

PROMOTING VITAL GOVERNMENT ECONOMIC POLICIES AND PROGRAMMES THROUGH TEXTILE SURFACE PATTERN DESIGNS

By

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DECLARATION

I hereby declare that this submission is my own work towards the MFA 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.

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ABSTRACT

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SUPERVISOR: Dr. Charles Frimpong BA (Art), PGDAE, Msc. Textile
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Surface pattern designs have the potential of communicating with the viewer so far as the motifs and the patterns in the design are well understood by the viewer. This can be achieved through the use of design concepts that make meaning to people at a glance. It is for this reason that this project seeks to promote government economic policies and programmes in the Ghanaian society and even beyond through the use of concept-oriented printed textile designs.

Questionnaires were administered to the public so as to assess the level of awareness of Ghanaians on the government policies and programmes. The responses obtained enabled the researcher to produce the textile designs to meet the requirements of the study. Motifs have been developed based on the selected policies and programmes in this study. The various procedures for generating printed textile designs based on the selected government policies and programmes using the Adobe Photoshop software have also been presented. Additionally, the various designs produced have been appreciated by the researcher in this report and subsequently printed on fabrics so as to demonstrate the usefulness of the designs.

The printed textile designs produced when printed on fabrics and worn would go a long way to promote the government economic policies and programmes as well as the textile printing industry in general.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Textile designing as a process of creating surface pattern designs which can be rendered in printed, woven or knitted materials has been the backbone of the textile industry to date. The aesthetic qualities possessed by a finished textile product are apparently dependent upon the careful organisation of textile design elements and principles by the textile designer. A good design would appeal to the viewer depending upon the personal judgement of beauty irrespective of the designer's representation of the guiding principles involved in designing. Textile designs in the form of printed, dyed, woven and knitted materials are considered to be communicative because the motifs in the design sometimes have philosophical meanings and carry a particular message to the viewer if well understood. In order to achieve this aim, the designer has to exhibit a high level of creativity in the rendering of the design. An original product design is the essence to the key of being the best, and in order to produce an ingenious creation one must attain a talent of being original and creative.

A design is a key element for preparing a new marketing foundation by raising the value of a product and its competitiveness. A design is also an outcome of a functioning human brain, which means that a process of designing is a process of thinking. On top of that, a design is an act of a model creation, which allows it to be the epitome of creativity. On the other hand, a designer as well as being an “inventor” who displays creativity must have a starting point with regard to knowing the current

trends of designing and redefining them to meet consumer's needs and taste. To reach this kind of goal, creativity is certainly an essential ability that a designer must attain and definitely should be an area that has to be developed in order to come out with best results in any field of design (Warr, 2005).

Clothing design as well as printed textile designs provides a mark of identity and also means of communicating non-verbally. Clothing plays varied functions in the life of human beings. In African societies, clothing functions almost as a language that can indicate a person's age, gender, marital status, place of origin, religion, social status, or occupation. In modern industrialized societies, clothing and clothing design are not so rigidly regulated and people have more freedom to choose which messages they wish to convey. Nevertheless, clothing can still provide considerable information about the wearer, including individual personality, economic standing, and even the nature of events attended by the wearer.

This research is carried out by way of presenting concept-oriented ideas derived from government policies and programmes on selected sectors of the national economy in the form of printed textile designs so as to stimulate the public. This exposure in the form of designs on printed fabrics when worn on the body will frequently remind Ghanaians of the content and practices associated with the various policies and programmes.

1.2 Statement of the problem

The sectors of an economy such as education, agriculture, health, transportation amongst a host of others have been the mainstay of nations over the years to date. The economy of a nation improves if necessary attention is given to all

facets of the national economy. Ghana's economy has passed through several reforms in order to improve the living standards of the people. The efforts of stakeholders in government to make these policies known to Ghanaians have been made through various means such as the print and electronic media which despite their inadequacies have helped in creating awareness on vital government economic policies and programmes which are beneficial to the livelihoods of the people of Ghana. Some of these inadequacies include channel surfing leading to incomplete messages, difficulty in reaching the large populace, limitation to only literates, passive listenership among a host of others.

Clothing, considered to be the second skin of man, is worn everyday to cover the nakedness of man. It often carries patterns that are admired by viewers thereby making them potential communication tools. It is in view of this that there is the need to identify key elements of the policies and programmes in order to portray them visually in printed textile designs as a means of educating the populace.

1.3 Objectives of the study

1. To identify vital economic policies and programmes implemented by the government.
2. To generate textile surface pattern designs based on themes related to the government economic policies and programmes.
3. To print samples of the designs produced on a textile substrate.

1.4 Delimitation

This research is limited to only images or pictures which best explain or carry a particular message on vital government economic programmes related to education, health, agriculture and transportation sectors of the economy. The population of the study is limited to Ghanaian workers and students residing in the Kumasi metropolis.

1.5 Significance of the study

This project serves as an effective communication tool of government policies and programmes for the benefit of Ghanaians. It also helps the government to gain recognition and consideration for re-election into power. It provides a platform for the government to properly appraise its policies and programmes.

The creation of these textile surface pattern designs will also go a long way to support the textile printing industry and provide wider variations of textile designs that will meet the demand of the textile market.

1.6 Abbreviations

- MDGs- Millennium Development Goals
- MOFA- Ministry of Food and Agriculture

1.7 Facilities for the study

1. College of Art library
2. KNUST library
3. Design Studio, Textile Section, KNUST.
4. Internet

1.8 Arrangement of the rest of text

This report begins with an introduction and continues with chapter two which deals with educated thoughts of scholars on definitions of design, idea development in design disciplines, communication in design, textile design layouts, mass media communication, sources of inspiration for design, surface design of textiles and government economic policies and programmes.

Chapter three entails the methodology and analysis of questionnaire administered to access the level of awareness on the government policies and programmes by Ghanaians.

Chapter four embodies overview of government policies and programmes, idea development and production of textile designs.

Chapter five deals with results and appreciation of the textile designs generated.

Chapter six includes summary, conclusion and recommendations for the study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

In order to carry out a successful research in any field of study such as textile design, there is the need to review related literature on the topic to gather data to support the project. This is important in the sense that it gives the researcher the opportunity to gather relevant data on educated thoughts of scholars and also to know other areas that have not been explored in order to know which direction to take in the area of study. In this project, the researcher found it prudent to review literature on definitions of design, idea development in design disciplines, communication in design, textile design layouts, mass media communication, sources of inspiration for design, surface design of textiles and government economic policies and programmes.

2.1 Definition of design

Design is a conscious activity, guided by aims and objectives. It refers to planned and organized actions intended to bring about some predetermined outcome although there may also be accidental or unexpected results. It clearly reveals that before one produces a design, the item, artifact or product to be executed should be perceived in mind.

It further explains that the design activity usually displays expertise knowledge, creativity and thoroughness. It has a close relationship with technology, human needs and aesthetics. Models or prototypes such as drawings or constructions allow problems to be explored, ideas to be visualized and intentions to be communicated (Encarta, 2005).

Design refers to a plan within a work of art. It is also an organization, arrangement or composition of a work. This implies that design can be considered as a process or as the result of a process (Asante and Nyarko-Hibson, 2008a). According to Adu-Akwaboa design can simply be defined as an arrangement of accepted elements following certain principles. He again stated that it is important to design before any work of art is executed because good design is the basis for quality in all the arts (Adu-Akwaboa, 1989).

Design is two things: process and product, as verb and noun. As design is a problem solving process, it is researching, setting the source of inspiration, planning, organizing to meet a goal, carrying out according to a particular purpose and creating. As product, it is the end result, an intended arrangement that is the outcome of that process or plan. Design as process is planning to meet a goal, and thus applies to everything intentionally created for a purpose. The steps and order of the process are essentially the same regardless of the end product. Design as man-made product and service falls into two major categories: sensory and behavioural. Sensory design is perceived through the senses, and is classified as visual, auditory, olfactory, tactile and gustatory. Behavioural design is planned action. Many products, however, include aspects of both, because design may be perceived through the senses and then interpreted behaviourally. A fashion show, for example, includes both sensory and behavioural designs (Fatma, 2006a).

Design could be viewed as an activity that translates an idea into a blueprint for something useful, whether it is a car, a building, a graphic, a service or a process. The important part is the translation of the idea, though the designer's ability to spark the idea in the first place should not be overlooked. Scientists can invent technologies, manufacturers can make products, engineers can make them function and marketers

can sell them, but only designers can combine insight into all these things and turn a concept into something desirable, viable and commercially successful as well as add value to people's lives ([www. designcouncil.com](http://www.designcouncil.com)).

According to Nkrumah (1999) in his thesis, design is defined by Reswick (1965) as a creative activity that involves bringing into being something new and useful that has not existed previously. It is a gradual development of ideas and demands a lot of creativity which starts from the known to unknown. It is ordinarily planned with four limiting factors in mind; the capabilities of the materials employed, the influence of methods adapting these materials to their work, the impingement of parts within the whole and the effect of the whole on those who may see it, use it or become involved in it. The various literature obtained can be summarized as design being the act of planning, organizing and arranging suitable elements governed by principles which can be perceived through the senses and interpreted behaviourally. The preliminary preparations give the designer the opportunity to choose the best layout from the lots produced for the final product.

2.2 Idea development in design

Design concepts are essentially ideas for solving design problems (Abercrombie, 1990). This ideology of design concept is supported by Tremblay (2000) as developing concepts which are crucial for solving design problems in applied design fields. Linking design concept development with visual communication has implications for the process by which the designer communicates with self. Design concept is more specific than an idea, but less specific than a layout or drawing of a product. This presupposes that the designer must preconceive an idea and develop the idea through concepts by the use of drawings or layouts. Usually

concepts are best described by the use of annotated sketch (Salustri, 2002). According to Benedict (1996), drawing and drafting techniques are essential in the context of concept development.

As stated by Goldschmidt and Weil (1998), design is best understood as an outcome of thinking processes. Eggink and Laseau (1996) described the importance of what they referred to as intra-personal communication in conjunction with a freehand sketching approach. This form of communication might also be termed self-conferencing, suggesting that in the initial stages of design it is not necessary to have others involved. Experiences in eye-hand interaction that occur in free-hand sketching provide support for the interaction of thought and visual representation, allowing the designer to formulate and test design ideas before presenting them to appropriate recipients.

The development of creative-design technology systems shows creativity in action. Being creative is a process in which a person searches for original and novel ways of thinking and doing things. Original and innovative outcomes, whether achieved by the artist in pursuit of a personal quest, or by groups of designers combining their design knowledge toward a collaborative effort, occur as a result of the process of creative thinking. Creativity is not accidental, and by understanding how it works, it can be encouraged and enhanced (Edmonds, 2000).

Early definitions of creativity defined the word in terms of the creative process; that is, process essentially internal to an individual by which ideas are generated. The concept of the creative process views creativity as essentially the individual exploration and transformation of conceptual spaces to generate ideas. There is in a long history of research that uses creative process models to describe

various phases that occur in the process of being creative, including but not limited to idea generation (Warr, 2005).

Conceptual design is also a creation process. It is the creation of functions to fulfill customer needs and the creation of forms and behaviours to realize those functions. Designers have the freedom to generate and explore ideas without being constrained by parameters that exist at the later design stages. If many ideas are created during the conceptual design stage, there can be plenty of options to choose from, and consequently it is more likely that a good design can be attained (Benami, 2002).

Idea development in design demands a high level of creativity and innovation in order to obtain realistic outcomes. Creativity and innovation may seem synonymous; however, there are fundamental differences. Whilst creativity is an essential component for innovation (von Stamm, 2003), they differ in the required degree of idea novelty and social interaction. Creativity is truly novel, whereas innovation can be based on ideas that are adopted from previous experience or from different organizations (Anderson, De Dreu and Nijstad, 2004). Innovation is primarily an inter-individual social process, whereas creativity is to some extent an intra-individual cognitive process (Anderson and King, 1993).

One way to increase the number of high quality ideas is to allocate more time for brainstorming. The word “brainstorming” has taken on a variety of popular meanings. For some scholars, it simply means to get together and have a casual discussion in order to come up with a few ideas. Some believe that the term brainstorming is the same thing as idea generation. For others, brainstorming is a

universal treatment (the only way to be creative) or synonymous with the entire creative problem solving process (Isaksen, 1998).

According to Adu-Akwaboa (1989), idea development is a process whereby a real object is drawn and then developed through many stages by manipulating it till finally something interesting emerges that can be used as a motif for printing cloth. These manipulations are basically mental work of twisting, stretching, bending, cutting parts off or cutting and joining them to any part of the object. He further stated that it involves working from the known to unknown. During the idea development one must take critical note of all planned and accidental occurrences and take advantage of them.

The various literature obtained revealed that idea development with respect to design is a tedious process prior to designing in any field of art which involves brainstorming, creativity and subsequently sketching to bring about what is imagery into reality.

2.3 Communication in design

Since the aim of this project is to communicate to the large population of Ghanaians through textile surface pattern designs on government economic policies, it became necessary to review literature on the use of design as a medium of communication.

Communication design is a mixed discipline between design and information-development which is concerned with how media intermissions such as printed, crafted, electronic media or presentations communicate with people. Apart from

creating aesthetics in the media, it also relates to creating new media channels to ensure the message reaches the target audience by motivating, inspiring, creating desires and attracting people to respond to the message being put across (Asante and Nyarko-Hibson, 2008b). Communication is about sending information (Malcolm, 2002). He explains further that, communication can be verbal or non-verbal. Verbal communication can be done by the use of words and speeches whereas the non-verbal communication can be done through the use of gestures, symbols, clothes and colours.

Visual communication in design relates to the production of visual objects through designing aimed at communicating specific messages. This is done with a view towards having an impact on knowledge, attitude or behaviour of specific sectors of the public. Visual communication designers co-ordinate research, conception and realization, hiring specialists and using information related to the needs of each project (Frascara, 2004).

Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images based on their personalities, associations, and previous experiences. In the case of image-based design, the images must carry the entire message - there are few, if any, words to help. The images may be photographic, painted, drawn, or graphically rendered in many different ways. Image-based design is employed when the designer determines that a picture is really worth a thousand words. At times, designers rely on words to convey a message. To designers, what the words look like is as important as their meaning. Designers often combine images and type to communicate a message to an audience. They explore the creative possibilities presented by words and images. It is up to the designer to find or create appropriate

letterforms and images and establish the best balance between them. Symbols and logos serve as condensed information forms and means of communicating ideas and messages to the public (<http://www.degeerbox.com/archive/graphic-design.html>).

Sketches play a vital role in many types of design activity as an externalization of thought – they enable designers to communicate with themselves and audience. Designers exploit the potential for differing interpretations of their own sketches to stimulate their own idea generation. Designers think about visual forms and how they are put together to convey meaning. These forms are a kind of visual language. Points, lines, planes, volumes, spaces, areas, textures and colours, as well as how they are used to create symmetry, proportion and rhythm, are basic aspects of the designer's visual vocabulary (Goel, 1995).

Communication in design plays an important role in order to fuse designers concern to solving the problems of the society. Through design oriented concepts, people are educated, entertained and given relevant information needed for quality living.

2.4 Textile design layouts

Layout is the placement of the motif relative to another. It takes into account the distance as well as the direction of the second motif in relation to the first motif. Layout and composition mean the same thing in textile design. (www.mackoontz.com)

Any specific motif recurs on the fabric at measured intervals because each motif holds a specific location within the unit repeat. Within the repeat unit itself, the

motifs may be of any density; a variety of density is both more natural and more dynamic. The motifs within the unit repeat do not need to be evenly spaced. Whether the motifs are close together or far apart, they must have a consistent relationship with each other. It is the subtle differences in motifs and spacing that makes a textile design interesting (Yates, 1996a).

A rough layout is rough motif sketch and shows options for motif placement and direction (Yates, 1996b). The rough layout is typically created on a large scale and can then be easily reduced, if needed, later in the design process. From the rough sketches that are developed, the designer will choose a rough layout that seems to be working well and will refine the sketch into a polished layout. According to Yates (1996), a polished layout is the final artwork in the correct repeat size that will be taken to the mill for sampling. When developing the layouts, one aspect of textile design that is important to note is that, instead of arranging motifs based on their relationship with the boundaries of the composition, the motifs must be arranged in relationship to each other. This is because when the motifs are put into repeat, the compositional boundaries will no longer exist.

There are several types of layouts typically used in textile design; all-over, free-flowing, stripes, set, scenic, five-star, patchwork, and one and two-way layouts. With apparel prints, most are typically created in a two-way layout. This method positions motifs in two directions such that when the fabric is turned 180°, the direction of the motif cannot be differentiated. According to Joyce (1993), a two way layout allows the fabric to be turned in either direction on the grain when garment pieces are cut and therefore, minimizes waste. Three factors that determine the size of a design are the size of the motifs and space, the end use of the fabric, and the equipment that will be used to print the fabric. In designing printed fabrics for

apparel, designs are typically produced on the vertical axis, except when producing a horizontal stripe and the motifs are typically relatively small. After the size of the design is determined, motifs are redrawn to meet the specified size. Photocopies of the motif are often made to help in determining their placement and to provide quick and easy identical copies of the motif if the design work is not being done using a CAD system.

The polished layout is made with top left corner marked as a reference angle and the exact size of the layout space marked off. Using the rough layout as a placement guide the individual photocopied motifs are placed in the correct orientations and positions and the design is transferred to the new piece of paper. It is crucial that the designer checks to be sure that there are no alleyways, line ups or holes in the repeated design and that the overall design is balanced (Yates, 1996c).

According to Adu-Akwaboa (2001), layout or arrangement of motifs is an important process in textile design as this is the placement of one motif relative to the other taking into consideration the distance between the two motifs and the shape created by the space between the two motifs. He again stated that the direction of the motifs during the arrangement is also important and must be taken into consideration. This phenomenon can enhance or destroy the beauty of the design since different directions create different negative spaces between motifs. The motifs can be tossed or in an all-over pattern where they are distributed in all directions. In this regard, the designer must be careful when dealing with motif directions because some motifs in textile design cannot be turned upside down due to their nature. Some of these motifs include human and animal figures, trees, building, vehicles and machines among others.

The overall effect of a textile design is dependent also on the type of motif arrangement used by the designer. There are different layouts available for the textile designer. These include set layout (where the motifs follow a definite plan or pattern, in rows, squares, etc.), full drop, half drop, a quarter drop, a three-quarter drop, stripe layout, plaid layout and ogee arrangement.

Layouts play a major role in enhancing the beauty and overall textile effect and can be used effectively taking into consideration the nature of the objects to be used in the design process in order to meet the taste of the consumer.

2.5 Sources of inspiration for design

Sources of inspiration play an important role in the design process, both in defining the context for new designs and in informing the creation of individual designs. Previous designs and other sources of ideas furnish a vocabulary both for thinking about new designs and for describing designs to others. In a design process artists use sources of inspiration as a basis to explicitly communicate new designs, styles and moods. Neeru (2000), classified the sources of inspiration for design as follows.

i. Natural Sources: These include all God-gifted nature, varieties of flora, fauna, insects, birds, animals, shells, trees and other forms of life. Nature is an endless ocean of ideas. Observation and expression influenced by nature can result in interesting new forms and ideas. An expertly crafted piece of artwork can capture forever the life-like qualities of an animal on the run, a bird in flight, blooming flowers, butterflies, insects or fish.

ii. Man Made Sources: These are innumerable things created by man. Drawing can be done by using ideas or motif from different kinds of fabrics, utensils, building, machinery, instruments etc. Working with these ideas or motifs gives different experiences, a chance to discover something new through permutations and combinations.

iii. Historical Sources: These are found from museums, historical monuments, libraries, sculptures, vases, calligraphy, painting and ancient jewellery and other artifacts. History has witnessed magnificent art periods like Medieval, Egyptian, Baroque, Art Nouveau, Art Deco, etc. that are rich in expression and inspiration. Fusion of conservative and contemporary ideas and re-interpretation of ancient art forms can give birth to a new and original style. All the recent creativity is the blend of ancient with modern ideas.

iv. Symbolic Sources: These includes emblems, religious symbols, Zodiac signs, organizational signs and symbols, occupational symbols, monograms and logos, alphabets or geometric symbols, cartoons, etc. These are good sources of design and inspiration. The combination and use of different shapes and styles help the designer visualize new combination and composition.

v. Themes and Concepts: If a designer thinks with an open mind he can realize a deep concept or theme in every art form and the same way he can incorporate and express a variety of themes in his designs such as nature, politics, social, religions, etc. Magazines, catalogues, books, photographs, visits to art stores,

exhibitions are some other useful sources of information and inspiration but it is important to maintain your own style and originality.

From the literature gathered sources of inspiration for designers are available in the natural and artificial environments and textile designers consult these sources for ideas depending on the type of product design and the end uses of the textile product.

2.5.1 The process of inspiration

Designing involves skill, creativity, and originality with an ability to visualize ideas observing, recording and analyzing things around us. Designers often find their richest sources of inspiration through their experiences with nature, religion, art, literature, music and dreams. Sometimes the designer wants to express himself creatively, but doesn't know where to begin. There are two distinct parts to the process of inspiration. First, the designer must accept and acknowledge the possibility of inspiration and secondly, the designer must surrender in faith to the source of inspiration. So whenever a designer produces any piece of art he or she needs some inspiration that comes in mind through some sources. Design is highly influenced by sources of inspiration. What a designer sees, feels and hears greatly influences his creativity and expression (<http://www.articlesbase.com>).

Another way of seeking inspiration in design is called “cross-sensory” interpretation. In this approach, designs intended for one sense organ are interpreted through another: a flavour (olfactory and gustatory) inspires a poem (auditory); a satin fabric (tactile and visual) inspires a scent (olfactory); a song (auditory) inspires a picture (visual). This is a long used technique that has provided ideas for many artists

(Fatma, 2006b). The sources of inspiration for a designer are infinite. The primitive people believed that each one is born with an innate sense of design where the children of the civilized saw the world through the eyes of adults giving an illusion for taste and realism. Primitive artisans captured the direct images spontaneously from their surroundings.

Sources of inspiration play a crucial role throughout the whole design process; however different types of source are important at different stages. Anything visual can be a source of inspiration for a design. Designers are mainly interested in the visual appearance and connotations of the objects, and seldom in the conceptual integrity of the design. Different sources of inspiration can be combined in one garment design. Even though the use of sources of inspiration is entirely pragmatic, it is possible to identify different types of sources of inspiration performing different roles. Designers often refer to sources of inspiration to communicate design ideas.

Many designers gather sources of inspiration in their own time. They look through fashion photographs in magazines and art books at home. They go to museums on the weekends and on holiday, and collect natural objects on Sunday walks. Designers study garments ranging from the designs of the great couturiers to high street fashion slightly more up market than their own target products. They also study competitors' garments to gauge their own designs and extract information about production methods. Some designers also use historic garments as inspiration to look for repeat patterns, ornaments, and motifs. Other textiles are often used as sources of inspiration for patterns. They provide rich sources of ornamental patterns (Eckert, 1997).

2.6 Surface designing of textiles

Surface designing of textiles is the colouring, patterning, structuring, and transformation of fabric, fibre, and other materials (Surface Design Association, 2002). Printing is a common technique used to create coloured patterns on fabric. Vidyasagar (1998a) defines textile printing as creating designs on fabric for ornament. There are many approaches to printing fabric, but all textile printing can be divided into four classes or styles which are explained in the following sections.

2.6.1 Printing classes

The printing class refers to the type of printing rather than the design or the chemical process. Vidyasagar (1998b) describes three main classes of printing consisting of direct, resist, and discharge, while Storey (1992a) describes an additional class, dyed. Vidyasagar (1998c) incorporates the dyed class into the direct class by defining the dyed style as a variation of the direct printing class.

2.6.1.1 Resist

To print with a resist process, a material (paste, wax) is applied to the fabric to prevent dye from penetrating the fabric surface. The area in which the resist is applied retains its original colour through further colour applications. Resist and dyed printing are the oldest forms of textile printing (Vidyasagar, 1998d; Storey, 1992b). A very notable example of the resist style is Batik, a traditionally handcrafted process that started 1,500 years ago (Fraser-Lu, 1986).

2.6.1.2 Discharge

Discharge, along with resist methods like batik, is one of the most ancient forms of textile surface design (Miles, 1981). Discharge printing involves the removal of colour from a dyed fabric. In discharge printing a chemical is applied to the fabric in the form of a pattern. The chemical then removes the colour leaving white areas of fabric. The removal of colour is difficult to control in discharge printing. So, when discharge printing is done without scientific calculation and precise chemical formulation, the removal of colour will vary. This process is aesthetically similar to prints in the resist class. Modern day discharge involves the addition of illuminating dyes, which allow treated areas to be discharged and coloured simultaneously while maintaining dark backgrounds (Vidyasagar, 1998e; Storey, 1992c).

2.6.1.3 Direct

Direct printing, as the name implies, is applying colour directly to the fabric using pigment or print paste. Direct printing is not to be confused with direct dyeing in which liquid dyes are applied to the fabric. In direct printing, designs are applied to selected areas of the fabric with a thickened colour (Vidyasagar, 1998f; Storey, 1992d).

2.6.1.4 Dyed

Dyed printing is often categorized under the direct method, but Storey separates direct printing and dyed printing because dyed printing uses liquid dyes and the direct class uses pigment or print paste. In addition, the dyed class is often described as a variation of the direct because a mordant must be applied to the fabric

for the dye to adhere to the surface. Mordants are required to attach the dye to the fabric surface. Areas of the fabric in which the mordant was not applied will not take the dyestuff (Storey, 1992e).

These four printing classes discussed above provide a broad overview of how printing methods are characterized. Within each class there are many specific surface design techniques used to design fabrics.

2.6.2 Printing methods

Most, if not all, printing techniques began as hand processes and were then converted to mass production capabilities. There are a number of textile printing processes that are used in surface designing of textiles in the textile printing industry.

In an attempt to increase production and to achieve precision in textile printing, various methods were developed which include block printing (hand block printing and automatic block printing), screen printing (automatic flat bed screen printing and rotary screen printing), roller printing and transfer printing. These methods which allow designs of creative geniuses to be transferred onto fabric have found an extensive use in small, medium and large scale textile printing industries around the world as well as in Ghana.

2.7 Mass media communication

Communication is the process by which messages are sent and received. It is a universal, essential process that encompasses an enormous range of methods

including reading, writing, talking, listening, graphics and non-verbal behaviours (Ryder, 2005). Effective communication by ruling government and other institutions is to inform, educate and motivate the large group of people living in rural and urban areas, with special attention to those who are residing beyond the range of newspaper and outside radio and television network about their policies and programmes as well as different development activities. As a result, people get a clear idea about activities of the government and they can associate themselves with the development of the country (<http://www.masscom.gov.bd/>). Communication encompasses a great deal of human and animal activity. Reading, writing, listening, speaking, viewing images, and creating images are all acts of communication. There are as well many more subtle communication activities that may be conscious or unconscious, such as expression, gesture, body language and non-verbal sounds. The process of communication has been the subject of study for thousands of years, during which time the process has come to be appreciated with increasing complexity (Croft, 2004a).

Theories of mass communication have always focused on the "cause and effects" notion, i.e. the effects of the media and the process leading to those effects, on the audience's mind. One of the earliest recorded models is attributed to the ancient Greek philosopher Aristotle. Aristotle represented communication as an orator who speaks to large audiences. His model incorporates few elements (Croft, 2004b). In the field of art, the speaker in Aristotle's model of communication in Plate 2.1 represents the designer of the art work, the message represents the design concept and the listener denotes the one who views the art piece and tries to read meaning into it.



Plate 2.1: Aristotle's model of communication

Laswell (1948) formulated a model which includes a variety of factors considered to determine the impact of a communication. These include the communicator, the message, medium and the audience as shown in plate 2.2. In this model of communication as applied to a work of art, especially textile design, the communicator represents the designer, the message represents the design concept, the medium denotes the paper or fabric whereas the audience represents the viewer of the finished work.

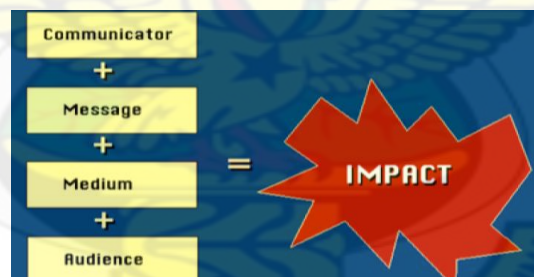


Plate 2.2: Laswell's model of communication

The models of communication developed by Aristotle and Laswell indicate that effective communication cannot be achieved if the various factors are not given maximum attention and treatments. The factors under consideration in the above-mentioned models rely on each other so as to make the necessary impact in communication.

2.7.1 Mass media and governance

Of all the media, the press is considered as the oldest and most widespread. Radio and television however, have in recent times attained importance basically because they have that additional advantage of the ability to see and hear which obviously is not the case for the press. The press depends largely on the ability to read. Unlike the press, radio and television are both within the easy reach of both the literate and the illiterate.

Modern governments, especially democratic ones rely so much on the availability and accessibility of information to both the government and the governed. This situation renders the media very important such that one cannot do without it if governance must be effective. The media provides the platform by which government communicates with the people. If the media is a free one, government can get to know what the different sections of the population really think and structure public policies accordingly. Not only that, the media serves as a forum for people to also learn about the actions and intentions of government thereby giving them the opportunity to make what they think as well as their reactions known to government (Boateng, 1996).

Even though television has the advantage of demonstrating the ability of combining sight, sound and motion, it is expensive and difficult to generate adequate reach and frequency unless media budget is large. Radio also contributes immensely to information dissemination due to the massive use by Ghanaians but it is coupled with difficulty in understanding messages conveyed. This is because the listeners only have access to the audio message devoid of sight and motion. The contribution of mass media to the dissemination of the agenda of government cannot be

underestimated but other means of projecting government policies and programmes can be sought leading to the means employed by the research under consideration.

2.8 Government economic policies and programmes

Since the core of this research is to educate the public on the government economic policies in Ghana, it became necessary to review literature on government policy formulation and implementation.

Policy refers to a plan or course of action, as of a government, political party, or business, intended to influence and determine decisions, actions, and other matters. Public policy is a concept (usually in a written document), whereby the government or a political party will determine decisions, actions and other matters that will be advantageous to the society in general. Another possible way to look at policies, particularly the government sector, is to think of them as the principle (be it values, interests and resources) that underlines the actions that will take place to solve public issues. This may be administered through state or federal action such as legislation, regulations and administrative practices (MacDonald, 1980).

Once governments have been created they must govern; the process of governing concerns the formulation and implementation of public policies. Public policy is defined as purposeful, goal-oriented action that is taken by government to deal with societal problems. Public policy can be positive, i.e. a decision that creates change – or negative, i.e., a decision not to act. Public policy can deal with a crisis or with long term objectives. Public policy is made by governmental actors such as the

executive branch, the legislative branch, and the courts; and private actors such as interest groups and citizens.

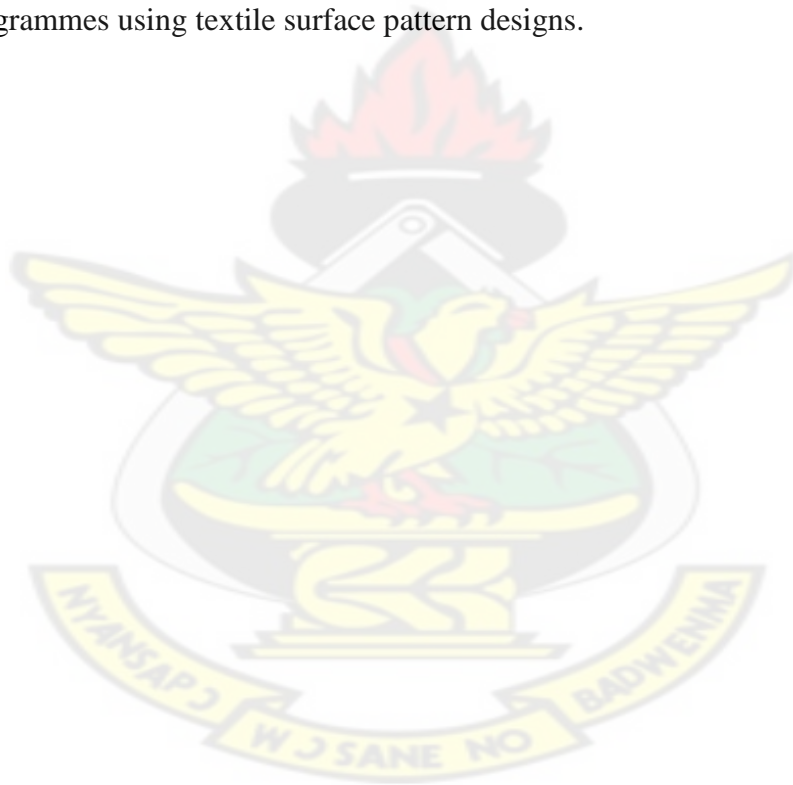
Policies are developed within the context of public opinion, policy history, ideological conflict, budgetary constraints – resulting in bargaining and trade-off. Many believe that the creation of policy occurs as a rational process in which issues and problems are identified and approached in a very rational sequence, with the ultimate result being the development of the most appropriate policies. Others believe that the process is more incremental, meaning that policy-makers make small policy changes and then adjust policies to reflect the knowledge gained from problems in implementation. Considering that public policy is an action taken by the government that ultimately affects the public, it has been recognized that even when an area of activity is left in private hands, the very act of it being left alone can be viewed as a deliberate policy of the authorities. This is due to the fact that the needs of the society must not be altered, and the body that the activity was delegated to e.g. local councils understands social issues better to make the necessary changes in place of the government.

Many factors influence why a policy is created. Lobby groups, political parties, single issue coalitions, industrial councils, unions and pressure groups play a very active role in this, mainly because of their size and impact through social support which allows them to contest issues. This is especially true around election time, when the government also makes a lot of policies that will be looked upon as favourable by the voters, and thus help the government in their plight to be re-elected.

In general, the purpose of government is to add value to the lives of the people it serves, and through good policy making, this can be achieved. Policies should

express and embody society's needs and values, and this is achieved through the comprehensive use of politics involving cooperation from groups outside the government body (Davis, 1993).

Policy dissemination is crucial to the effective ruling by government of a particular regime so as to inform the public about the government policies and programmes. This could be achieved by means of print and electronic media which are the traditional methods of bringing the policies and programmes to the door step of Ghanaians. On the contrary, this study seeks to promote the government policies and programmes using textile surface pattern designs.



CHAPTER THREE

METHODOLOGY

This chapter comprises methodology of the research. A methodology is a system of organizing principles underlying an area of study. It includes philosophical approaches, theoretical models, rules for creating hypotheses and operational concepts, rules about designing and conducting meaningful experiments and how to collect and analyze data, and rules for writing up results (<http://www.ukdissertations.com/methodology.php>). The methodology for this study includes research design, library research, population of the study, sampling, data collection instruments and data analysis.

3.1 Research Design

The purpose of this study is to produce printed textile designs as a means of promoting vital economic policies and programmes formulated and implemented by the government of Ghana. In order to adequately deal with the study, qualitative research method was employed so as to investigate physical qualities of the textile designs, relationships between the various elements and principles of design as well as design activities and situations. A research may be qualitative or quantitative in nature or both. Best (1981) defines qualitative research as the type of research that is usually based on quality rather than quantity.

3.1.1 Descriptive research method

Descriptive research is the method of investigation which attempts to describe and interpret what exists at present in the form of conditions, practices, processes, trends, effects, attitudes, beliefs etc. It seeks to answer the question as “what the real facts are with regard to the existing conditions” (<http://en.wikipedia.org>). This research method was chosen by the researcher so as to vividly describe the various components of the textile designs produced in terms of significance of colour, arrangement of motifs and textures in the appreciation of the designs.

3.1.2 Experimental Research method

Ary et al, (1985) defines experimental research as a systematic and logical method for answering questions. It deliberately and systematically manipulates certain stimuli, treatments or environmental conditions and observes how the condition or behaviour of the subject is affected or changed. Experimental research makes it possible for the research to be replicated. This implies that, following the same procedure, the researcher must arrive at the same result. Validity is assured as the research is done and recorded accurately, truthfully, exactly and shows how the work was done.

The three basic characteristics of all experimental research are control, manipulation and observation which provide a method for testing the hypothesis. It is best used in pure scientific research in the laboratory. It has also found its use in the field of art in order to conveniently compare causes and effects of certain elements and principles of art as manipulated by the researcher. This project employed the experimental study that manipulates and explores different kinds of

variables in the form of motifs, colour schemes, textures and design techniques with regard to comparing different shades of colours, sizes of motifs and textures to produce textile designs on vital government economic policies and programmes.

3.2 Library research

The research was conducted at the Kwame Nkrumah University of Science and Technology (KNUST) Main Library, the College of Art and Social Sciences Library, KNUST, and the Art Education Library, KNUST. The library research was conducted to collect primary and secondary data relevant to the project. The primary data were collected from dictionaries, encyclopedias, books, publications, catalogues, journals, magazines and newspapers which contain the useful information on textiles and designing in general whilst the secondary data were collected through questionnaires administered by the researcher.

3.3 Population of the study

Sidhu (1984) defines population as the complete set of individuals, objects or events having common observable characteristics in which the researcher is interested. It may also be referred to as the aggregate of the totality of objects or individuals regarding which inferences are made in a sampling study. Population does not necessarily refer to people but may also refer to objects. It may be finite if its members can presumably be counted or infinite if its members cannot be definitely known.

The population of this study focuses on Ghanaian workers and students residing in the Kumasi metropolis. The workers were drawn from the health,

education, agriculture and transportation sectors due to the various sectors under consideration by the researcher whilst the students were sampled from the basic, secondary and tertiary institutions so as to obtain relevant information pertaining to the government policies and programmes.

The researcher also considered the population in terms of objects which are relevant to the project. These include the natural and artificial objects found in the physical environment that best convey the message relating to the various policies and programmes under consideration.

3.4 Sampling

Sampling is the process of selecting units, such as people, organizations, from a population of interest so that by studying the sample one may fairly generalize the results, because the entire population is difficult to work with. In this research, the accessible population for the study is heterogeneous in nature. The heterogeneity of accessible population was treated by the researcher using proportional stratified sampling method by different representations of the strata. Consequently, each category in the population was treated as a stratum. Leedy (1974) asserted that for quality research, at least 30% of the accessible population is a fair representation for acceptable results. This phenomenon enabled the researcher to sample 50% of the total population in this study.

The researcher also adopted the random sampling method. This research method allowed the researcher to randomly select objects from the physical environment that convey peculiar messages relating to the policies and

programmes on education, health, transportation and agriculture sectors under consideration.

Table 3.1 shows the categorisation of the population; the actual population for the study and the total accessible population.

Table 3.1: Characteristics of the Accessible Population

Category	Population for the study	Accessible Population
STUDENTS		
Basic	KNUST JHS	10
Secondary	KNUST SHS	20
Tertiary	KNUST	40
WORKERS		
Education	KNUST Lecturers and Teachers	20
Health	KNUST Doctors and Nurses	10
Transportation	DVLA Officers and Drivers	20
Agriculture	AGRIC Officers and Farmers	10
	Total Population	130

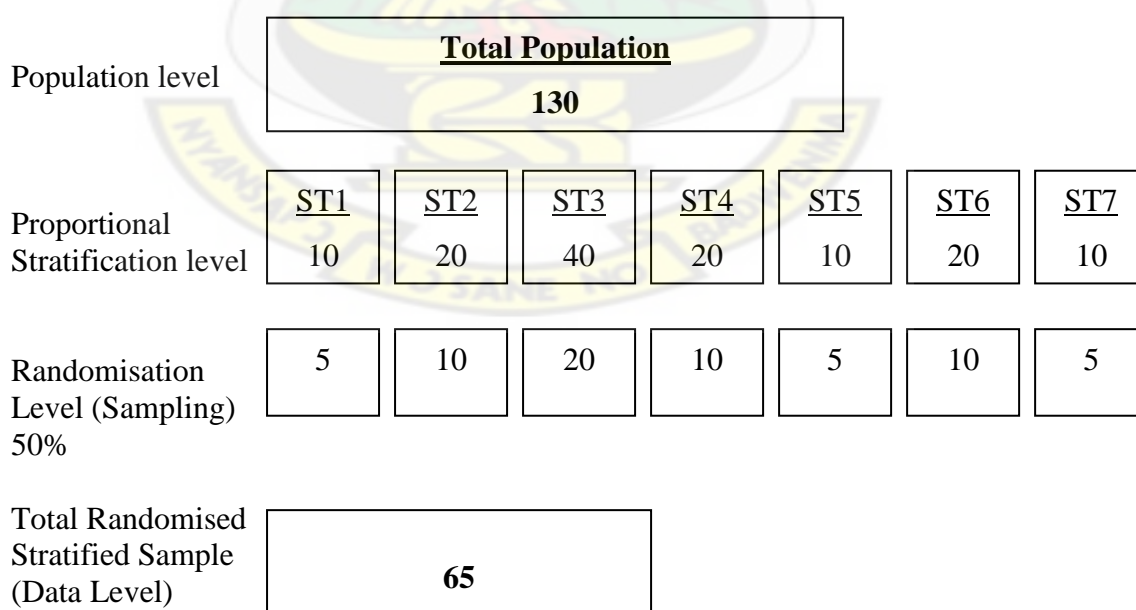
For a good representation of the population, 50% of the total population (accessible) was randomly sampled for the study. Table 3.2 shows the schematic diagram of the stratification of the accessible population into 7 strata. Out of the total 130 accessible population, 65 were randomly sampled for the study.

The diagram illustrated in Table 3.3 shows a schematic overview of the proportional stratified and sampling procedure used to randomly sample 65 respondents for the study.

Table 3.2: Stratification of Accessible Population

Strata	Population for the Study	Accessible Population
ST - 1	KNUST JHS	10
ST - 2	KNUST SHS	20
ST - 3	KNUST	40
ST - 4	KNUST Lecturers and Teachers	20
ST - 5	KNUST Doctors and Nurses	10
ST - 6	DVLA Officers and Drivers	20
ST - 7	AGRIC Officers and Farmers	10
Total Population		130

Table 3.3: Schematic Diagram of the Proportional Stratified Sampling Design (Source: Leedy P. D. and Ormrod J. E., 2005)



* ST – Stratum

All figures used in sample design are estimates

3.5 Data Collection Instruments

Data collection instruments also known as research tools or devices are means through which the researcher gathers his or her data. There are three main types namely; interview, observation and questionnaire. In this study, the researcher administered questionnaire to assess the views of the general public on the level of awareness on the government economic policies and programmes. The responses from the questionnaire gave a fair idea of the level of awareness which served as the basis for the printed textile designs to be produced. The responses generated from the questionnaire were then analysed using the Statistical Package for the Social Sciences (SPSS). The following are the analyses of the respective questions in the questionnaire.

3.5.1 Questionnaire

Copies of a questionnaire were sent out to people in the Kumasi metropolis to collect data relevant to the execution of this project. The questionnaire was structured so as to access amongst others, the level of awareness of Ghanaians on the government policies and programmes as well as to seek their opinions on the policies and the programmes that need to be exposed. Some of the questions also sought to find out the means by which the people got to know the policies and programmes formulated and implemented by the government. A detailed copy of the questionnaire is presented in the appendix.

3.6 Data Analysis

Data analysis forms an important part of conducting a survey so as to establish facts relating to any field of study. The data gathered through the survey was analysed with respect to the various responses obtained from the questions posed by the researcher. The discussion of the results took into consideration the frequency and the percentage.

Question1. What category of age group do you belong?

Table 3.4 shows the categories of age groups considered by the researcher in the administration of the questionnaire to respondents in the Kumasi metropolis. The majority of the respondents fell within 15 to 25 years representing 46.2% of the sample size.

Table 3.4: The age group of the respondents

		Age group			Cumulative Percent
		Frequency	Percent	Valid Percent	
Valid	15-25 years	30	46.2	46.2	46.2
	26-35 years	18	27.7	27.7	73.8
	36-55 years	12	18.5	18.5	92.3
	10-14 years	5	7.7	7.7	100.0
	Total	65	100.0	100.0	

Question 2. What is your gender?

The distribution in Table 3.5 between male 53.8% and female 46.2% reflects male-female ratio at the various sectors of the economy. This marginal difference however, shows gender equity with regard to the number of males and females found at the various sectors of the national economy.

Table 3.5: Gender distribution of the respondents

		Gender			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	35	53.8	53.8	53.8
	Female	30	46.2	46.2	100.0
	Total	65	100.0	100.0	

Question 3. What is your occupation or profession?

Table 3.6 shows the number of workers sampled from the various sectors of the economy representing 76.9% who responded to the questions posed so as to enable the researcher get better understanding of the policies and programmes. This was due to the fact that key stakeholders of this policies and programmes can be found in this category. Students were also considered representing 23.1% of the sample size.

Table 3.6: Occupation or status of the respondents

		Occupation/Profession			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Workers	50	76.9	76.9	76.9
	Students	15	23.1	23.1	100.0
	Total	65	100.0	100.0	

Question 4. Are you aware of the policies/programmes implemented by the government on education?

The results as indicated on Table 3.7 represents 83.1% of the respondents who agreed to have heard or known as against 16.9% who have not heard or known about the policies implemented by the government on education. This attested to the fact that fractions of the Ghanaian populace still have little or no idea about the policies and programmes on education and hence justify the need for educating the public on them.

Table 3.7: Results of respondents' awareness on education

Are you aware of the policies/programmes implemented by the government on education?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	54	83.1	83.1	83.1
	No	11	16.9	16.9	100.0
	Total	65	100.0	100.0	

Question 5. If yes, which of the following policies implemented by government under education is/are familiar to you?

From Tables 3.8a to 3.8d, an assessment was made of the respondents' familiarity with the policies and programmes under education. 52.3% of the respondents were familiar with the free school uniform policy as compared to 29.2% who were not familiar with the policy. 18.5% of the respondents also have no idea of the policies especially the free school uniform policy as shown in Table 3.8a.

Table 3.8b indicates the respondents' familiarity with the one laptop policy. 23.1% responded in the affirmative whilst 52.3% of the respondents were not familiar with the policy. 76.9% also responded that they were familiar with the school feeding programme whilst 7.7% were not familiar with the programme as shown in Table 3.8c. Finally, Table 3.8d depicts 35.4% who were familiar with the free exercise book policy as against 50.8% of the respondents who were not familiar with this policy. The results revealed that free exercise book policy and one laptop per child policy were not familiar with the populace, hence the need to educate the public on them.

Table 3.8a: Results of the respondents' familiarity with the school uniform policy

If yes, which of the following policies implemented by government under education is/are familiar to you?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Free school uniform policy (Yes)	34	52.3	52.3	52.3
	Free school uniform policy (No)	19	29.2	29.2	81.5
	Not Applicable	12	18.5	18.5	100.0
	Total	65	100.0	100.0	

Table 3.8b: Results of the respondents' familiarity with the one laptop per child policy

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	One laptop per child policy (Yes)	15	23.1	23.1	23.1
	One laptop per child policy (No)	34	52.3	52.3	81.5
	Not Applicable	16	24.6	24.6	100.0
	Total	65	100.0	100.0	

Table 3.8c: Results of the respondents' familiarity with the school feeding programme

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid School feeding programme (Yes)	50	76.9	76.9	76.9
School feeding programme (No)	5	7.7	7.7	81.5
Not Applicable	10	15.4	15.4	100.0
Total	65	100.0	100.0	

Table 3.8d: Results of the respondents' familiarity with the free exercise book policy

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Free exercise book policy (Yes)	23	35.4	35.4	35.4
Free exercise book policy (No)	33	50.8	50.8	81.5
Not Applicable	9	13.8	13.8	100.0
Total	65	100.0	100.0	

Question 6. By what means did you get to know of the policies on education?

Information is disseminated through various means such as the print media (news papers, magazines, etc) and electronic media (television, radio, etc) in the Ghanaian society. In view of this, the researcher sought to assess the impact of these media in bringing the government policies and programmes to the notice of Ghanaians as shown in Table 3.9 so as to adopt the use of textile designs in a similar way.

Table 3.9: Results of responses on means of knowing the policies on education

By what means did you get to know of the policies on education?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Print media	19	29.2	29.2	29.2
	Electronic media	15	23.1	23.1	52.3
	Both	19	29.2	29.2	81.5
	Not Applicable	12	18.5	18.5	100.0
	Total	65	100.0	100.0	

Question 7. Are you aware of the policies/programmes implemented by the government on health?

Responses on Table 3.10 below indicate that 76.9% of the respondents were aware of the policies and programmes implemented by the government on health. From this analysis, majority of Ghanaians had fair knowledge of the policies and programmes on health.

Table 3.10: Results of the respondents' awareness of policies and programmes on health

Are you aware of the policies/programmes implemented by the government on health?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	50	76.9	76.9	76.9
	No	15	23.1	23.1	100.0
	Total	65	100.0	100.0	

Question 8. If yes, which of the following policies and programmes implemented by government under health is/are familiar to you?

The respondents were asked about their familiarity to the policies and programmes implemented by the government on health. These policies included the national AIDS control programme, health insurance policy, national malaria control programme and national hand washing programme. The responses in the various percentages are shown in Table 3.11a to 3.11d.

Table 3.11a: Results of the respondents' familiarity with the national AIDS control programme

If yes, which of the following policies implemented by government under health is/are familiar to you?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid National AIDS control programme (Yes)	32	49.2	49.2	49.2
National AIDS control programme (No)	18	27.7	27.7	81.5
Not Applicable	15	23.1	23.1	100.0
Total	65	100.0	100.0	

Table 3.11b: Results of the respondents' familiarity with the health insurance policy

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Health insurance policy (Yes)	51	78.5	78.5	78.5
Health insurance policy (No)	8	12.3	12.3	81.5
Not Applicable	6	9.2	9.2	100.0
Total	65	100.0	100.0	

Table 3.11c: Results of the respondents' familiarity with national malaria control programme

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid National malaria control programme (Yes)	26	40.0	40.0	40.0
National malaria control programme (No)	31	47.7	47.7	81.5
Not Applicable	8	12.3	12.3	100.0
Total	65	100.0	100.0	

Table 3.11d: Results of the respondents' familiarity with the national hand washing programme

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid National hand washing programme (Yes)	21	32.3	32.3	32.3
National hand washing programme (No)	32	49.2	49.2	81.5
Not Applicable	12	18.5	18.5	100.0
Total	65	100.0	100.0	

Question 9. By what means did you get to know of these policies on health?

Table 3.12 shows the various means by which the respondents became aware of the government policies and programmes on health. Out of the 65 respondents, 10 representing 15.4% got to know of the policies through the print media, 15 representing 23.1% got to know of the policies through the electronic media whilst 31 representing 47.7% got to know of the policies and programmes through both print and electronic media. As regards the results obtained, both print

and electronic media have contributed immensely to disseminating information on the government policies and programmes on health.

Table 3.12: Results of responses on means of knowing the policies on health

By what means did you get to know of these policies on health?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Print media	10	15.4	15.4	15.4
	Electronic media	15	23.1	23.1	38.5
	Both	31	47.7	47.7	81.5
	Not Applicable	9	13.8	13.8	100.0
	Total	65	100.0	100.0	

Question 10. Are you aware of the policies/ programmes implemented by the government on transportation?

Table 3.13 below depicts the respondents view expressed in percentages on their level of awareness on the policies and programmes on transportation. 76.9% responded that they were aware of them whilst 23.1% responded that they were not aware of the policies and programmes implemented by the government. Majority of Ghanaians got to know of the policies and programmes on transportation due to the fact that the media and government agencies educate road users frequently on the road policies and programmes.

Table 3.13: Results of respondents' awareness of policies and programmes on transportation

Are you aware of the policies/ programmes implemented by the government on transportation?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	50	76.9	76.9	76.9
	No	15	23.1	23.1	100.0
	Total	65	100.0	100.0	

Question 11. If yes, which of the following policies implemented by government under transportation is/are familiar to you?

Tables 3.14a to 3.14d show the respondents' familiarity in percentages with the various policies and programmes under the transportation sector. The policies and programmes include highway sector improvement programme, road traffic regulation policy, axle load management and control policy and national road safety programme. 66.2%, 58.5% and 67.7% of the respondents stated that they were not familiar with the highway sector improvement programme, road traffic regulation policy and axle load management and control policy respectively. 83.1% of the respondents stated that they were familiar with the national road safety programme which implies that the national road safety programme has gained much popularity than the other policies and programmes on transportation.

Table 3.14a: Results of the respondents' familiarity with the highway sector improvement programme

If yes, which of the following policies implemented by government under transportation is/are familiar to you?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Highway sector improvement programme (Yes)	15	23.1	23.1	23.1
Highway sector improvement programme (No)	43	66.2	66.2	81.5
Not Applicable	7	10.7	10.7	100.0
Total	65	100.0	100.0	

Table 3.14b: Results of the respondents' familiarity with the road traffic regulation policy

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Road traffic regulation policy (Yes)	15	23.1	23.1	23.1
Road traffic regulation policy (No)	38	58.4	58.4	81.5
Not Applicable	12	18.5	18.5	100.0
Total	65	100.0	100.0	

Table 3.14c: Results of the respondents' familiarity with the axle load management and control policy

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Axle load management and control policy (Yes)	10	15.4	15.4	15.4
Axle load management and control policy (No)	44	67.7	67.7	81.5
Not Applicable	11	16.9	16.9	100.0
Total	65	100.0	100.0	

Table 3.14d: Results of the respondents' familiarity with the national road safety programme

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid National road safety programme (Yes)	54	83.1	83.1	83.1
National road safety programme (No)	5	7.7	7.7	81.5
Not Applicable	6	9.2	9.2	100.0
Total	65	100.0	100.0	

Question 12. By what means did you get to know of these policies on transportation?

Table 3.15 indicates the various means by which the respondents got to know of the policies and programmes implemented under the transportation sector of the national economy. These responses are expressed in percentages as shown below indicating 61.5% of the respondents got to know of the policies and programmes through both print and electronic media.

Table 3.15: Results of responses on means of knowing the policies and programmes on transportation

By what means did you get to know of these policies on transportation?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Print media	10	15.4	15.4	15.4
Electronic media	15	23.1	23.1	38.5
Both	40	61.5	61.5	100.0
Total	65	100.0	100.0	

Question 13. Are you aware of the policies/ programmes implemented by the government on agriculture?

Out of the 65 respondents who answered the question relating to whether they were aware of the policies and programmes on agriculture, 45 representing 69.2% responded ‘yes’ whilst 20 representing 30.8% responded ‘no’ as shown in Table 3.16 below.

Table 3.16: Results of the respondents’ awareness of policies and programmes on agriculture

Are you aware of the policies/ programmes implemented by the government on agriculture?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	45	69.2	69.2	69.2
	No	20	30.8	30.8	100.0
Total		65	100.0	100.0	

Question 14. If yes, which of the following policies implemented by government under agriculture is/are familiar to you?

Tables 3.17a to 3.17d indicate the familiarity of the respondents to the policies and programmes under the agricultural sector expressed in the various percentages. 53.8%, 69.2%, 49.2% and 67.7% responded that they were not familiar with the youth in agriculture policy, national forestry plantation programme, free agro-input programme and integrated pest management programme respectively. The results obtained imply that quite a number of Ghanaians were not familiar with the policies and programmes, hence the need for public education.

Table 3.17a: Results of the respondents' familiarity with the youth in agriculture policy

If yes, which of the following policies implemented by government under agriculture is/are familiar to you?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Youth in agriculture policy (Yes)	20	30.8	30.8	30.8
	Youth in agriculture policy (No)	35	53.8	53.8	76.9
	Not Applicable	10	15.4	15.4	100.0
	Total	65	100.0	100.0	

Table 3.17b: Results of the respondents' familiarity with the national forestry plantation programme

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	National forestry plantation programme (Yes)	12	18.5	18.5	18.5
	National forestry plantation programme (No)	45	69.2	69.2	76.9
	Not Applicable	8	12.3	12.3	100.0
	Total	65	100.0	100.0	

Table 3.17c: Results of the respondents' familiarity with the free agro-input programme

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Free agro-input programme (Yes)	18	27.7	27.7	27.7
	Free agro-input programme (No)	32	49.2	49.2	76.9
	Not Applicable	15	23.1	23.1	100.0
	Total	65	100.0	100.0	

Table 3.17d: Results of the respondents' familiarity with the integrated pest management programme

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Integrated pest management programme (Yes)	12	18.5	18.5	18.5
	Integrated pest management programme (No)	44	67.7	67.7	76.9
	Not Applicable	9	13.8	13.8	100.0
	Total	65	100.0	100.0	

Question 15. By what means did you get to know of these policies on agriculture?

From Table 3.18, the respondents got to know of the policies and programmes on agriculture through both print media and electronic media representing 44.6% as against 15.4% and 15.4% for print media and electronic media respectively. This implies that the majority of the respondents got to know of the policies and programmes on agriculture through both media.

Table 3.18: Results of responses on means of knowing the policies and programmes on agriculture

By what means did you get to know of these policies on agriculture?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Print media	10	15.4	15.4	15.4
	Electronic media	10	15.4	15.4	30.8
	Both	29	44.6	44.6	75.4
	Not Applicable	16	24.6	24.6	100.0
	Total	65	100.0	100.0	

Question 16. Would you consider printed textile designs as an alternative medium to communicate these policies/ programmes to the public?

The respondents were asked about their view on considering printed textile designs as an alternative medium to communicate the policies and programmes implemented by the government. Sixty respondents representing 92.3% suggested printed textiles as another medium of communicating the policies and programmes to the public as shown in Table 3.19a. One of the probable reasons for using printed textile designs as means of communication in the Ghanaian society according to the respondents as explained on Table 3.19b is due to the fact that textiles, especially textile designs receive public admiration when worn on the body.

Table 3.19a: Results of the respondents' consideration of printed textile designs as means of communication

Would you consider printed textile designs as an alternative medium to communicate these policies/ programmes to the public?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	60	92.3	92.3	92.3
	No	5	7.7	7.7	100.0
	Total	65	100.0	100.0	

Table 3.19b: Results of responses on reasons for using printed textile designs as means of communication

If yes/no, give reasons.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes - Designs on print textiles serve as a means of communication to the public	5	7.7	7.7	7.7
	Yes - Clothes are worn daily but adverts do rise and fall	6	9.2	9.2	16.9
	Yes-The concepts depicted on textile designs can be understood by all	15	23.1	23.1	40.0
	Yes- Clothes worn can reach the length and breadth of the country	17	26.2	26.2	66.2
	Yes- People can read meaning into the designs and draw inspiration from them	22	33.8	33.8	100.0
	Total	65	100.0	100.0	

Question 17. How would you rate your understanding of government economic policies/programmes?

Table 3.20 shows an assessment of the respondents understanding of the economic policies and programmes in percentages. Out of the 65 respondents, 25 representing 38.5% and 17 representing 26.1% had good and very good understanding of the policies and programmes implemented by the government respectively.

Table 3.20: Results of respondents' understanding of the policies and programmes

How would you rate your understanding of government economic policies/programmes?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Fair	5	7.7	7.7	7.7
	Good	17	26.1	26.1	26.1
	Very good	25	38.5	38.5	76.9
	Excellent	18	27.7	27.7	100.0
	Total	65	100.0	100.0	

Question 18. How would you rate government's effort to educate Ghanaians on the policies/programmes?

The respondents were asked to rate government's effort to educate Ghanaians on the public on the policies and programmes. Out of 65 respondents, 8 representing 12.3%, 29 representing 44.6%, 18 representing 27.7% and 10 representing 15.4% rated government's effort as fair, good, very good and excellent respectively. Out of the results obtained, the government was doing well to bring to the door step of Ghanaians the policies and programmes to ensure active participation.

Table 3.21: Results of the respondents' rating of government's effort to educate Ghanaians on the policies and programmes

How would you rate government's effort to educate Ghanaians on the policies/ programmes?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Fair	8	12.3	12.3	12.3
	Good	29	44.6	44.6	56.9
	Very Good	18	27.7	27.7	84.6
	Excellent	10	15.4	15.4	100.0
	Total	65	100.0	100.0	

Question 19. Are these policies/ programmes relevant to the development of the nation?

Table 3.22 below shows an assessment of respondents view on the relevance of these policies and programmes to the development of the nation. 60 out of the 65 representing 92.3% responded 'yes' whilst 5 representing 7.7% responded 'no'. The responses revealed that the policies and programmes formulated and implemented by the government are important to the development agenda of the nation hence the need to educate the public on them.

Table 3.22: Results of the respondents' assessment of the relevance of the policies and programmes to the development of the nation

Are these policies/ programmes relevant to the development of the nation?

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	60	92.3	92.3	92.3
No	5	7.7	7.7	100.0
Total	65	100.0	100.0	

Question 20. Any other suggestions/ comments?

The respondents gave suggestions in relation to the importance of the idea of using printed textile designs to communicate these policies and programmes to the general public. 46.2% of the respondents were of the view that the execution of this project will serve as a wake up call to the government to pay much attention to the success of the policies and programmes. 38.5% of the respondents were also of the view that remote towns and villages can be covered in terms of creating the awareness since textiles is the second skin of man. 15.3% of the respondents were also of the view that advertisement on these policies and programmes are periodic and do not last in the public domain. Majority of the

respondents in relation to the various percentages obtained suggested printed textile designs as an alternative medium of communicating the policies and programmes to the public.

Table 3.23: Results of the respondents' suggestions and comments on the study

Any other suggestions/ comments.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Remote towns and villages can also be covered through this project since textiles is the second skin of man	25	38.5	38.5	38.5
	Advertisement on some of these policies are periodic and do not last in the public domain	10	15.3	15.3	53.8
	This project will serve as a wake-up call to the government to pay much attention to the policies	30	46.2	46.2	100.0
	Total	65	100.0	100.0	

The following are highlights of general conclusions drawn on the analysis of responses to the questionnaire administered:

1. Majority of the respondents were familiar with the policies and programmes under the education sector due to much publicity by the government through the media.
2. The national malaria control programme and national hand washing programme under the health sector were not familiar to the respondents in relation to the results obtained.

3. The highway sector improvement programme, road traffic regulation policy and axle load control programme under the transportation sector were not familiar with the respondents hence the need for mass education.

4. Majority of the respondents were not familiar with the agricultural policies and programmes under consideration with regard to the results obtained in the analysis of the questionnaire.

5. The responses obtained on considering printed textile designs as an alternative medium of communicating government policies and programmes, revealed that majority of the respondents representing 92.3% agreed whilst 7.7% were in disagreement.

6. The results obtained from the questionnaire served as the basis for the designs to be produced to achieve the intended purpose and afforded the researcher the opportunity to select the policies and programmes from education, health, transportation and agriculture sectors of the national economy and produced printed textile designs on them.

7. The categorization of the policies and programmes under the selected sectors for the study include **education** (school feeding programme, one laptop per child policy, free exercise book policy and free school uniform policy), **health** (national health insurance policy, national hand washing programme, malaria control programme and national AIDS control programme), **transportation** (highway sector improvement programme, road traffic regulation policy, axle load management and control policy and national road safety policy) and **agriculture** (youth in agriculture policy, free cutlass distribution programme, national forestry plantation programme, integrated pest management programme and free-agro input programme).

CHAPTER FOUR

GENERAL PROCEDURES

OVERVIEW OF POLICIES AND PROGRAMMES AND PRODUCTION OF THE TEXTILE DESIGNS

This chapter of the project focuses on the overview of the various policies formulated and implemented by government, concepts generated by the researcher as well as the production of the textile designs on the vital government economic policies and programmes. The design process began with the concept development and followed by using the motifs derived to produce printed textile designs in order to effectively convey the intended message associated with the selected sectors of the national economy.

4.1 Policies and Programmes on Education

Education plays a vital role in the livelihood of Ghanaians. In the quest to improve upon the standard of education in both basic and secondary levels of the educational system, the government of Ghana has formulated and implemented policies and programmes to enhance the quality of teaching and learning environment in schools. The policies and programmes formulated and implemented by government under the education sector of the Ghanaian economy include school feeding programme, free exercise book policy, free school uniform policy and one laptop per child policy amongst others. These policies and programmes are aimed at providing a conducive teaching and learning environment, since it is the priority of the government to build a strong foundation in basic education.

4.1.1 School Feeding Programme

The school feeding programme is one of the programmes formulated and implemented by the Government of Ghana in 2006 to provide a meal every day at basic schools in all the regions in Ghana for every school going child. This initiative by government is simple but a concrete way to give the poor child a chance to learn and thrive; considering the adage, “an army does not march on an empty stomach”. When hungry, the pupils become easily distracted and have problems concentrating on their school work. They become better pupils when their bodies are well nourished and healthy. The incentive of getting a meal also reduces absenteeism and school drop-out rates and most importantly, improves performance.

The school feeding programme falls squarely within the ambit of the UN declaration on improved standard of living for all nations and at least three of the Millennium Development Goals (MDGs), namely, to eradicate extreme poverty and hunger, to achieve universal basic education and to promote gender equality and empower women. With regard to enrolment, the school feeding programme has impacted positively in increasing the enrolment of especially girls who in times of economic crisis and emergencies are usually the first to be withdrawn from school in order to assist with sibling care and to generate income. Girls are most likely not to attend school and the school feeding programme has helped and continues to help in closing the generational gap between boys and girls which benefits the society at large.

In terms of agricultural development, the programme has offered local farmers the opportunity to sell their produce to participating schools, thereby boosting agriculture in farming communities both in rural and urban areas. The school feeding

programme in Ghana has contributed immensely to the livelihood of the Ghanaian school children and the society by increased children's nutritional status, improved school attendance, increased school enrolment and retention, and more recently addressing community health problems.

4.1.1a Idea Development

This idea was chosen and developed based on the various activities pertaining to serving of the food by the caterers and the eating movements of the school children. These motifs were selected so as to depict the serving procedures (students in a queue) and excitement exhibited by children during eating as shown in the sketch and the coloured motif in Plates 4.1 and 4.2 below.



Plate 4.1: Students in a queue for their food



Plate 4.2: Students eating their food with excitement

4.1.2 Free Exercise Book Policy

The free exercise book policy is in fulfillment of the 2008 campaign promise of President John Evans Atta Mills which seeks to make education affordable. This initiative seeks to provide 42 million exercise books to basic school pupils across the country. The free exercise book policy aims at retaining and improving on the current school enrolment and also bring on board a number of school-going children who are currently out of school just because their parents cannot afford the cost of buying exercise books. The distribution is carried out at the school premises and every Junior High School student is entitled to receive fifteen exercise books per term while the Primary School level students are also entitled to receive eight to ten exercise books per term.

4.1.2a Idea Development

This concept was derived from the actions involved in the presentation of an item. In order to fully convey the message about the policy, the designer found it prudent to use the activity of distributing exercise books in conjunction with an inscription as shown in the sketch and the coloured motif below in Plate 4.3.



Plate 4.3: Distribution of exercise books by government official

4.1.3 Free School Uniform Policy

The free school uniform policy is an initiative by the Government of Ghana to provide school uniforms for school children at the basic level education. This policy formulated and implemented by the government seeks to alleviate the burden of parents who cannot bear the cost of buying school uniforms for their children. The target of this policy is to boost basic education, especially in the rural areas since these areas are the most under privileged in the country.

4.1.3a Idea Development

The concept generated on the free school uniform policy was based on the “motif labeling method” whereby the designer combined images and words to effectively convey the message. In this case, the designer used male and female school uniforms with the “*free*” inscription on them in the sketch and the coloured motif as illustrated in Plate 4.4 below.



Plate 4.4: Male and female school uniforms

4.1.4 One Laptop per Child Policy

The one laptop per child policy is another policy formulated under the educational sector of the economy by the government of Ghana to provide every child at the basic level of their education with a laptop. This policy is aimed at improving the information and communication technology knowledge of school children at an early stage of their education. This will also afford the school children the opportunity to have a firm foundation in the use of computers as it is used in teaching and learning activities in the classroom.

4.1.4a Idea development

The motif for the one laptop per child policy was derived from the classroom activities of students in the use of laptop computers. This idea was chosen so as to conveniently convey the agenda of the government pertaining to the policy. Plate 4.5 below depicts the sketch and application of appropriate colours to the motif.

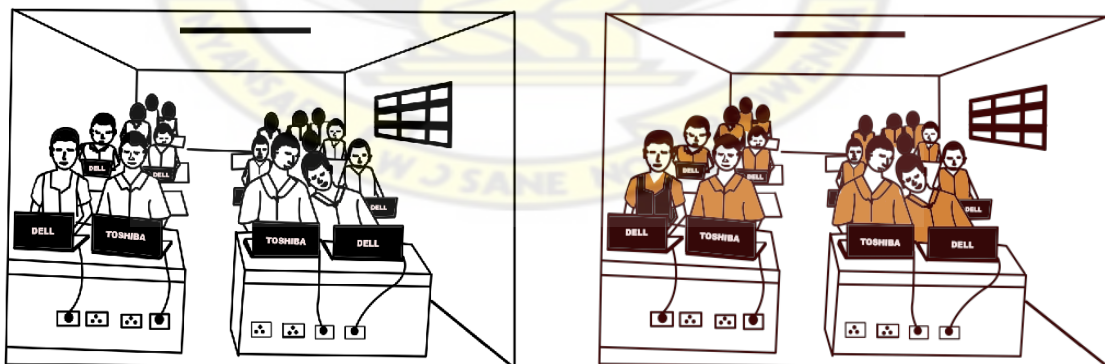


Plate 4.5: Students using laptop computers in the classroom

4.2 Policies and Programmes on Health

Healthy living is one of the key priorities of mankind. The economy of a nation improves if all the health needs of the citizens are met. In order to build a healthy workforce and improving upon the health conditions of the populace, the government of Ghana has formulated and implemented policies relating to fighting against diseases and educating the public on basic health practices. As a critical sector of the economy, the Ministry of Health seeks to improve the health status of all people living in Ghana, through the development and promotion of proactive policies, provision of universal access to basic health service, and the provision of quality and affordable health services.

The Ministry of Health has the specific mandate to assess and monitor the country's health status, advise central government on health policies and legislation, formulate strategies and design programmes to address health problems of the country, and implement, monitor and evaluate (in collaboration with other related sectors and agencies) all health programmes and activities in the country.

As a policy, the Ministry of Health is to maximize the potential health life years of all individuals resident in Ghana by reducing the incidence and prevalence of illness, injury and disability, and the prevention of premature death. These policies and programmes are geared towards eliminating if not all, some of the pandemic diseases and encouraging Ghanaians to practice good healthy living. Among these policies and programmes include National Health Insurance Policy, National hand washing programme, National malaria control programme, National guinea worm control programme, National Tuberculosis control programme and National AIDS control programme.

4.2.1 National Health Insurance Policy

The National Health Insurance Policy is one of the policies implemented by the Government of Ghana under the auspices of the Ministry of Health to provide quality and affordable health care delivery to all Ghanaians. This policy ensures that every Ghanaian pays an insurance premium and is issued with the health insurance card upon which the card bearing Ghanaian can go to the hospital for treatment free of charge at point of service for certain category of diseases. The free maternal care is no exception to this policy in order to ensure quality health care delivery for all pregnant women in Ghana.

4.2.1a Idea development

The idea below was developed from the care and attention given by doctors and nurses to the beneficiaries of the health insurance scheme. The designer employed the “motif labeling” method so as to convey the message in a faster way. Plate 4.6 below shows the sketch and coloured motif obtained.



Plate 4.6: A nurse paying attention to a patient

4.2.2 National Hand Washing Programme

The National Hand Washing Programme is one of the vital programmes formulated and implemented by government under the auspices of the Ministry of Health to ensure that every Ghanaian keeps his hands clean at all times after visiting the toilet as well as washing the hand thoroughly with water and soap before handling food during cooking and before eating. Washing hands with soap is not new but knowing the correct way of using soap and cleaning hands is of great importance under this programme. Proper hand washing requires soap and only a small amount of water and one should cover wet hands with soap, scrub all the surfaces and rinse well with running water. The hand parts, including palms, back and under the finger nails must be thoroughly cleaned. This programme is to enable Ghanaians become aware of the relevance of washing both hands with water and soap before handling food to avoid the outbreak of diseases that take a heavy toll on life and money.

4.2.2a Idea development

This idea was developed from the various activities of proper hand washing with water and soap. The motifs depict smearing of soap, rubbing of the hands to remove the dirt, rinsing with water and wiping with a napkin. This idea was chosen so as to convey the message (proper hand washing) relating to the programme. The sketch and the coloured motif of the concept are depicted in Plate 4.7.

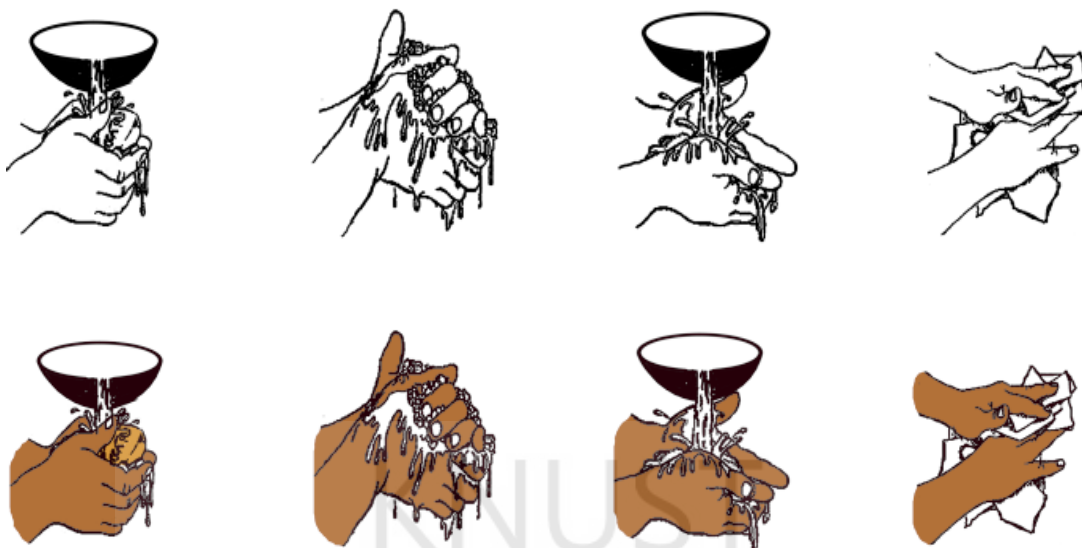


Plate 4.7: The various stages of proper hand washing

4.2.3 National Malaria Control Programme

The national malaria control programme was initiated by the government under the auspices of the Ministry of Health to educate Ghanaians on the preventive and treatment measures of malaria in rural and urban communities in Ghana. Malaria is a major cause of death among children under five years and a significant cause of adult morbidity. The strategies of the programme include public education on preventive measures relating to the spread of the malaria parasite caused by the anopheles mosquito. In this way, Ghanaians especially pregnant women and children are educated on avoiding mosquito bites by the use of insecticide treated mosquito nets which are distributed free of charge in all the regions of Ghana. Ghanaians are also advised through the programme to adopt the indoor residual spraying towards curtailing malaria transmission to reduce the life span of vector mosquitoes, so that they could no longer transmit malaria parasites from one person to another and to kill anopheles mosquitoes that pose risks indoor. This programme implemented by

government has contributed immensely in the control of malaria as well as improving the health status of Ghanaians in general.

4.2.3a Idea development

Indoor spraying and using treated mosquito nets amongst others have proven to be some of the effective measures in preventing the spread of malaria. This phenomenon led to the development of these motifs relating to indoor spray and the use of treated mosquito nets to educate the public on the national malaria control programme. Thanks to the mosquito net the man sleeping in the net is safe from the mosquitoes that are hovering around the nets looking for someone to bite. The sketch and the coloured motif of the concept are shown below in Plates 4.8 and 4.9.



Plate 4.8: The use of treated mosquito nets



Plate 4.9: Indoor spraying with insecticide

4.2.4 National AIDS Control Programme

The national AIDS control programme was initiated under the auspices of the Ghana AIDS Commission to check the spread of the HIV/AIDS in the country as well as embark on intensive education to enlighten Ghanaians on the safety measures one should adopt to avoid contracting the deadly disease. Since its detection, no cure has been found for the disease which requires one to be conscious of prevention. The programme ensures that Ghanaians are aware of the mode of transmission and the best ways of minimizing the spread of the disease. Amongst the ways include having protected sex through the use of condoms and refraining from any form of act which results in exchange of blood from one person to the other. This programme since its inception has been successful through mass education on AIDS leading to reduction in the number of cases of the disease in Ghana.

4.2.4a Idea development

This concept stemmed from the fact that the use of condoms apart from abstinence from sexual activities has been an effective means in the prevention of AIDS. Male and female condoms were used in the design to encourage their use. The sketch and coloured image of the motif are shown below in Plate 4.10.



Plate 4.10: Male and female condoms

4.3 Policies and Programmes on Transportation

The transportation sector in Ghana is one of the important sectors that has contributed immensely to the growth of the Ghanaian economy. Transport in Ghana is accomplished by road, rail, air and water. Ghana's transportation networks are centered in the southern regions, especially the areas in which gold, cocoa, and timber are produced. The northern and central areas are connected through a major road system; some areas, however, remain relatively isolated.

The deterioration of the country's transportation networks has been blamed for impeding the distribution of economic inputs and food as well as the transport of crucial exports. Road transport is by far the dominant carrier of freight and passengers in Ghana's land transport system. It carries over 95% of all passenger and freight traffic and reaches most communities, including the rural poor and is classified under three categories of trunk roads, urban roads, and feeder roads.

4.3.1 Highway Sector Improvement Programme

This programme was implemented by the Government of Ghana to ensure that the highways in Ghana in terms of road networks are rehabilitated regularly. The aim of this programme is to undertake periodic inspection of the highways in the country and to make sure all potholes on the roads are filled. This is to facilitate smooth movement of vehicles as well as to keep the highway in good shape at all times as well as to prevent fast deterioration of the major road networks in Ghana. The highways sector improvement programme has by far helped in the reduction of road accidents caused by bad road networks to a greater extent in the country.

4.3.1a Idea development

The motif below was developed from two roads; one with pot holes and the other in a good shape. The designer used arrow heads to depict the change from one state to the other as shown in Plate 4.11 below. The change from the bad state to the good state is achieved through routine maintenance that takes place on the roads when they are deteriorating.

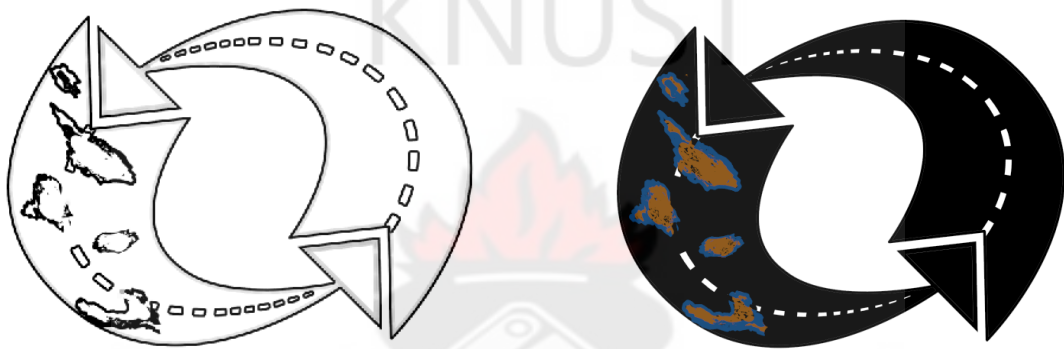


Plate 4.11: Two roads; one with pot holes and the other in good shape

4.3.2 Road Traffic Regulation Policy

The road traffic regulation policy was implemented by government under the auspices of the Ministry of Road and Transport to ensure free movement of vehicles on the roads in Ghana. By way of reducing traffic on the roads in the country as a result of growth in population of people who own cars, the policy seeks to create double roads at areas that are prone to heavy vehicular and human traffic. This policy goes a long way to reduce long hours spent in traffic by vehicles thereby facilitating free movement of vehicles and humans from one place to the other.

4.3.2a Idea development

This concept stemmed from the ever-increasing number of cars on the roads leading to heavy vehicular traffic as a result of fewer lanes to accommodate the vehicles. This led to the agenda of government to increase the number of lanes from two to four lanes or more. The sketch and the coloured motif are shown in Plate 4.12 below.



Plate 4.12: Road depicting four lanes

4.3.3 National Road Safety Policy

The Government of Ghana in collaboration with the National Road Safety Commission of Ghana initiated the national road safety policy in order to educate the general public on safety measures that should be adopted by motorists and pedestrians as well as other road users in Ghana. Upon observation by government officials, the high rate of accidents on the roads in Ghana are largely due to negligence of rules and regulations governing the use of the road and this led to the formulation and implementation of the road safety policy. Some of these rules and regulations include respect for road signs and symbols by both motorists and pedestrians, wearing the crash helmet when on motorbikes, fastening the seat belts amongst others. These

practices are ignored by most people but they go a long way in saving precious lives and prevention of motor accidents.

4.3.3a Idea development

Road safety measures are a priority of government in order to ensure safety on the roads in Ghana. A lot of lives are lost through accidents by sheer negligence of road users on observation of road signs and wearing of seat belts. It is in view of these occurrences that the designer chose to depict a man wearing seat belt with tentacles around it signifying road networks and road signs in their usual colours as shown in the sketch and the coloured motif in Plates 4.13 and 4.14 below.



Plate 4.13: A man wearing seat belt



Plate 4.14: Road signs

4.3.4 Axle Load Management and Control Programme

The Ghana Highway Authority with assistance from the government implemented the axle load control programme which seeks to control overloading of articulated and timber trucks that ply the highways in Ghana. These trucks carrying the load are weighed at the axle load control centres situated at strategic points on the road. The overloaded trucks are made to reduce the loads after weighing in order to ensure safety and to reduce accidents on the roads in Ghana. This programme has helped to ensure that drivers of these trucks carry moderate loads sufficient for a particular type of truck.

4.3.4a Idea development

This concept was developed from the practice of overloading by some drivers that put strain on the vehicles leading to road accidents. In order to effectively convey the message of avoiding overloading of vehicles, the designer depicted two vehicles; one overloaded and the other lying on the side in an accident scene. Plate 4.15 below shows the sketch and the coloured motif.

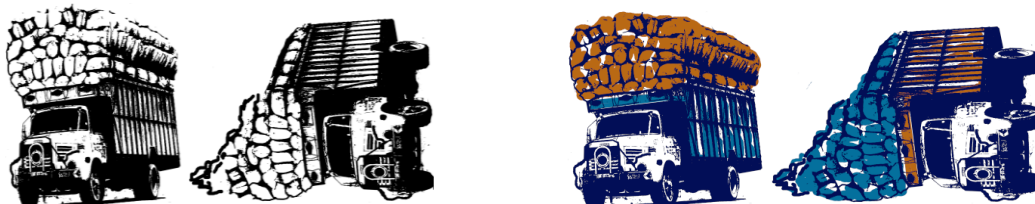


Plate 4.15: Overloaded truck and fallen truck

4.4 Policies and Programmes on Agriculture

Agriculture is Ghana's most important economic sector, employing more than half the population on formal and informal basis and accounting for almost half of Gross Domestic Product (GDP) and export earnings. The country produces a variety of crops in various climatic zones which range from dry savanna to wet forest and which run in east-west bands across the country. Agricultural crops, including yams, grains, cocoa, oil palm, kola nuts, and timber, form the base of Ghana's economy. In order to sustain the agriculture sector of Ghana's economy, the government of Ghana has formulated and implemented policies and programmes which include the youth in agriculture policy, national forestry plantation programme (in support of agro-forestry), free agro input programme, free cutlass distribution programme and integrated pest management programme (mass spraying programme) amongst others.

4.4.1 Youth in Agriculture Policy

In Ghana, agriculture has not been well patronized by the youth. Many of them prefer white-collar jobs to agriculture. A multiplicity of factors have accounted for the unwillingness of the Ghanaian youth to go into agriculture. They would stay unemployed and remain at home instead of getting involved in agriculture related businesses. The majority of Ghanaians who are into agriculture production are ageing out, and if steps are not taken to woo the youth into the sector, the country's desire to increase productivity will hang in the balance in the near future. It is in light of this challenging situation that the government rolled out the youth in agriculture policy with attractive packages as well as provision of the necessary facilities and materials that will help boost productivity in the agriculture sector in Ghana.

4.4.1a Idea development

The motif for the youth in agriculture policy portrays enthusiastic youth working on the farm as shown in the sketch and the colour mode in Plate 4.16 below. This motif was used so as to convey the message and the agenda of government to encourage the youth to engage in agriculture production, particularly farming.



Plate 4.16: Youth working on the farm

4.4.2 Free Agro Input Programme

Fertilizers are essential materials in the field of agriculture especially in farming responsible for healthy growth of crops when applied in the right manner. In the quest to increase the yield of farmers, the government of Ghana has initiated the free agro input programme that is aimed at providing free fertilizers to farmers in farming communities in Ghana.

4.4.2a Idea development

The concept for the free agro-input programme was generated from fertilizer bags (labeled Ghana Government Free Agro-Input Programme) with the “free”

inscription on them as shown in Plate 4.17 below. The motif labeling method was also employed for clarity of the message relating to the programme.



Plate 4.17: Fertilizer bags

4.4.3 Free Cutlass Distribution Programme

Farming is one of the priorities of the government in order to ensure food security in Ghana. By way of encouraging farmers so as to achieve this goal and to increase their yield annually, the government of Ghana under the auspices of the Ministry of Food and Agriculture (MOFA) formulated and implemented the free cutlass distribution programme to give cutlasses to farmers free of charge. This programme is also aimed at providing farmers with effective farm implements in order to boost food crops production in Ghana.

4.4.3a Idea development

The motif for the free cutlass distribution programme was derived from cutlasses with the “*free*” inscription on them as depicted in the sketch and the coloured image of the concept in Plate 4.18.

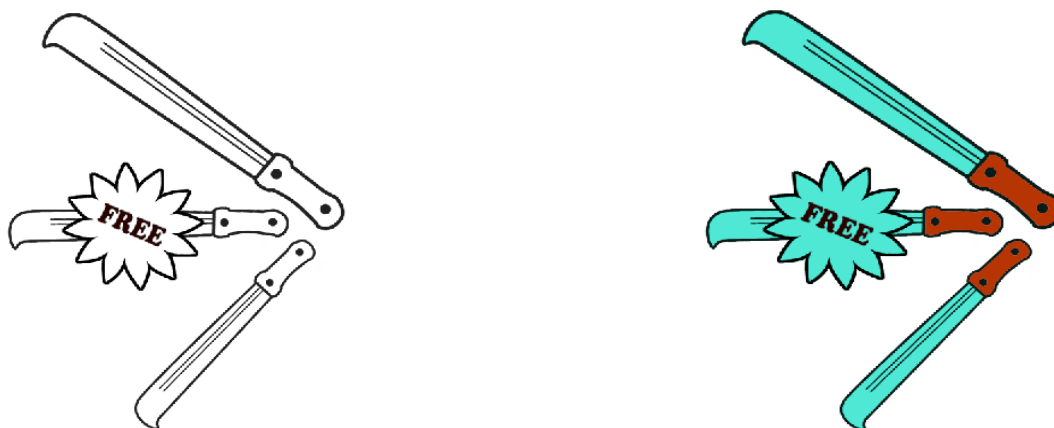


Plate 4.18: Cutlasses

4.4.4 National Forestry Plantation Programme

The national forestry plantation programme is an intervention programme initiated by the government with the goal of maintaining and improving upon the forest reserves through tree planting exercises in the various regions in Ghana. The forest reserve is being depleted day by day through indiscriminate cutting down of trees for domestic and industrial purposes. This programme is contributing immensely to sustaining the forest reserve in Ghana so as to achieve the agenda of “greening Ghana”.

4.4.4a Idea development

This concept was developed based on the practice of planting trees so as to maintain the green vegetation of Ghana. This idea was portrayed by the designer showing a young man planting trees on the Ghana map as illustrated in Plate 4.19.



Plate 4.19: A young man planting trees on the Ghana map

4.4.5 Integrated Pest Management Programme (Mass Spraying Programme)

The mass spraying programme was initiated to provide assistance to cocoa farmers whose farms are infested with cocoa-related pests and diseases or in a case of an outbreak of diseases through mass spraying of the farms with pesticides. Since cocoa is one of the cash crops and one of the income generating crops for the country, it became necessary to implement this programme to prevent harvest losses incurred by the farmers in cocoa growing areas. This programme also helped to increase the productivity of cocoa farmers all over the country because these pests and diseases are responsible for the low yield by most cocoa farmers.

4.4.5a Idea development

The motif below was derived from the mass spraying of cocoa farms. The concept portrays a man spraying with pesticide as shown the sketch and the coloured motif in Plate 4.20.



Plate 4.20: A man spraying cocoa farm

4.5 Production of the Textile Designs

The creation of the textile designs began with the idea development based on the policies and programmes formulated and implemented by the government. The Adobe Photoshop 7 suite which is suitable for image editing and manipulation was employed in the generation of the concepts leading to the production of the textile designs. Basically, the Photoshop program is ideal for manipulating pictures, creating and modifying images to come up with diverse effects. With Photoshop, it was possible to change the colour, size, and scale of graphics among others to generate new design ideas. The production of the designs was based on selected policies and programmes under the various sectors under consideration by the researcher. The various stages in the production of designs on the school feeding programme, national hand washing programme, highway sector improvement programme and the free cutlass distribution programme have been shown. The following are the procedures employed in the designing process:

1. The development of the concepts from various sources of inspiration,
2. Arrangement of the motifs on the working area,
3. Application of special effects to enhance the beauty of the textile designs and
4. The addition of textures to the designs.

4.2.1 EDUCATION: School Feeding Programme

The design process started with importing and arranging the generated motifs on the canvas as shown in Plate 4.21.



Plate 4.21: Arrangement of the motif on the background

The arrangement was achieved by selecting the target motif with the selection tools in Adobe Photoshop such as the polygonal lasso tool, rectangular marquee tool, elliptical marquee tool and magic wand. Moving the motifs on the canvas was also done by the use of Control key + T on the keyboard and then carried about by the use of the mouse.

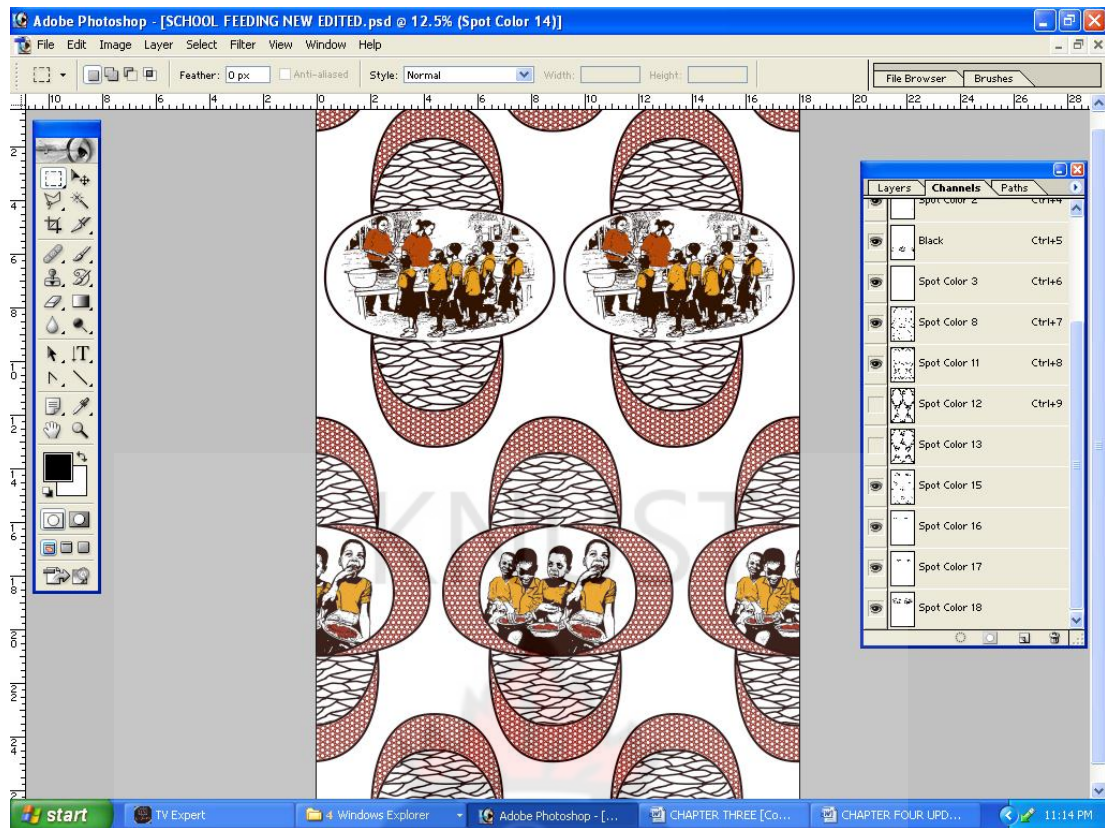


Plate 4.22: Addition of crescent shapes and textures

The second stage of the design process for the school feeding programme design consisted of the incorporation of crescent shapes with an outline filled with textures around the motifs as indicated in Plate 4.22. This was obtained by the use of the pen tool to draw the shapes and later stroked with brush.

The empty spaces of the crescent and within the crescent were also filled with texture using the fill command as follows:

1. Select area to be filled with magic wand
2. Edit on the menu bar
3. Fill
4. Choose pattern
5. Ok.



Plate 4.23: Addition of wax effects around the motifs

The third stage consisted of the addition of wax effects the areas around the motifs on the canvas as shown in Plate 4.23 above. The wax effect which was saved in the pattern mode was applied by selecting the areas to be filled with the magic wand tool and then through the fill command as follows:

1. Select area to be filled with magic wand
2. Edit on the menu bar
3. Fill
4. Choose pattern
5. Ok.

It is also important to note that the same process for filling can be applied for the textures as shown in Plate 4.24.

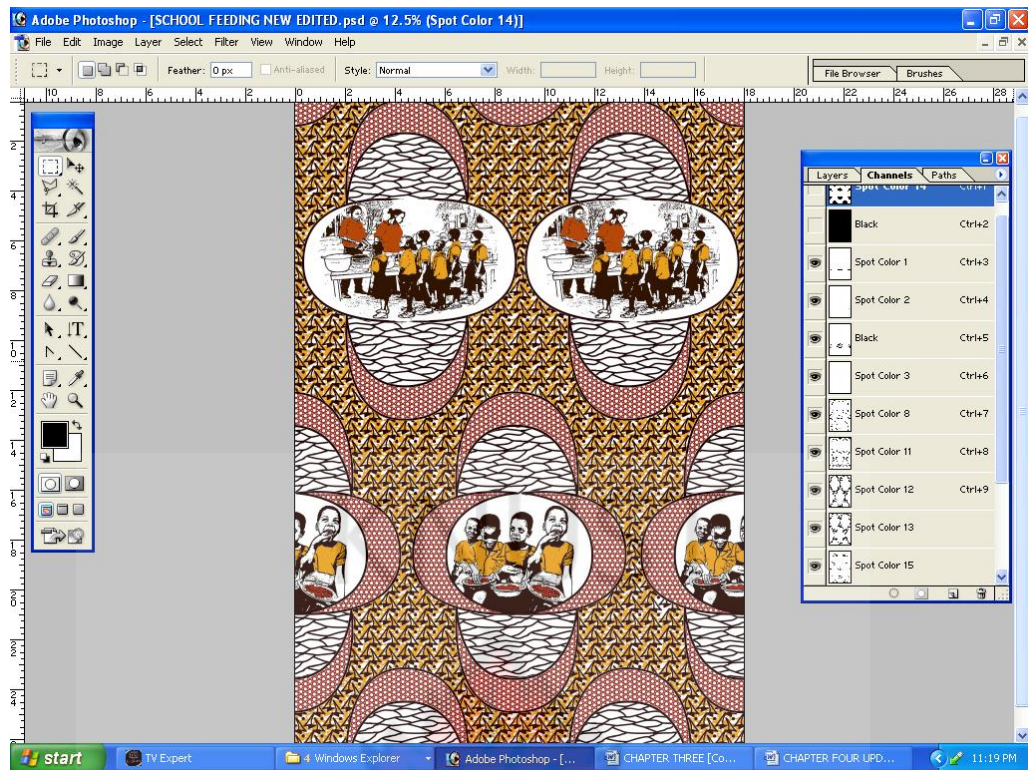


Plate 4.24: Addition of textures on the background

Plate 4.25 shows the final design with a background colour. The background was added by selecting all the background by using Control + A, and then choosing new spot channel from the channel menu. The selected channel then lies beneath the channel list rendering the rest invisible and can be dragged to the top position in the list to make the rest of the channels visible. The colour palette was sourced by double-clicking on the channel to choose suitable colours for the design.

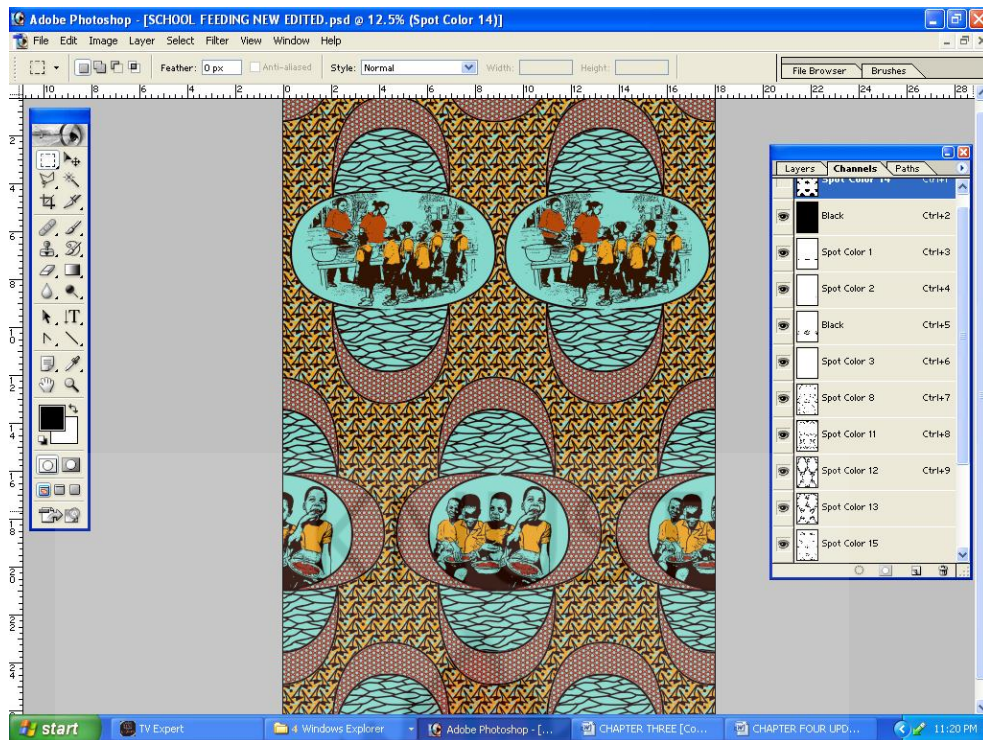


Plate 4.25: The final design

4.2.2 HEALTH: National Hand Washing Programme

The design of the hand washing programme began with importing the concept generated onto the Adobe Photoshop canvas. This was followed by arranging the motifs according to the intended layout by the researcher. The arrangement was achieved by selecting the motif with the selection tools such as the polygonal lasso tool, rectangular marquee tool, elliptical marquee tool and magic wand. Control key + T on the keyboard was used to transform the motif on the canvas and then carried about by the use of the mouse or the arrow keys.

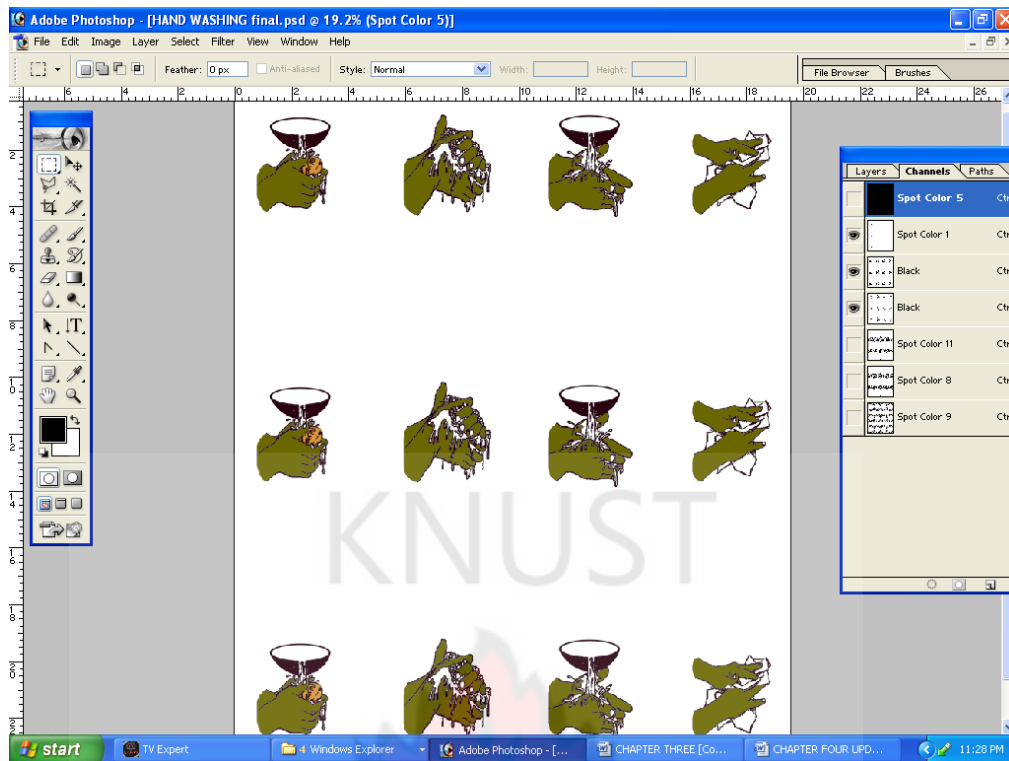


Plate 4.26: Arrangement of motifs onto the background

The second stage of this design process consists of filling of textures to selected areas of the design. The filling was preceded by the selection of the areas and assigning them a particular channel. The shapes around the motifs in Plate 4.27 were created by the use of the pen tool and filled by using the fill commands:

1. Select area to be filled with magic wand
2. Edit on the menu bar
3. Fill
4. Choose pattern
5. Ok.

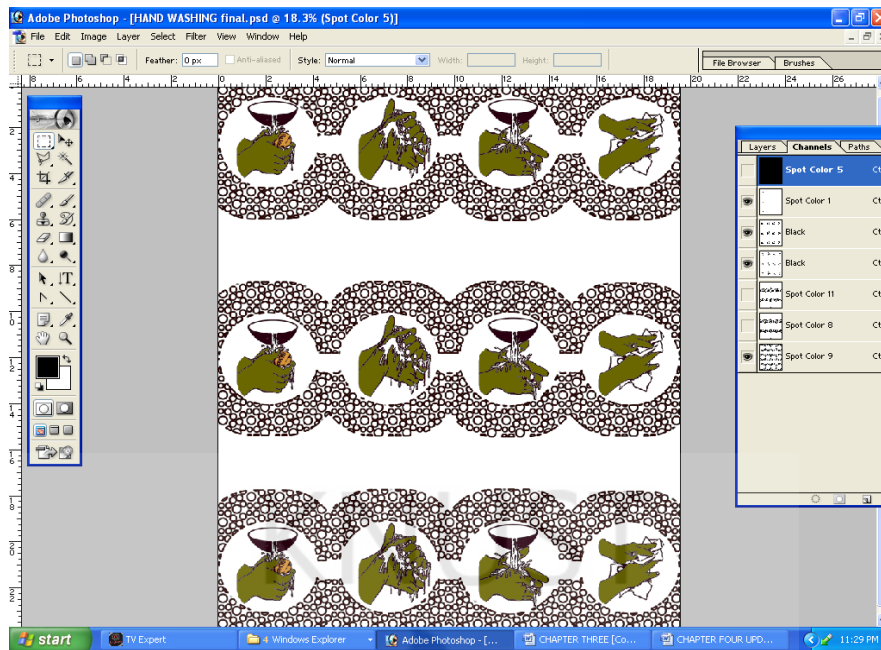


Plate 4.27: Filling of textures around the motif

Plate 4.28 shows the third stage of the design process. It involves the filling of the areas around the motif onto a separate channel. The filling was achieved by following the fill commands:

1. Select area to be filled with magic wand
2. Edit on the menu bar
3. Fill
4. Choose pattern
5. Ok.

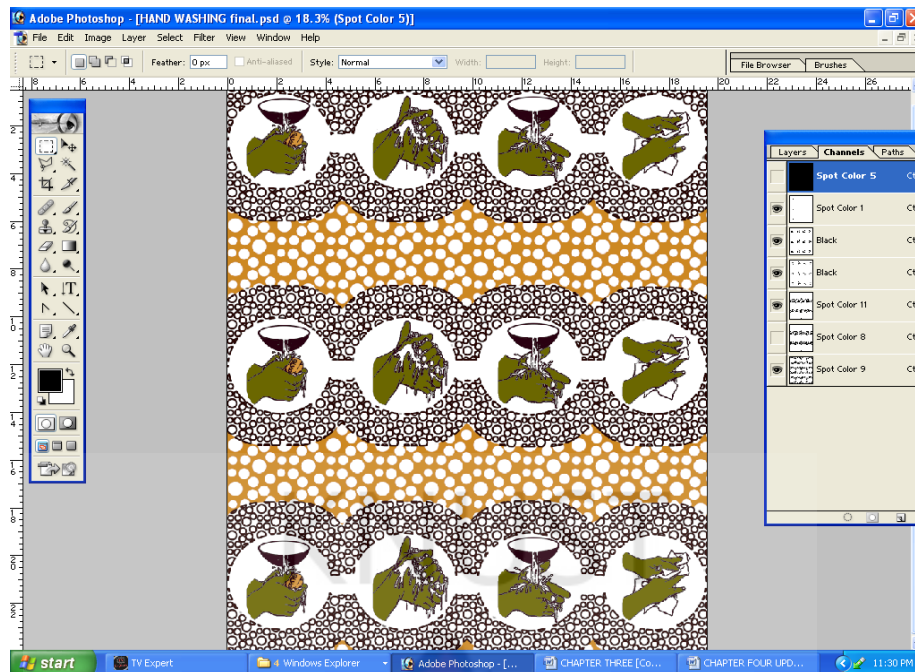


Plate 4.28: Filling of effects (yellow) in-between the textures

Plate 4.29 shows the over-fill of the areas filled in Plate 4.28 with textures to complete the design.

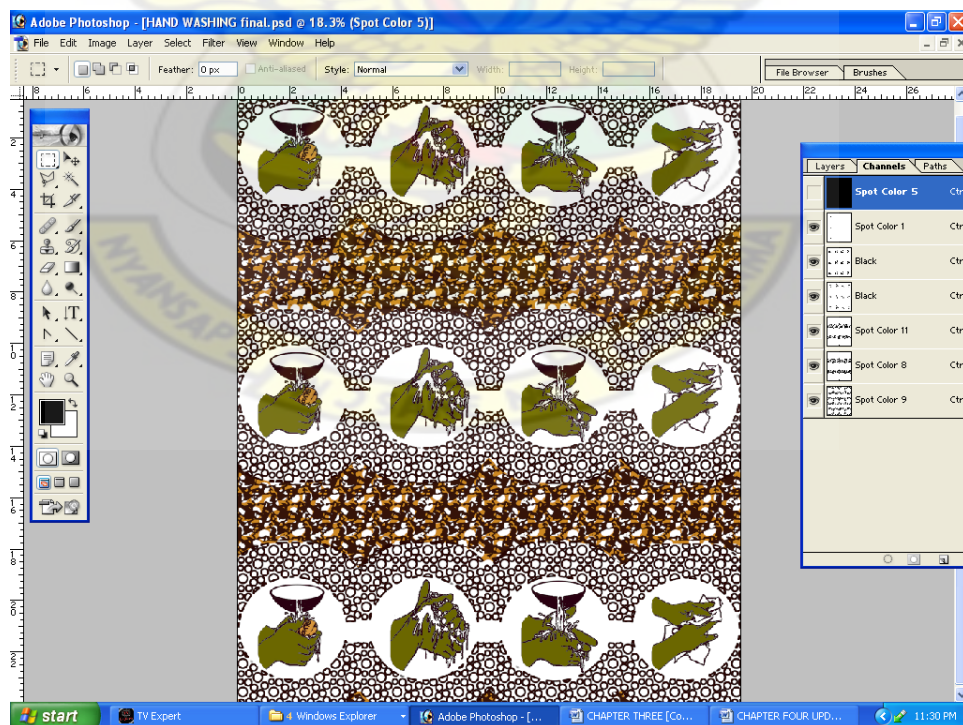


Plate 4.29: Filling of textures on the wax effects

The final design with a background colour is shown in Plate 4.10.

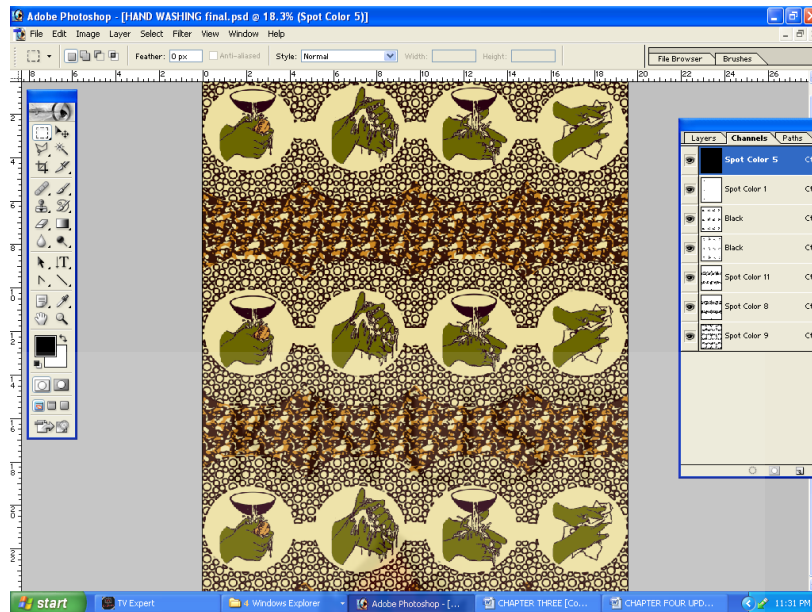


Plate 4.30: Finished design on hand washing programme

4.2.3 TRANSPORTATION: Highway Sector Improvement Programme

The design process on the highway sector improvement programme began with the importation of the motifs and arranging them in half-drop layout as shown in Plate 4.31.

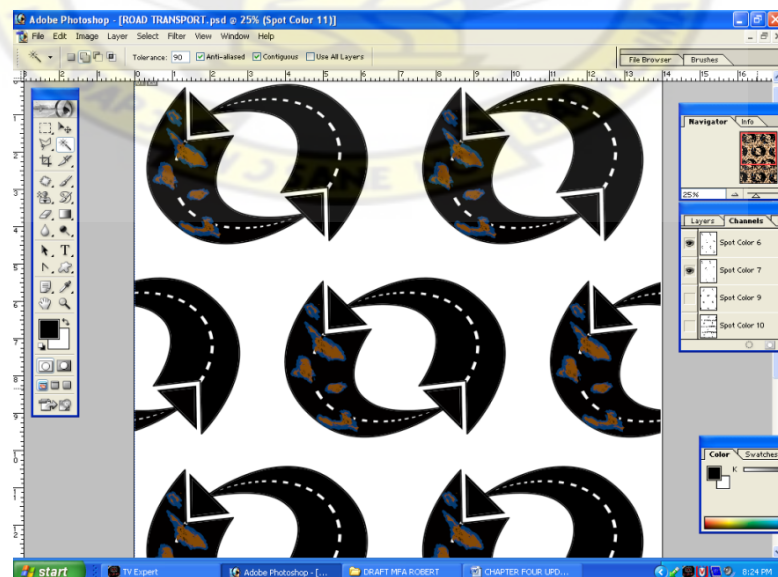


Plate 4.31: Arrangement of motifs on the canvas

The areas between the two roads were then filled with linear textures in order to link them together as shown below in Plate 4.32 by following the fill commands:

1. Select area to be filled with magic wand
2. Edit on the menu bar
3. Fill
4. Choose pattern
5. Ok.

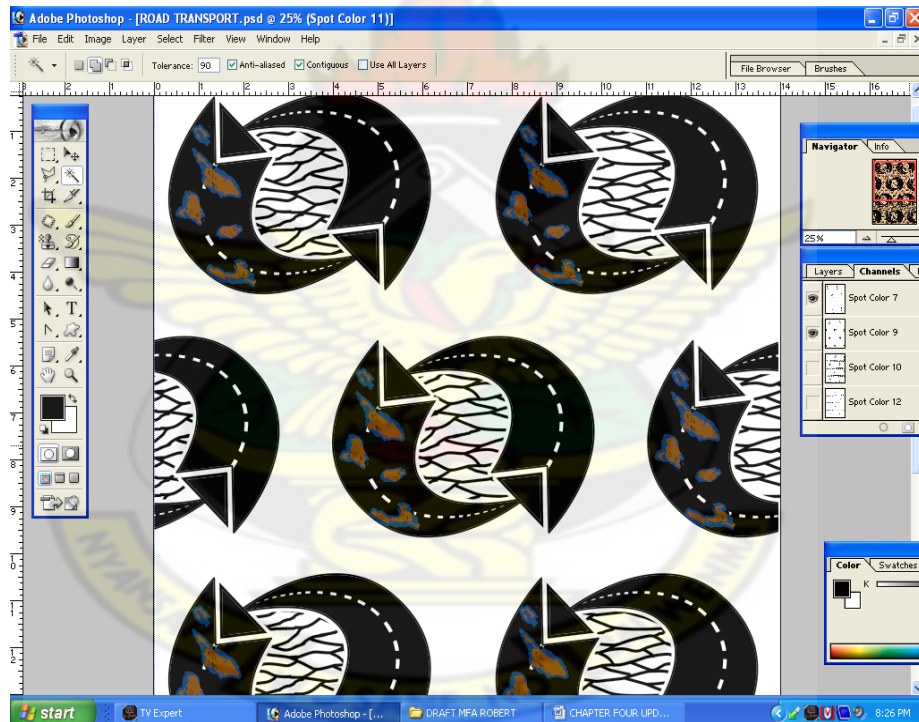


Plate 4.32: Filling of linear textures between the motifs

The third stage of this design process involved the filling of textures onto the background as shown in Plate 4.33.

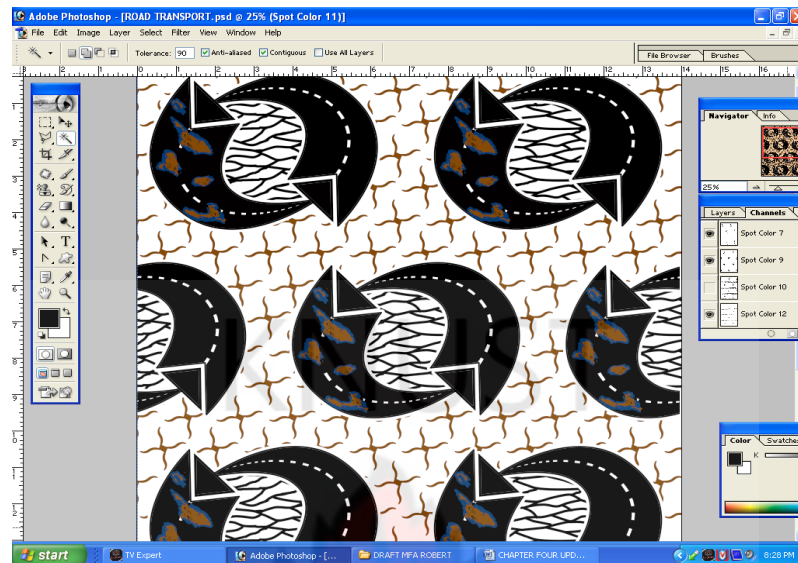


Plate 4.33: Application of textures on the background

It is important to note that the texture applied for this design has two components, i.e. the first component in golden yellow and the second in black as depicted in the final design. The final design is shown at Plate 4.34 with a background colour.

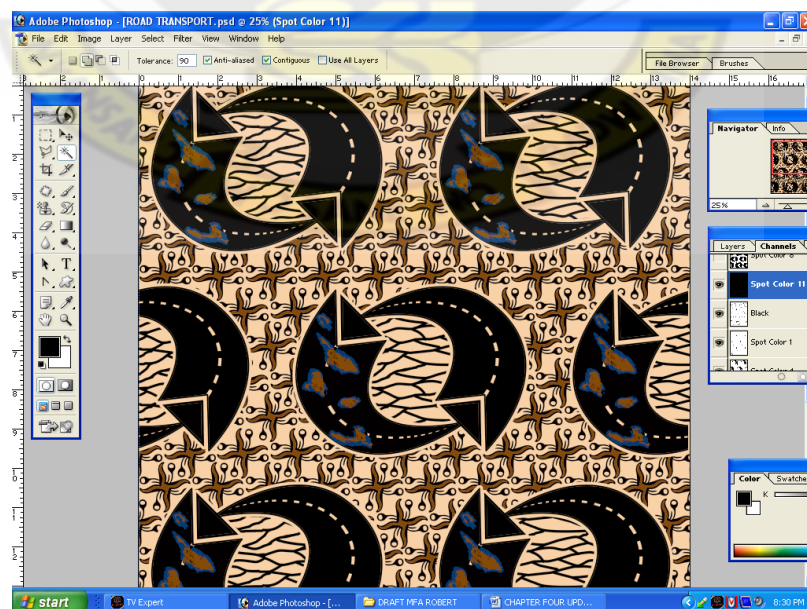


Plate 4.34: Final design with a background colour

4.2.4 AGRICULTURE: Free Cutlass Distribution Programme

Plate 4.35 shows the arrangement of the concept generated on the free cutlass distribution programme. The arrangement was accomplished by the use of the selection tools such as the polygonal lasso, magic wand amongst others in conjunction with the transformation command such as Control + T. The motifs were later moved by dragging on the canvas after duplicating using the Control + C and Control + V commands.

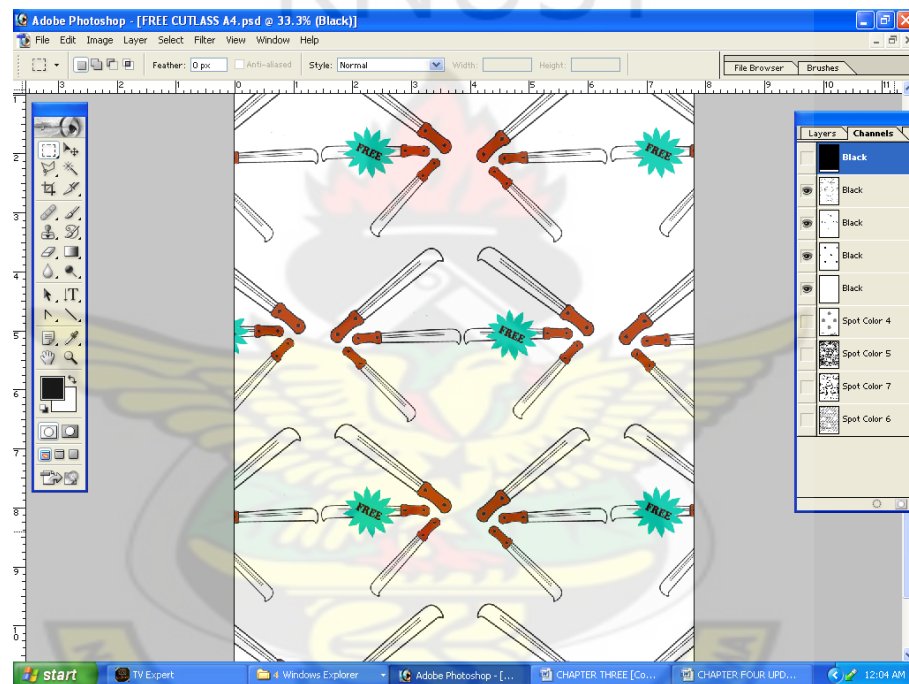


Plate 4.35: Arrangement of motif on the canvas

The second stage on Plate 4.36 depicts the arranged motifs with yellow outline so as to lay emphasis on the motifs. The outline was obtained by selecting around the motifs with the magic wand tool and stroking using the following commands:

1. Edit on the menu bar
2. Stroke

3. Choose options- thickness of line, centre of selection, outside of selection or inside of selection

4. Ok

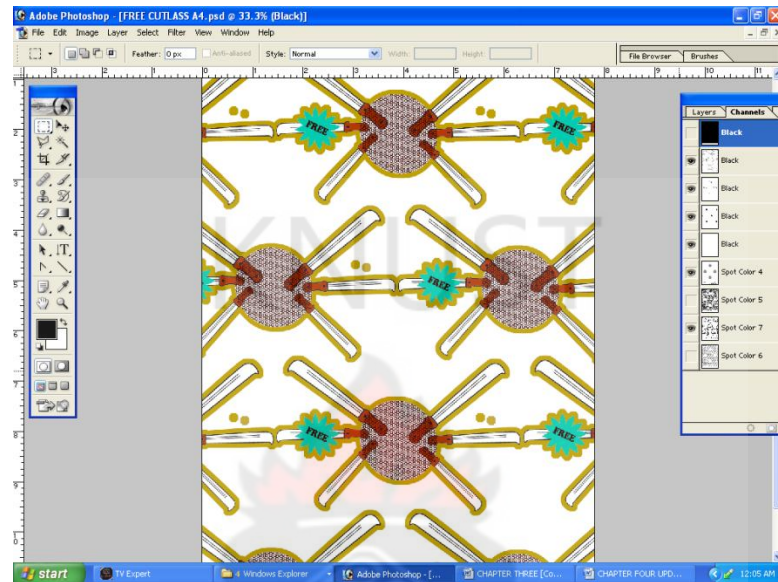


Plate 4.36: Addition of yellow outline to the motifs

Plate 4.37 shows the areas of the design filled with wax effects. This was achieved by following the fill commands:

1. Select area to be filled with magic wand
2. Edit on the menu bar
3. Fill
4. Choose pattern
5. Ok.

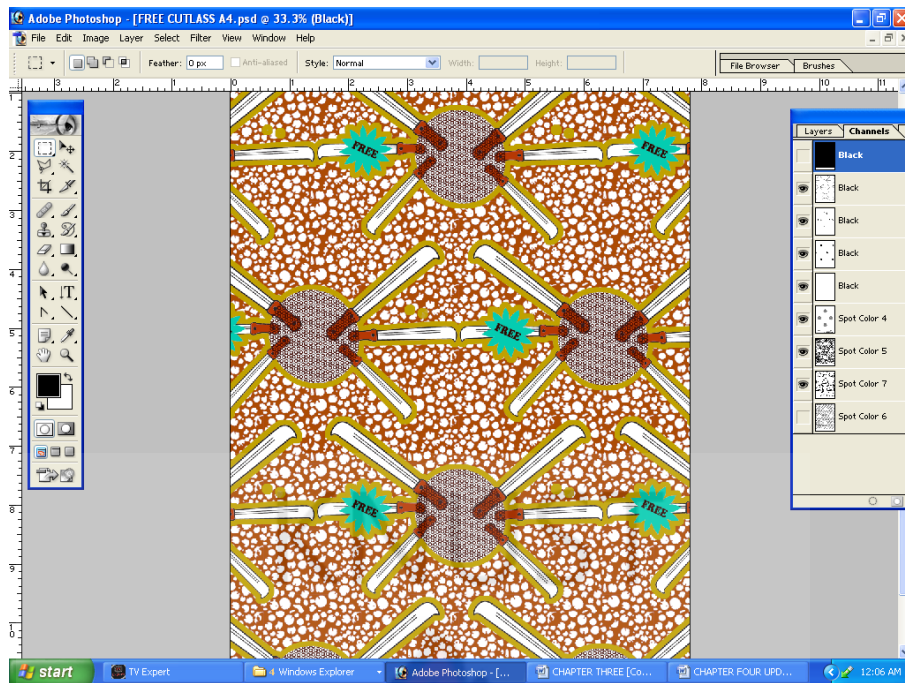


Plate 4.37: Application of wax effects on the background

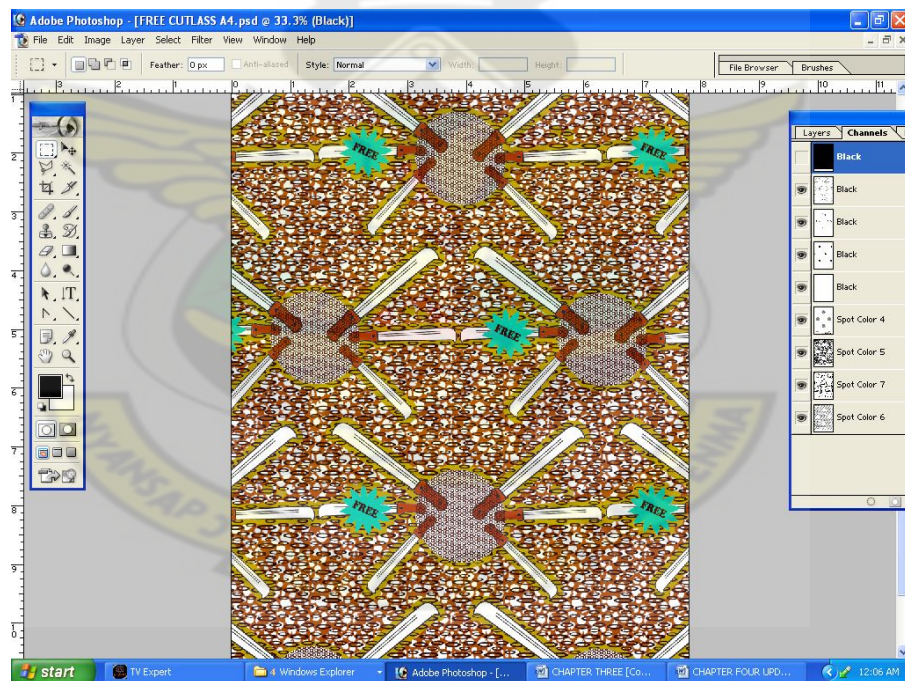


Plate 4.38: Application of textures onto the wax effects

The fourth stage of this design process involves the filling of textures following the fill commands onto the wax effects as shown in Plate 4.38 above.

The final design is shown at Plate 4.39 with a background colour in light green.

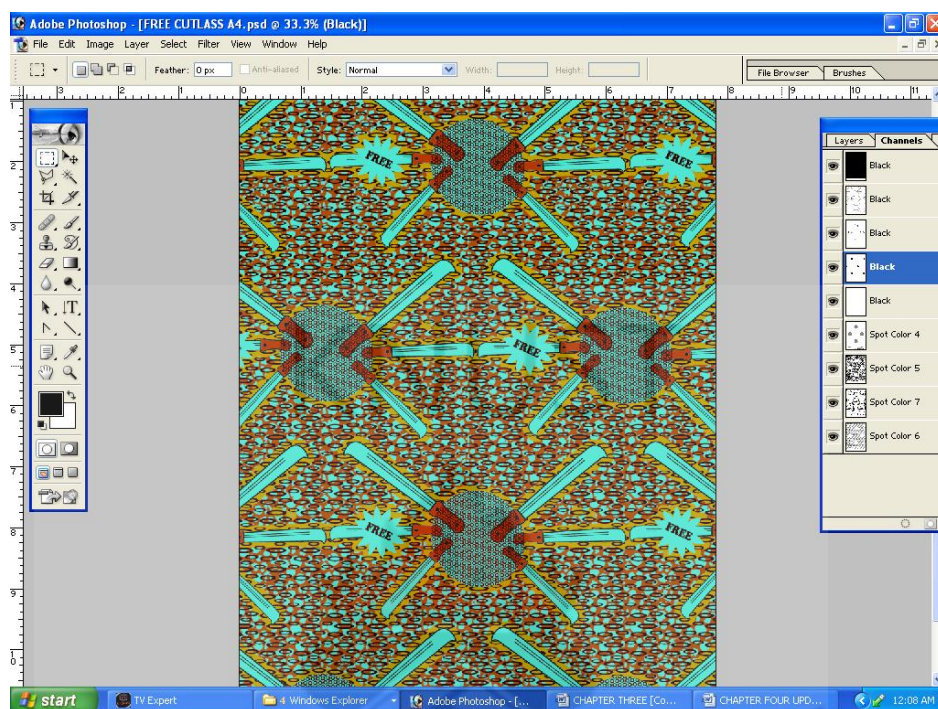


Plate 4.39: Final design with a background colour

The creation of the textile designs has been successful with the aid of the Adobe Photoshop 7 software by the use of the appropriate commands. It is important to note that the general commands used for the various stages of designing can be applied to achieve similar results in other designing processes of the textile designs presented in this project.

CHAPTER FIVE

RESULTS AND APPRECIATION

This chapter of the project deals mainly with the results and description of the printed textile designs produced from the various economic policies and programmes identified by the researcher. The various textile designs were generated with reference to four main sectors of the national economy such as education, health, transportation and agriculture. The researcher also identified four policies and programmes for each of the sectors under consideration. The designs reveal concepts generated from policies and programmes implemented by the government by way of promoting them in the Ghanaian society.

5.1 School Feeding Programme

The printed textile design in Plate 5.1 represents the concept-oriented design on the school feeding programme. The design consists of two concepts; students in a queue going for their food as well as students in a seated position eating their food after being served by the caterers. The motifs have been arranged in a half drop layout and enclosed with crescent shapes filled with textures. This technique was employed by the researcher to inculcate variations and to enhance the aesthetic qualities of the design. The design is composed of three different textures in combination with wax effects applied at selected areas. The colours used in the design include turquoise blue, golden yellow, reddish brown and dark brown. The choice of colours for this particular design was highly influenced by the original colours used by the Ghanaian child in the basic level of education so as to communicate the programme effectively.



Plate 5.1: Final design on school feeding programme

5.2 One Laptop Per Child Policy

Plate 5.2 shows the design generated on the one laptop per child policy implemented by the government to introduce the school going child at the basic level to the use of the computer. This design depicts school children behind their laptops in a classroom environment. The motifs are arranged in a full drop pattern. In order to enhance the design through variety, two different textures were used in the form of dots and lines. The colours used in the design include cream, golden yellow, violet and brown which are highly influenced by the colour of uniforms worn by the students in Ghana.

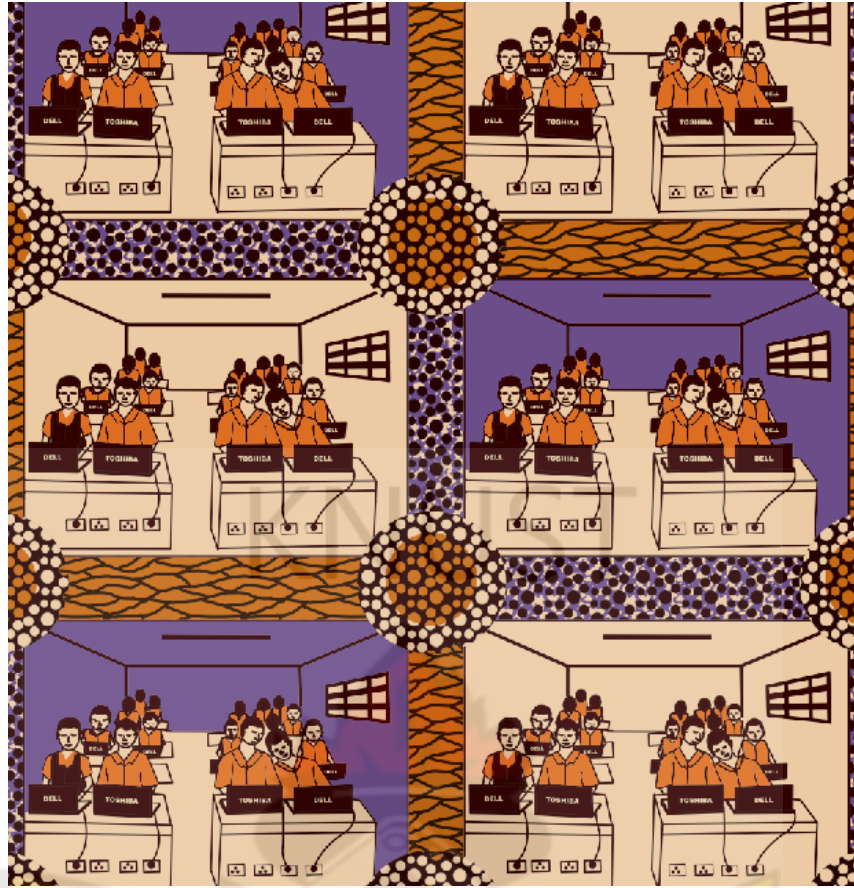


Plate 5.2: Final design on one laptop per child policy

5.3 Free School Uniform Policy

Plate 5.3 represents a surface pattern design developed from the free school uniform policy. The motifs (school uniforms) of the design are arranged in a half drop layout with some of them turned in the opposite direction to bring movement into the design. The original colours (golden yellow and brown) of the uniforms used by government schools were used for the school uniforms in the design in order to convey the intended message about the policy. Both male and female school uniforms were used for the design concept so as to have a fair representation of both sexes as it pertains to the distribution of the uniforms. The colours used include cream, golden yellow, green and dark brown.



Plate 5.3: Final design on free school uniform policy

5.4 Free Exercise Book Policy

Plate 5.4 is a concept-oriented design on the free exercise book policy. It depicts a woman government official presenting exercise books to a school child. The designer seeks to portray the active participation of women in governmental roles in the Ghanaian society. The motif was arranged in a half drop pattern and enclosed by ovals filled with horizontal linear textures. Two different textures were used on the background with wax effects in two different colours. The colours used in the design include cream, golden yellow, green and brown.



Plate 5.4: Final design on free exercise book policy

5.5 National Health Insurance Policy

The design labelled Plate 5.5 depicts the health insurance policy concept in cream, golden brown, green, blue and brown colours. The design was rendered in linear pattern with the motifs arranged in a half drop pattern. It shows a patient on a sick bed receiving treatment in the hospital under the care of a nurse. This concept was chosen to depict the attention doctors and nurses pay to health insurance card bearing patients who visit the health facilities in Ghana. The motifs are arranged on a solid blue background alternating with the textures filled on a cream background in an undulating manner. The motifs on the solid areas help to emphasize the concept being

portrayed whilst alternating signs bearing the NHIS in brown and cream is to create variety in the design.

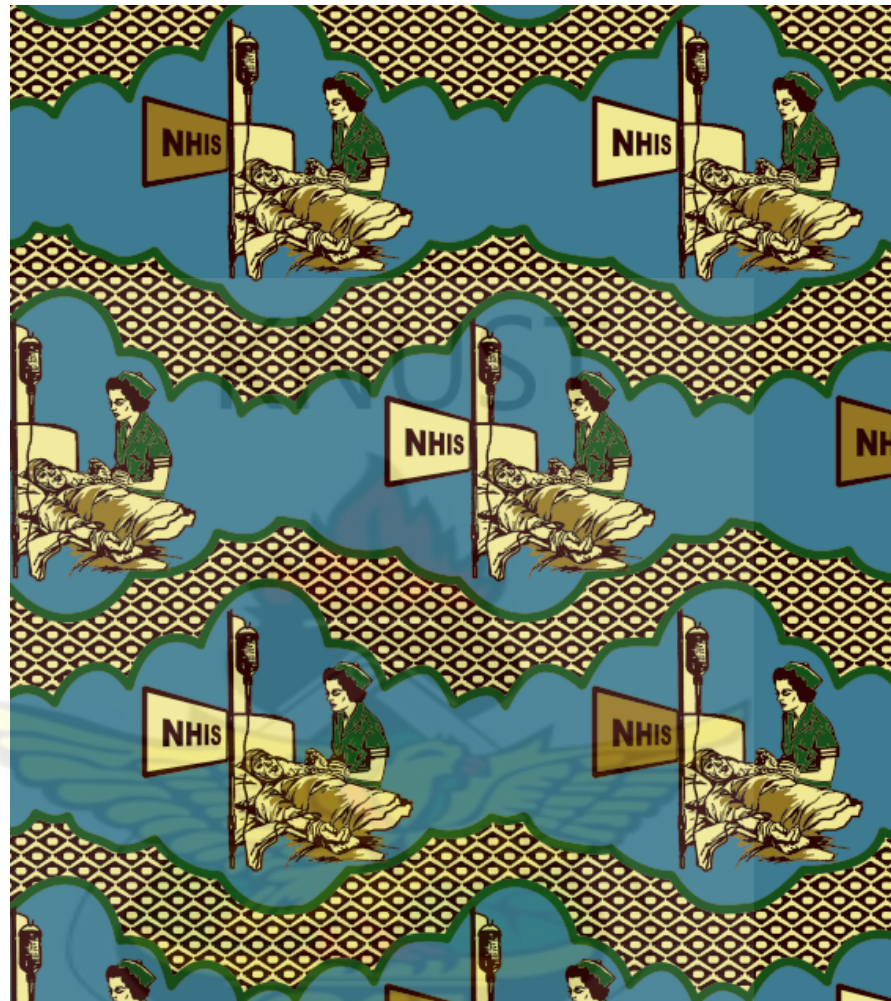


Plate 5.5: Final design on national health insurance policy

5.6 National Hand Washing Programme

Plate 5.6 is a printed textile design generated to create awareness on the national hand washing programme. It portrays hands in washing postures beginning with smearing of the hands with soap, actual washing, rinsing with water and wiping with a napkin. The arrangement of the motifs is linear whilst the textures in concentric

circles of varied sizes are applied around the motifs to depict the bubbles produced during washing the hands with soap.



Plate 5.6: Final design on national hand washing programme

5.7 National Malaria Control Programme

The design in Plate 5.7 is a concept-oriented textile design on malaria control in the Ghanaian society. The design highlights the use of mosquito nets and indoor spraying with mosquito spray insecticides as strategies to combat the spread of malaria. The design is composed of two different concepts which are arranged in a half drop layout. The size of the mosquitoes in the design are increased for emphasis

and are arranged hovering around the mosquito net in an aggressive manner. One uniform texture was applied on the background in combination with wax effects.

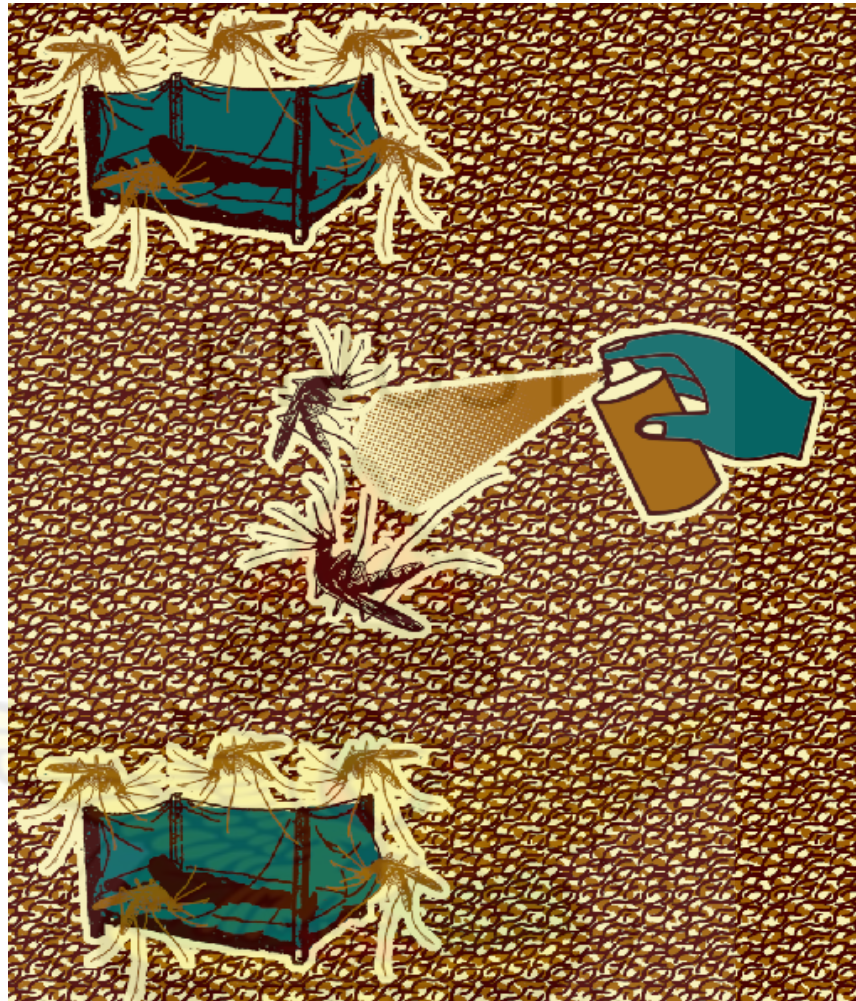


Plate 5.7: Final design on national malaria control programme

5.8 National AIDS Control Programme

Plate 5.8 shows the textile design generated on the national AIDS control programme. This programme has one of its objectives as sensitization of the public on the use of condoms as a preventive measure in the spread of AIDS in the Ghanaian society. The design is composed of male and female condoms which are arranged in a roughly zigzag manner. The motifs were given an outline in brown to separate them

from the textures so as to give prominence to the motifs. The background was also treated with two different textures and applied in-between the motifs alternating each other horizontally so as to create variations in the design. The colours used in the design include light blue, golden brown, brown and dark brown. The design is inscribed “*AIDS is Real- Use Condoms*” in order to carry the message across in conjunction with the motif faster.

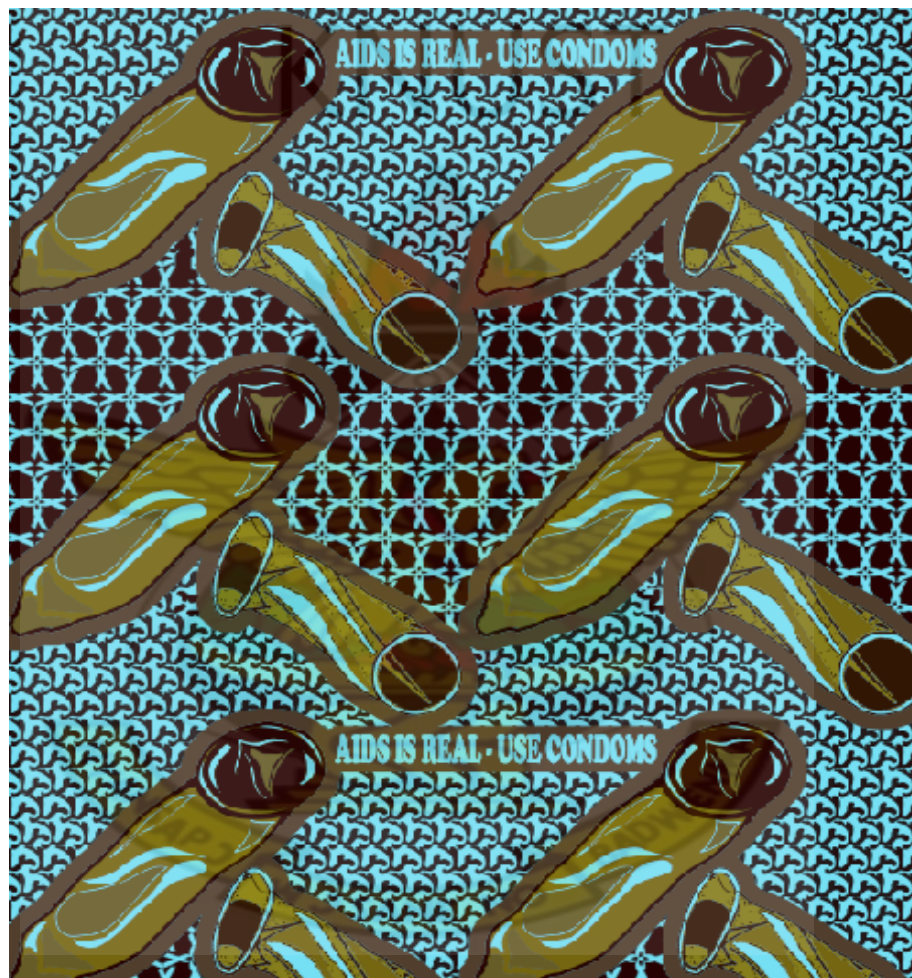


Plate 5.8: Final design on national AIDS control programme

5.9 Highway Sector Improvement Programme

Plate 5.9 depicts the concept-based textile design generated on the highway sector improvement programme which is aimed at improving the highways in the country. This design portrays two different roads; one in a bad shape with pot holes and the other in good shape with arrow heads intended to depict a switch from one state to the other. This concept was chosen so as to show the gradual improvement on the road networks as undertaken by the government of Ghana. The background of the design was treated with textures in the form of roads diverging from one focal point. This rendition of the texture is to portray the numerous roads in Ghana that is to be covered by the government in fulfillment of its development agenda.



Plate 5.9: Final design on highway sector improvement programme

5.10 National Road Safety Programme

The design in Plate 5.10 shows the concept-oriented textile design of using the seat belt and the need to observe road signs by motorists, pedestrians and other road users to ensure safety on the roads in Ghana. These motifs were used because precious lives are lost through road accidents by negligence to the use of seat belts and observation of road signs and symbols. The motifs were arranged in a half drop layout depicting an abstract human being buckling up the seat belt in conjunction with selected road signs. The motifs are connected horizontally to each other by different fill of texture whilst the entire background is treated with wax effects and textures. The colours used in the design comprise white, army green, red and brown. The choice of colours for this design is influenced by the red and white colours associated with road signs in Ghana.



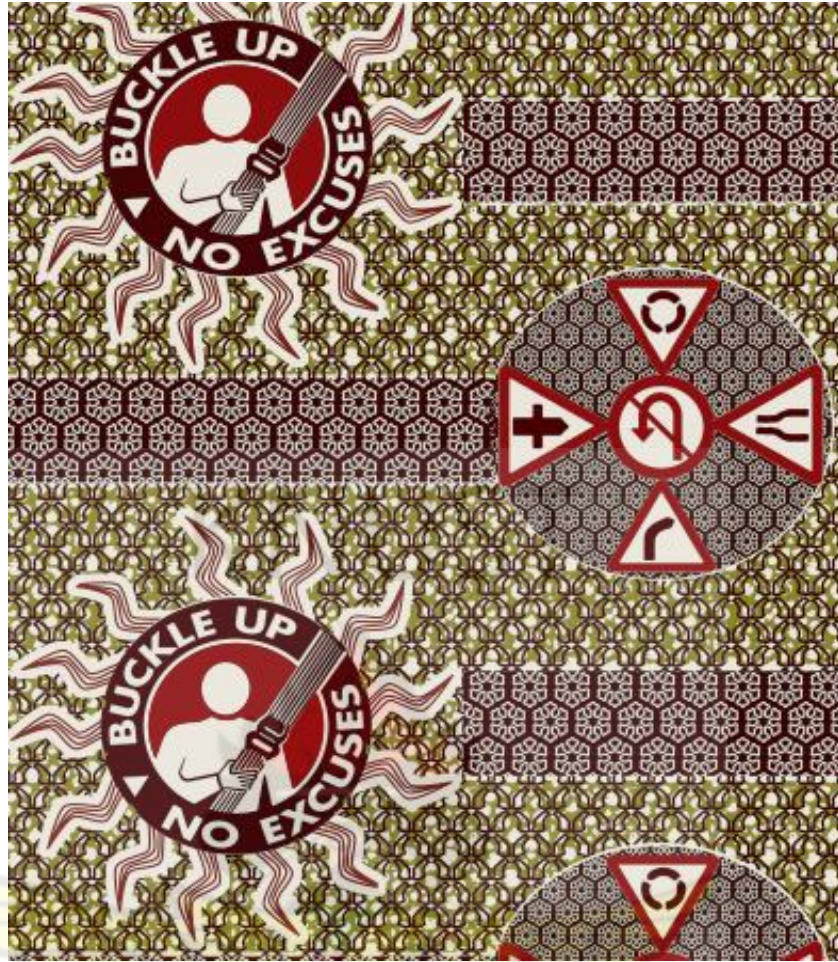


Plate 5.10: Final design on national road safety programme

5.11 Axle Load Management And Control Programme

The textile design on plate 5.11 depicts the concept oriented design on the axle load management and control programme. This programme seeks to discourage drivers who overload their vehicles thereby putting strain on the axles of the vehicles and posing danger on the road to other road users. The motifs (trucks) in the design were arranged in half drop pattern and separated by undulating lines to depict curves on the road which pose danger to overloaded vehicles and then superimposed by circular textures which also signify the numerous pot holes prevalent on the roads in blue black. In order to fully convey the consequence of overloading in the design,

some of the trucks were rendered lying on the side depicting an accident scene. The background in alternating light green and golden yellow was filled with uniform texture in blue black.



Plate 5.11: Final design on axle load management and control programme

5.12 Road Traffic Regulation Policy

Plate 5.12 shows the generated design on the road traffic regulation policy. This policy seeks to avoid traffic congestion on the road by creating double or more lanes so as to ensure free movement of vehicles on the road. The design is composed of two and four-lane roads with cars plying them. The design was rendered in a

horizontal linear pattern. Two different textures were used in conjunction with wax effects concentrated on one of the textures in a horizontal manner.

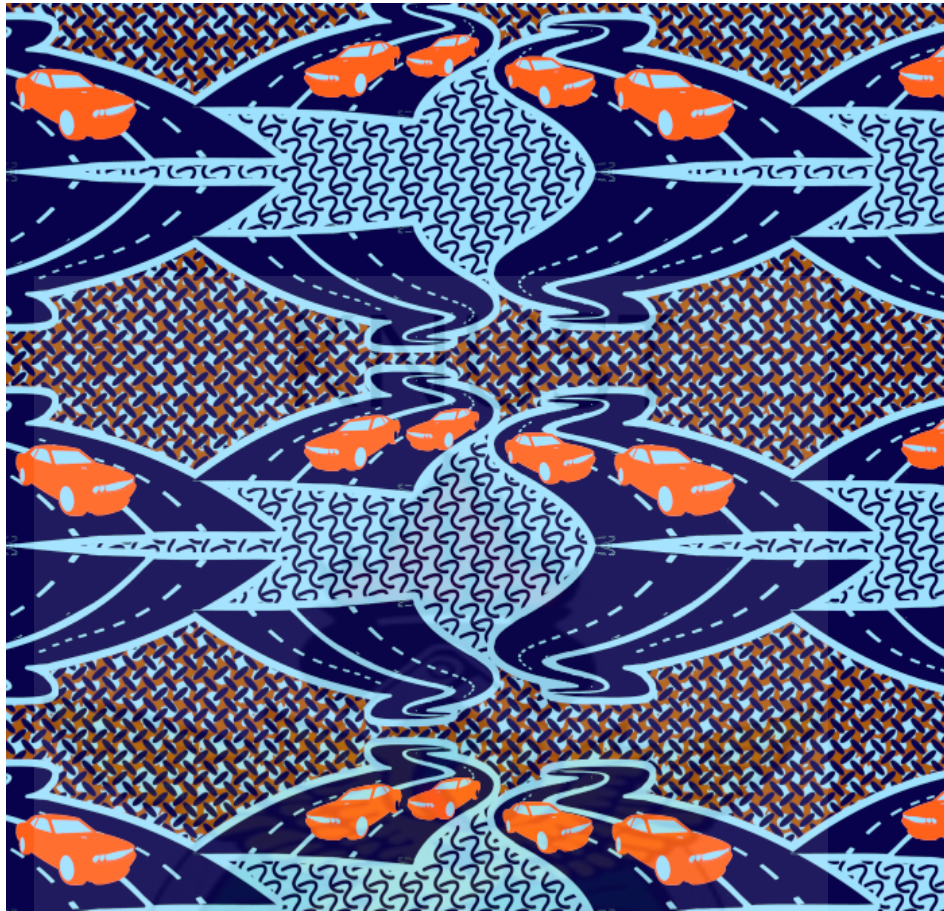


Plate 5.12: Final design on road traffic regulation policy

5.13 National Forestry Plantation Programme

The design in plate 5.13 shows the printed textile design produced on the national forestry plantation programme which is in fulfillment of the ‘greening Ghana’ agenda by the government of Ghana through planting of trees to replace the depleted ones. It depicts a young man planting trees. The motifs were arranged in diagonal linear layout connected to each other by a different fill of texture. The textures and wax effects which form the main background were also filled diagonally

in the design. The designer also portrayed the forest reserve of Ghana through the use of trees on the map of Ghana in perspective.



Plate 5.13: Final design on national forestry plantation programme

5.14 Free Cutlass Distribution Programme

Plate 5.14 depicts the design generated on the free cutlass distribution programme which is aimed at distributing cutlasses free of charge to farmers in Ghana. The design consists of cutlasses pointing at different directions. The motifs in the design are connected by a circle filled with textures and arranged in the half drop layout. The motifs are given a golden yellow outline which is overlapped by the wax

effects and textures on the background. The colours used in the design include light green, golden yellow, reddish brown and black.

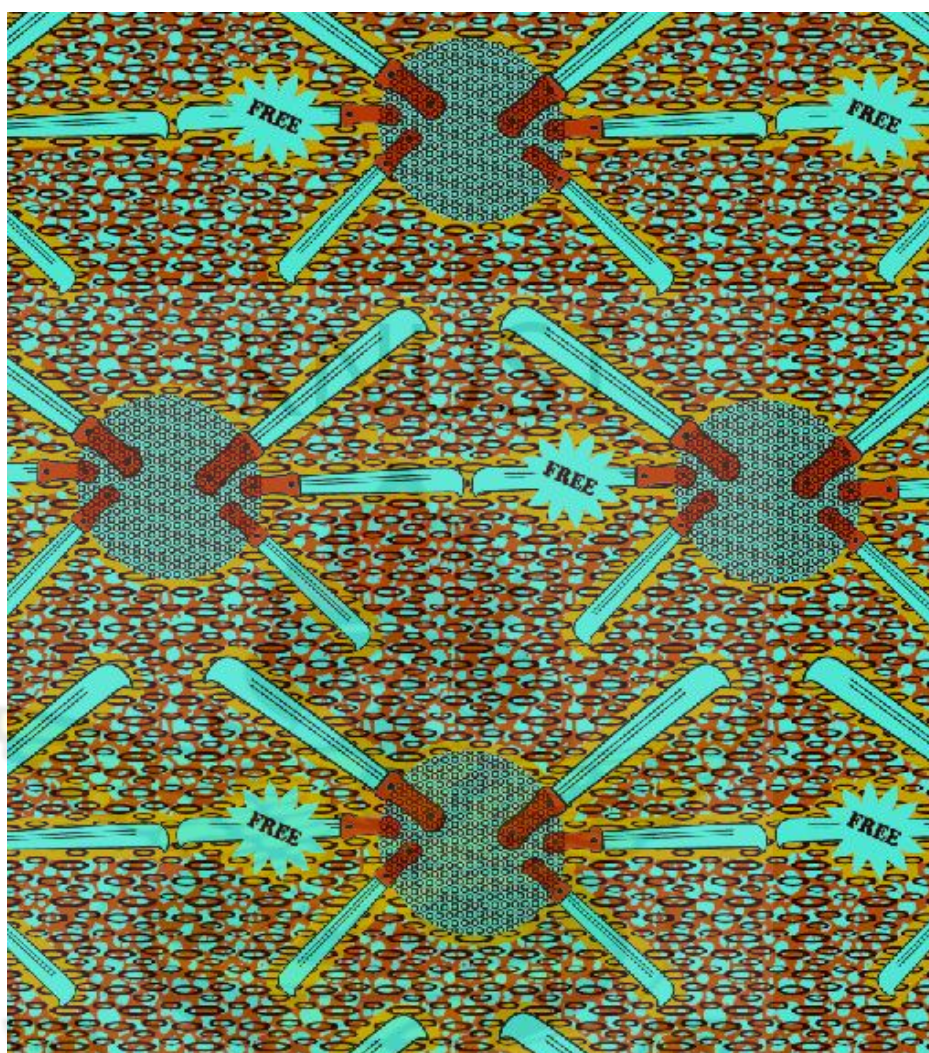


Plate 5.14: Final design on free cutlass distribution programme

5.15 Free Agro-Input Programme

Plate 5.15 shows the printed textile design generated on the free agro-input programme. The design consists of fertilizer bags arranged in a half drop layout alternated by circles filled with textures and backed by a ring of golden brown. The background of the design is made up uniform textures and wax effects in brown and

green respectively. The design is dominated by green and the choice of colour for the design is so influenced due to fact that green is associated with agriculture.



Plate 5.15: Final design on free agro-input programme

5.16 Integrated Pest Management Programme

The design in plate 5.16 is derived from the integrated pest management (cocoa mass spraying) programme which is carried out by government to support the cocoa farmers whose farms have been attacked by cocoa pests and diseases. The design is made up of a man spraying cocoa trees with pesticides. The motifs are

arranged in a half drop layout separated by thick golden brown filled with textures in black. The rest of the background in cream is treated with wax effects in black.



Plate 5.16: Final design on pest management (cocoa mass spraying) programme

5.17 Youth in Agriculture Policy

Plate 5.17 depicts the final design on the youth in agriculture policy. This policy seeks to encourage the youth to embrace farming in order to produce food crops to meet the demands of the growing population. The motifs in the design are composed of young men working on a farm and were arranged in a full drop pattern and connected by thick line of textures filled in the inverse. The design is made up of

one kind of texture but filled in the inverse at certain areas to achieve variations and wax effects in golden yellow, applied sparingly at selected areas. The design is inscribed “*Youth in Agriculture*” in order to convey the message with the motif better.



Plate 5.17: Final design on youth in agriculture policy

The textile designs produced on the various policies and programmes convey messages pertaining to the agenda of the government to improve the living standard of Ghanaians. In order to achieve this form of communication relating to the policies and programmes, the researcher employed motifs in the form of human beings in various postures, cars, trees and cutlasses in conjunction with geometric and abstract images amongst a host of others. These designs when printed and worn by government officials, agencies as well as the general populace would serve as a means of promoting the policies and programmes formulated and implemented by the government of Ghana.



CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary

Surface pattern designs especially printed textile designs serve as a means of communicating events, beliefs, practices and identity amongst others to the general public. Surface pattern designs have played a myriad of roles in contributing to consumer satisfaction and admiration because of their meaning and aesthetic qualities. Consumers' selection of fabrics for a particular end use is highly dependent on the surface pattern design of fabrics. The patterns on fabrics usually communicate effectively when the patterns or motifs are well understood by the wearer and the viewer. This is justified by the use of cloths by people bearing motifs and logos that are understood by majority of people in the Ghanaian society. The objective of this project was to generate printed textile designs on government economic policies and programmes thereby educating the public on the various policies and programmes formulated and implemented by the government of Ghana.

This project began with an introduction and followed by the review of related literature on the topic under consideration. Libraries were visited to obtain data for the review of related literature so as to set the foundation for the project to be carried out. Other information were also gathered from the internet as well as from magazines to support the project. Photographs and other images used in the idea development for the project were derived from books, internet and by sketching with the use of Adobe Photoshop 7 software.

The researcher also adopted the descriptive and experimental research methods in the execution of the project. The experimental research method involved the designer's abilities to experiment with causes and effects of textile design elements and principles with the use of the Adobe Photoshop 7 software in the designing process. The descriptive method of research enabled the designer to vividly describe the various designs generated on the project.

In the attempt to achieve the set objectives by the researcher, the government economic policies and programmes were identified purposefully and through questionnaire administered to the students and workers in the Kumasi metropolis. The questionnaire was also to assess the views of the general public on the level of awareness on the policies and programmes implemented by the government.

Printed textile designs were also generated on the various policies and programmes under the selected sectors of the economy. These conversational printed textile designs revealed the possibilities of using concepts to carry a message across to the public on fabrics. The study finally discusses and appreciates the results obtained in the execution of the project.

6.2 Conclusion

The outcome of this project has shown that printed textile designs can be developed from verbal themes by converting them into visual images. This can be achieved by the use of concepts as a result of intensive idea development procedures on a particular theme. Communication in general as well as in design is said to be complete

when the message being carried across is understood by everybody. In order to achieve this form of communication which was the main objective of this research, it called for using images that have direct meaning and relationship with the various policies and programmes under consideration. Majority of the images generated and used for the textile designs were obtained by the researcher as a result of brainstorming and employing other sources of inspiration so as to expediently convey the message associated with the government policies and programmes.

One of the achievements in the execution of this project was the ability to represent a policy or programme which has various aims and objectives with a combination of images or concepts. This was handled by developing ideas from the various aims and objectives of the policies and programmes and representing them in a design. A typical example of this phenomenon could be found in the textile designs generated on the national malaria control programme, school feeding programme as well as axle load management and control programmes amongst others.

The results obtained in conducting this research will be useful because concept-oriented textile designs were produced to educate the general public on selected government economic policies and programmes. It is important to note that these conversational designs produced will provide a greater range of printed textile designs available for the consumer.

6.3 Recommendations

The following are some of the recommendations made by the researcher for consideration:

1. The researcher recommends that the teaching of concept generation or idea development especially in textile design and other design related courses be encouraged in secondary, technical and tertiary institutions in Ghana so as to enhance the level of creativity in students.

2. Government agencies in collaboration with non-governmental organisations (NGO's) should encourage the use of the textile designs produced in this study at their sensitizing programmes in communities in Ghana.

3. The government of Ghana under the auspices of the various ministries such as Ministry of Education, Ministry of Health, Ministry of Roads and Transport, Ministry of Food and Agriculture should encourage the Friday wear concept; the day of the week on which fabrics produced from these designs can be worn by the workers of the above mentioned ministries and Ghanaians in general.

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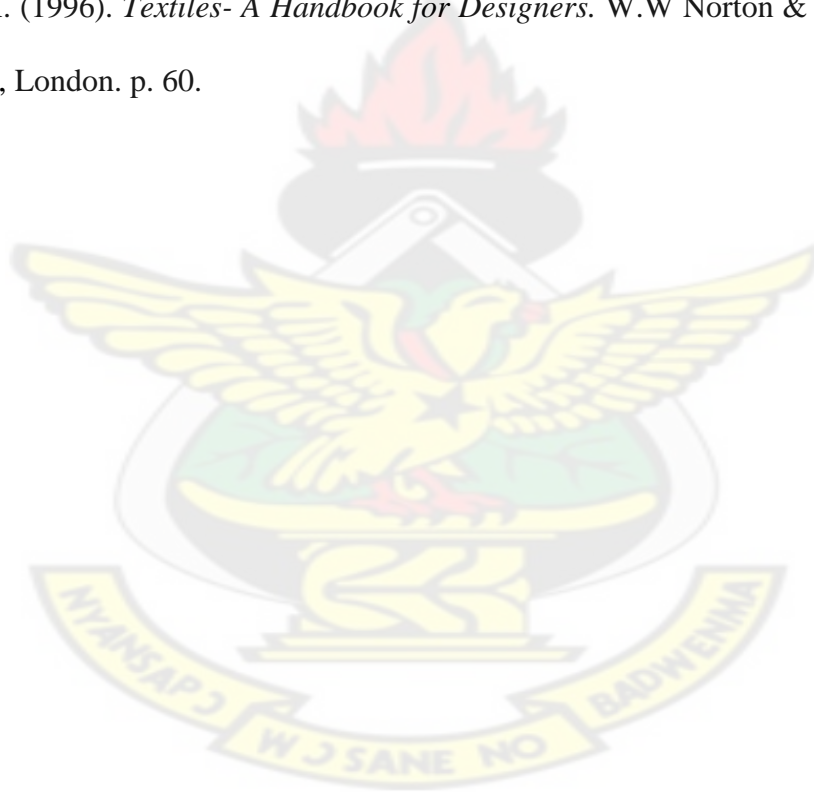
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APPENDIX

A QUESTIONNAIRE TO ASSESS THE LEVEL OF AWARENESS ON GOVERNMENT ECONOMIC POLICIES AND PROGRAMMES

Please check [✓] or fill in the blanks, the ones that are applicable.

1. Age group:

i) 10 – 14 yrs [] ii) 15 – 25yrs [] iii) 26 – 35yrs [] iv) 36- 55yrs []

2. Gender:

i) Male ☐

ii) Female ☐

3. Occupation/Profession:

4. Are you aware of the policies or programmes implemented by government under *education*?

Yes [] / No []

5. If **yes**, which of the following policies implemented by government under *education* is/are familiar to you?

a) Free school uniform policy Yes [] / No []

b) One laptop per child policy Yes [] / No []

c) School feeding programme Yes [] / No []

d) Free exercise book policy Yes [] / No []

e) State any other policies/ programmes under this sector you think are not familiar to Ghanaians.

.....

6. By what means did you get to know of these government policies/programmes?

i) Print media [] ii) Electronic media [] iii) Both [] iv) Any other.....

7. Are you aware of the policies or programmes implemented by government under *health*?

Yes [] / No []

8. If **yes**, which of the following policies implemented by government under **health** is/are familiar to you?

a) Health insurance policy Yes [] / No []

b) National AIDS control programme Yes [] / No []

c) National malaria control programme Yes [] / No []

d) National hand washing programme Yes [] / No []

e) State any other policies/ programmes under this sector you think are not familiar to Ghanaians.

.....

9. By what means did you get to know of these government policies/programmes?

i) Print media [] ii) Electronic media [] iii Both [] iv) Any other.....

10. Are you aware of the policies or programmes implemented by government under **transportation**?

Yes [] / No []

11. If **yes**, which of the following policies/programmes implemented by government under **transportation** is/are familiar to you?

a) Highway sector improvement programme Yes [] / No []

b) Road traffic regulation policy Yes [] / No []

c) Axle load management and control policy Yes [] / No []

d) National road safety programme Yes [] / No []

e) State any other policies/programmes under this sector you think are not familiar to Ghanaians.

.....

12. By what means did you get to know of these government policies/programmes?

i) Print media [] ii) Electronic media [] iii Both [] iv) Any other.....

13. Are you aware of the policies/programmes implemented by government under **agriculture**?

Yes [] / No []

14. If **yes**, which of the following policies/programmes implemented by government under **agriculture** is/are familiar to you?

a) Youth in agriculture policy Yes [] / No []

b) National forestry plantation programme Yes [] / No []

d) Free agro-input programme Yes [] / No []

e) Integrated pest management programme Yes [] / No []

f) State any other policies/programmes under this sector you think are not familiar to Ghanaians.

.....

15. If yes, by what means did you get to know of these government policies/programmes?

i) Print media [] ii) Electronic media [] iii) Both [] iv) Any other.....

16. Would you consider designs on printed textiles as an alternative to communicate these policies/programmes to the public? Yes [] / No []

17. If yes, give reasons

.....
.....

18. How would you rate your understanding of government economic policies/programmes?

i) Fair [] ii) Good [] iii) Very Good [] iv) Excellent []

19. How would you rate government's effort to educate Ghanaians on the policies/programmes?

i) Fair [] ii) Good [] iii) Very Good [] iv) Excellent []

20. Are these policies relevant to the development of the nation? Yes [] / No []

21. Any other suggestions.....

.....