowledge acquired in African Art Class are transmitted into the works they produce, 87% admitted that their works are by no means influenced by the knowledge they have in African Art. 13% responded that their knowledge in African Art had an impact in the graphic design they produce (Table 5).

Table 5 - Responses to whether Students' Knowledge in African Art Affects their Graphic Design.

	Number of Respondents	Percentage (%)
Yes	9	13
No	61	87
Total	70	100.0

The results implied that, although students possess measurable knowledge concerning African Art, they do not fuse it into the visual statements they execute. This might be the result of lack of sensitisation; no one has taught them to explore in this direction. This attested to the fact that, although students study African Art as part of the course structure, it lies in isolation. There is no coordination between African Art studies and the other courses that prepare students in their quest to become professional graphic designers.

4.6   How to Innovate an African Graphic Design Style

The last question was an open question; the researcher intended to find out respondents'
suggestions, as to how African graphic designers can innovate a style that portrays their cultural
Identity. Below are some examples of what they said:

4.6.1   Symbols

- By using African symbols in our designs.

- We need to incorporate our symbols and way of life into our designs.

- Styles can be innovated by using cultural symbols.

- By using symbols and images that portray Africans.

- Inculcating African symbols and colours.

4.6.2   Art Forms

- By employing parts of our traditional art forms, and evolving concepts based on these art
  forms in our designs.

- By encouraging the use of African art forms.

- By portraying novelty in design in using our cultural objects.

- By appreciating our African art forms and also incorporating them in our designs.

- By exploring African art forms to conform to design principles.

- By being analytical and experimenting with our art forms.

4.6.3   Cultural Heritage and Values

- We should consider our heritage, aesthetics and cultural diversity.

- By learning our heritage and history.

- By learning more of our traditions and culture

- By paying homage to our cultural values

- By doing thorough research regarding African culture in relation to values, symbols and ideas, and implement them in our designs.

4.6.4   African Environment

- By getting inspiration from the African environment.

- By using more of our local material in our work

- By exploring our natural environment.

4.6.5   Academics

- African graphic design must be made part of the curriculum, from first year to final year.

- African studies should be made important and compulsory.

- Resource persons and professionals should be employed to teach how our culture can impact on our designs.

- Incorporating Indigenous African studies in area of design

- Lectures should form a module for African graphic design. In as much as we are assigned to as students to research and explore on Constructivism, Bauhaus, and other movements, the same importance must be given to African Art.

4.6.6 Uncategorised

- By adding African colours and meanings.

- By developing basic design layout from African designs.

- Every brief demands its style and not every style works for every client. Therefore, the quest for developing a style must be well managed and developed to work across board.

- African graphic designers should not do away entirely with foreign style, but find a way to blend both African and foreign aesthetics.

Based on the recommendations made by the students, it can be said that a large number of them have come to appreciate African aesthetics, and agreed to the need for graphic professionals as well as design-based academic institutions to adopt graphic design style which is influenced by African aesthesis.

4.7.   Conclusion

The significance of encouraging and protecting any innovative practice built   on the culture of a people cannot be over-emphasized, as such practices serve as an integral part in upholding the cultural identity of the people. Consequently, the absence of culture-based creativity can undermine the renewal and development of a nation. The innovation of an African based graphic design must be treated with importance, since graphic design as an effective communication tool has the power to preserve, reflect, promote and create awareness of our culture.

In order for Africa to protect its cultural identity from the threat of globalisation and also improve its economy, the innovation of an African-based graphic design is unquestionable for such an accomplishment. We have to return to our own origins in order to stem the influence of the expanding universal culture. There is the need for graphic design to express local identity (Ricoeur, 2007).

Based on the result of the questionnaire it can be said that, the study of African based creativity is practically absent in the training of student graphic designers. The models of training are vastly built on Western systems with little recognition for African aesthetics. This current situation is a contributive factor to Westernisation. Westernisation as a phenomenon has affected not only Ghana, but also the entire Africa. It has influenced various visual aspects of our lives; products found on shelves of super markets, television, books, posters and advertising in general.

However, creating graphic design work that is of an aesthetic, creative and contemporary vision of African art forms will result in uniqueness. If African graphic designers could invent their own uniqueness within modern graphic design, the brands they build may be able to have both local and global recognition. This will be to the economic advantage of local manufacturers and the African economy at large.

Furthermore, the uniqueness associated with African-based graphic design can raise international curiosity, subsequently awaking interest in the African art forms that inspired them. African-inspired graphic design can provide the potential to support the tourism industry and increase foreign exchange.

Graphic design community is growing up rapidly; it has therefore become important for individual designers/group of graphic designers to exhibit unique style to be able to excel in a competitive global market. A unique African style will allow the works of African graphic designers to be recognized among other works from different parts of the world. Thus, African-inspired graphic design will serve as an effective tool for graphic designers who want to stand out from the rest.

Graphic designers play a significant role in determining the style of brands and visual communications. They possess a considerable control in determining the visual style and conceptual development of the work they create. In conclusion it must be said that, the potential to change the current status of western-influenced graphic design may not depend on current

African graphic designers. At the core of the profession, student designers represent the future; they are integral to such convention. To initiate this change, action must first be taken by design program administrators, design lecturers and students.

CHAPTER FIVE

SUMMARY, CONCLUSONS AND RECOMMENDATIONS

5.0   Overview

This chapter outlines the summary, conclusions and recommendations of the study. It also outlines recommendations that are worth considering in the development of an African- inspired graphic design.

5.1   Summary

This research explored the relationship that exists between African art and graphic design. The research explored how traditional African art forms can serve as inspiration to student graphic designers in their conceptualisation and production of visual statements. Globalisation has been identified as phenomenon immobilizing different cultures by disregarding cultural identity. However, the research also highlights the use of culture-based graphic design to oppose globalisation as it has been in the case of other nations such as Japan and China. The prospect of Africa to make international impact through the innovation of a graphic design style rooted in the rich cultural diversity of the continent has been highlighted in various articulations. It has been discussed that the innovation of an African-based graphic design has the prospect to increase the economic status of the continent by placing Africa in a more distinctive and competitive position in the global arena.

The innovation of graphic design which draws its inspiration from African aesthetics can be said not to be dependent on professional graphic designers as much as student graphic designers, since they represent the future of the industry. Part of the study investigated whether students' knowledge in African art and culture has any influence in their graphic design. The results of the data informed that, students rely mostly on foreign procedures for inspiration, paying little attention to African aesthetics. The results can be related to the fact that the curriculum employed in their training provides little or no emphasis for culture-based creativity.

The study explored the possibilities of students' ability to create visual statements by using African traditional art forms as inspiration. Five students were selected during the final selection stage to partake in a workshop; this involved their participation in three design projects. Each project was preceded with specific instructions and expectations. The artifacts which served as inspiration included the *Chi Wara* headdress, *Bogolanfini* painted cloth, Altar of Dogon, *Gelede* headdress, and *Akuaba*. In total, fifteen (15) visual statements were created by the students. The data collected from the workshop were analysed based on their philosophical significance.

5.2   Conclusions

In the practice of graphic design, inspiration serves as an essential force that triggers the creative ability of the designer. The source and nature of an inspiration has a tremendous influence on the kind of graphic design produced. The reliance on African art and culture for inspiration is practically absent in students graphic design. As realised from the questionnaire, a majority of

87% of students established the fact that their works are by no means influenced by African art and culture. Although students possess a fair knowledge of African aesthetics they have been unable to translate it into their creative experience.

The five students who took part in the workshop effectively created bespoke and original backgrounds and typefaces. In all fifteen designs were executed. Through effective research, conceptualization and exploration, the students were able to make meanings out of their referent traditional African objects and meritoriously used them to solve all given design problems. Students were able to visualize solutions out of their selected African traditional art forms from various perspectives, ranging from their physical appearances, uses, and other philosophical values. Using indigenous African art forms as inspiration, each student was able to come out with a brilliant design concept embodied with cultural meanings and aesthetic values. The five main graphic design works produced by students included, logo, package design, web page design, book design and poster design.

In conclusion, it can be maintained that within the study of graphic design lies the potential to harness our cultural identity and make changes in the excessively westernized graphic design within the Africa continent. Through sensitization and adjustment of design curriculum, graphic design students can be empowered to have a positive impact on the future of communication design. This study has proven that students have the potential to produce culturally significant designs through motivation and direction. If students are brought to the understanding and the significance of developing an African-inspired graphic design, they would come to the point

whereby they would make culturally significant design a part of their daily design practice; through this the current state of Western-characterised graphic design would change. Furthermore, the graphic design of African would be worthy of local and international recognition.

5.3   Recommendations

Though students of the Department of Communication Design at KNUST study both graphic design and African art and culture, these courses lie side by side on the curriculum. It is necessary to find a nexus between African art and culture studies and creative production. The Department of Communication Design as well as other tertiary institutions offering graphic design should develop design projects with relevance to African culture. As students fail to make connection between their cultural studies and design work, the prospect for a change will depend on design lecturers and administrators. In addition, frequent workshops and seminars should be incorporated to encourage culture-based creativity.

In the course of training students to create African-inspired graphic design, they should be given the freedom to explore and make personal design decisions with minimal restriction. This would help encourage creativity and build self-confidence. However, this should not prevent the tutor or instructor from providing valuable criticisms and support.

One key factor which needs to be encouraged in developing an African-inspired graphic design is research. Irrespective of how much knowledge one might have on a particular cultural object,

a thorough research might uncover issues that might be insightful. Through proper research the designer would be able to differentiate between indigenous African art forms and contemporary art works. Such knowledge is essential in the development of a cultural significant graphic design.

In order to attract the attention of international community and develop the potential to support the tourism industry and increase foreign exchange, the graphic design produced based on inspiration from African aesthetics should be showcased through exhibitions and design publications. The internet could be an effective medium in exhibiting the design works. Through exhibitions, both local and foreign audience would be enlightened of African culture and cultural identity.
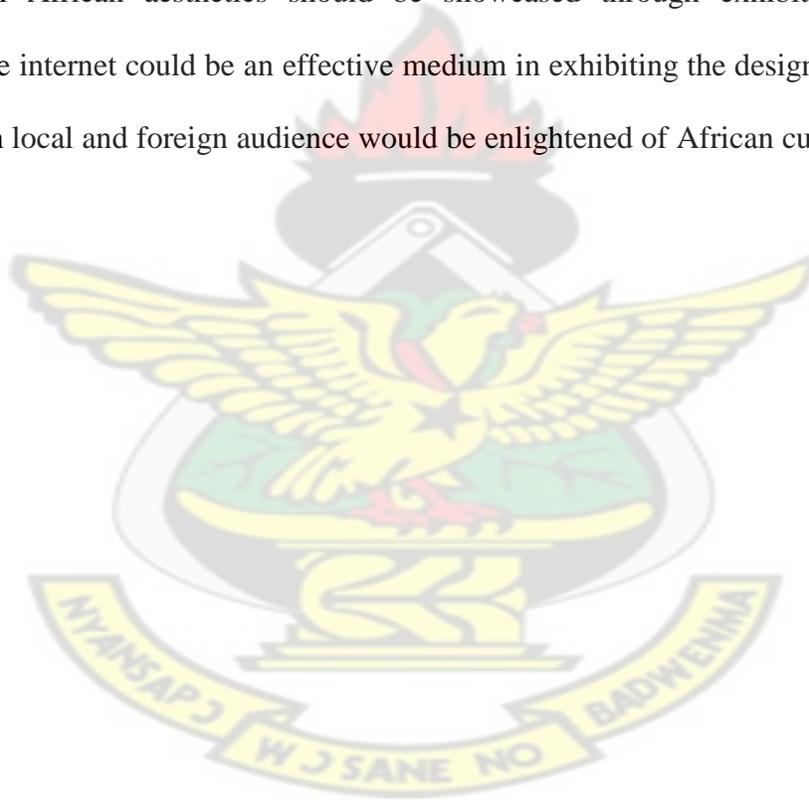
References

Alicia, K. (2001). Semiotics in Graphic design Curriculum, Beijing: Onctawa Press.

Amoah, K. L. (2009). Reading the intangible heritage in tangible Akan Art, Accra: University of Ghana Press.

Aspelund, K. (2006). The Design process, New York: Fairchild Publications Inc.

Ayiku, K. R. (1998). Symbolic meanings in the Ghanaian Arts, a step towards developing cultural literacy, Canada: National Library

Banks, J. A., & McGee, C. A. (1989). Multicultural education, Needham Heights, MA: Allyn & Bacon.

Barnard, M. (2005). Graphic design as communication, New York: Routledge.

Barton, W. D. (2007). African Mud Cloth, African Studies Review, 50(1), 210-211

Berger, A. (1989). Seeing is believing: An introduction to visual communication, Mountain View, CA: Mayfield.

Boden M. (1996). Dimensions of creativity, Cambridge, Massachusetts: The MIT Press

119

Carson, D. (2011) Report on Design and Culture: A Return to Fundamentalism, Falsterbo.

Casey, P. (2006). Towards a meeting of graphic design and indigenous knowledge, DEFSA-Conf 2006 Research Paper.

5th DEFSA international conference held at Cape Town, South Africa from 3rd to 5th October 2007.

Chanda, J. (2008). African Art and Architecture. In Microsoft Encarta. Redmond, WA: Microsoft Corporation.

Collier, M. J. and Thomas, M. (1988). Cultural identity: An interpretive perspective, Thousand Oaks, CA: SAGE.

Constitution of the republic of Ghana (1992).

Csikszentmihalyi M. (1996). Flow and the psychology of discovery and invention, Harper: Perennial.

De Jong, E. (1992). Blue Sky: a new creative spirit in South African design? Image & Text, 1, 10.

Dilnot, C. (1989). The state of design history, Chicago: University of Chicago Press

Dyke K. D. (2007). The Menil Collection, African art, Vol.40, pp.39

Final report of the zonal Workshops and national Conference on culture and NEPAD (2008). Accra: National Commission on Culture.

European Commission Report, (2006). Economy of Culture in Europe, KEA

Fernandes, T. (1995). Global Interface Design, London: Academic Press

Fong, M. (2004). Identity and the speech community, Landham, MD: Rowman and Littlefield.

Friedman, T. L. (1999). The Lexus and the Olive Tree: Understanding Globalization, New York: Farra, Straus and Giroux Inc.

Goodman, A. (2001). Seven essentials of graphic design, Ohio: F&W Publications

Hardt M. (2008). Semiotic Approach, London: National Academy of the Arts

Helfand, J. (2001). Hey, Mr. design man, Los Angeles Times, Book review section, 6.

Hofstede, G. (2001). Culture's consequences: Comparing values, behaviours, institutions, and organizations across nations, Thousand Oaks, CA: SAGE.

Holden, J. (2006) .Cultural value and the Crisis of Legitimacy, London: Demos.

Hollis, R. (1994). Graphic Design: A Concise History, New York: Thames & Hudson.

Kalman, T. and Jacobs, K. (1993). The Edge of the Millennium, New York: Cooper-Hewitt

Kottak, C. P. (1987). Cultural anthropology, New York: Random House.

Kurlansky, M. (1992). New South African design initiative. Image & Text, 1, 11-14.

Lederach, J. P. (1995). Preparing for peace: Conflict transformation across cultures. New York: Syracuse University Press.

Leedy, P. D. and Jeanne, E. O. (2005). Practical Research, New Jersey: Pearson Merrill Prentice Hall.

Lester, P. M. (2000). Visual communication: Images with messages, Belmont, CA: Wadsworth/Thompson.

Lubart, T. (1999) Creativity across Cultures, Cambridge: University Press.

Lupton, E. (1996). Mixing messages: Contemporary graphic design in America. London: Thames & Hudson Ltd.

Mafundikwa, S. (2007). The Afrikan Design School: An idea whose time has come. 5th DEFSA international conference held at Cape Town, South Africa from 3rd to 5th October 2007.

Margolin, V. (1989). Design discourse: History, Theory, Criticism. Chicago: University of Chicago Press.

Meggs, P.B. (1983). A history of graphic design, London: Allen Lane.

Metzger, D. (1992).Writing for Your Life: Discovering the Story of Your Life's Journey, New York City: HarperOne.

Moore, D. M., and Dwyer, F. M. (1994). Visual literacy: A spectrum of visual learning, EnglewoodCliffs, New Jersey: Educational Technology Publications.

Newark, Q. (2002). What is graphic design? London: RotoVision Book Press.

Oosthuizen, T. (1993). Crafting a competitive edge: the mission of design in post-apartheid, South Africa. Image & Text, 6, 13–19.

Palmer, J. and Dodson, M. (1996). Design and aesthetics, London: Routledge.

Reid, D. (2008) Poetry as Paradigm Shifter, Antwerp: Creativity World Forum

Ricoeur, P. (2007). Universal civilization and national cultures, in Architectural regionalism, New York: Princeton Architectural Press.

Sawyer, R. K. (2006) Explaining creativity: the science of human innovation, Oxford: University Press.

Shen, S.A., Woolley, M., & Prior, S. (2006). Towards culture-centred design. Interacting with Computers, 18, 820–852.

Sternberg, R. J. and Lubart, T. (2007). The concept of Creativity: Prospects and Paradigms; Handbook of creativity, London: NERT

The Association for Educational Communications and Technology (2001). Descriptive Research Methodologies, Bloomington, IN : AECT

The cultural policy of Ghana (2004). Accra: National Commission on Culture.

Thomas, G. (2000). How to design logos, symbols and icons, Ohio: North Light Books

Triggs, T.(1995). Communicating design. London: Batsford Ltd.

Walker, J. (1989). Art in the age of mass media, London: Pluto Press.

Weeks, G., and Stoev ,S. (2011). Crisis, Conflict, and Culture: The Role of Cultural Diplomacy in the European Project, Brussels: International Conference on Cultural Diplomacy.

Weider, D. and Pratt, C. (1990). On being a recognizable Indian among Indians, New Jersey: Lawrence Erlbaum Associates.

Werness, B.H. (2006). Animal Symbolism in Art, New York: The Continuum International Publishing Group Inc

Arandilla, R. (2011). Graphic Design Examples Worldwide: How Nationality Reflects on Artworks. Retrieved June 5, 2012, from http://www.1stwebdesigner.com/design/worldwide-graphic-design

Botha, N. (2009). The indigenous style. Design indaba. Retrieved on February 4, 2010 , from http://www.designindaba.com/news/indigenous-style

Chiwara. (n.d.). Retrieved on March 27, 2010, from http://en.wikipedia.org/wiki/Chiwara

Definition of Design. (n.d.). Retrieved on June 9, 2012, from http://www.icsid.org/about/about/articles31.htm

Design. (n.d.). Retrieved on June 9, 2012 from http://www.businessdictionary.com/definition/design.html

Design process. (n.d.). Retrieved on June 7, 2012, from http://www.techitoutuk.com/knowledge/designprocess.html

Gabriel-Petit, P. (2012) Design Is a Process, Not a Methodology. Retrieved on June 9, 2012, from http://www.uxmatters.com/mt/archives/2010/07/design-is-a-process-not-a-methodology.php

Lange, J. (2001). Local is lekker: the South African design stew. Retrieved on June 17, 2009, from http://www.icograda.org/feature/current/articles51.htm

Matricardi, F.J.(n.d.). Roles of women in African Art. Retrieved on March 27, 2010, from http://cti.itc.virginia.edu/~bcr/studentwork/matricardi/section3.html

Ozumba, G (1998). Outlines of African Aesthetics. Retrieved on July 2, 2012, from http://www.academia.edu/568356/Outlines_of_African_Aesthetics

Russell, K. M. (n.d.). Introduction to African Art, Austin, TX: St. Andrew's Episcopal School. Retrieved on July 13, 2012 from www.phs.poteau.k12.ok.us/williame/APAH/.../African%20Art.pdf

Saki Mafundikwa. (n.d.). Retrieved on June 7, 2012, from http://www.aiga.org/design-journeys-saki-mafundikwa

Stunning Background Patterns for your Websites. (2009). Retrieved on February 23, 2010, from http://www.noupe.com/design/80-stunning-background-patterns-for-your-websites.html

Unkeless, G (2008). SA: The US of Africa. Retrieved on February 4, 2010, from

http://www.designindaba.com/news/sa-us-africa

Vogel, S. M. (1989). African Aesthetics, New York: Center for African Art. Retrieved on June 7, 2012, from www2.lib.virginia.edu/artsandmedia/artmuseum/africanart/Elements.html

What is graphic design? (1993). Retrieved on June 7, 2012, from http://www.aiga.org/guide-whatisgraphicdesign

Winkler, M. (2001). Design Indaba: mission critical. Design Indaba Magazine. Retrieved on February 4, 2010, from http://www.designindaba.com/news/design-indaba-mission-critical

Wright, K. H. (2002). Editorial: notes on the (Im) possibility of articulating continental African. Retrieved on July 11, 2010, from http://guyberger.ru.ac.za/fulltext/african%20identity.pdf
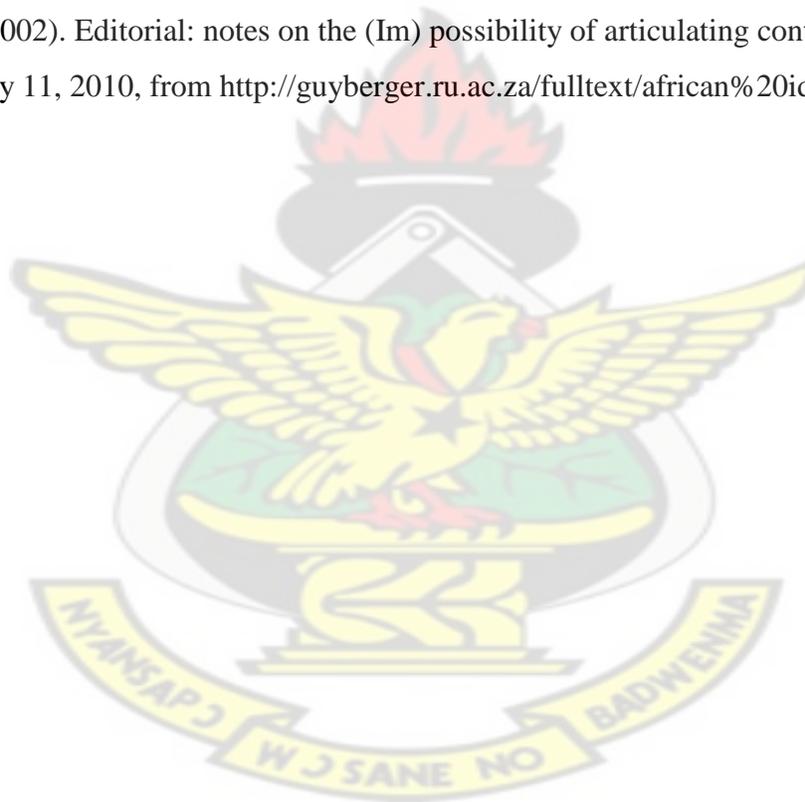
Questionnaire

Traditional African art forms as sources of ideas for Graphic Design production.

This research is an attempt for students to innovate a graphic style that is inspired by African art forms

Please respond to the questions below;

Year_____
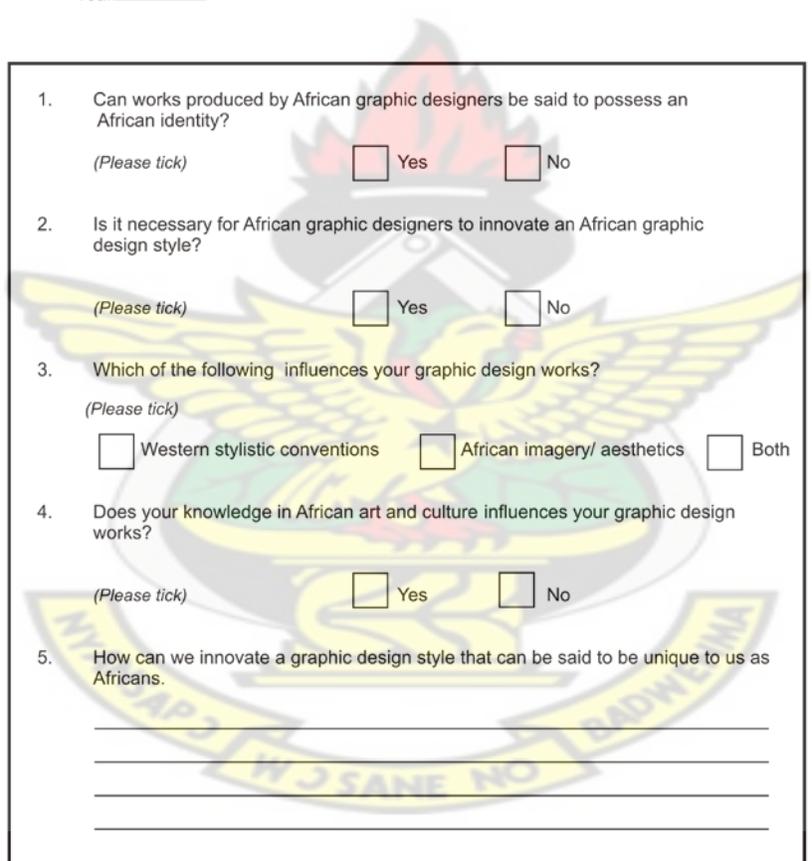
1. Can works produced by African graphic designers be said to possess an African identity?

   (Please tick)   ☐ Yes   ☐ No

2. Is it necessary for African graphic designers to innovate an African graphic design style?

   (Please tick)   ☐ Yes   ☐ No

3. Which of the following influences your graphic design works?

   (Please tick)

   ☐ Western stylistic conventions   ☐ African imagery/ aesthetics   ☐ Both

4. Does your knowledge in African art and culture influences your graphic design works?

   (Please tick)   ☐ Yes   ☐ No

5. How can we innovate a graphic design style that can be said to be unique to us as Africans.

   _____
   _____
   _____
   _____
   _____

127