

UNIVERSITY OF EDUCATION, WINNEBA



**A VISUAL ANALYSIS OF WORKS OF SOME SELECTED GHANAIAN
ART EDUCATORS**

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**A thesis submitted to the School of Graduate Studies in partial
fulfillment of the requirements for the award of the degree of
Master of Philosophy
(Art Education)**

**Department of Art Education
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DECLARATION

Candidate's Declaration

I, Martha Mawuse Ezuame, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

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We hereby declare that the preparation and presentation of this thesis work was supervised in accordance with the guidelines on supervision of thesis work laid down by University of Education, Winneba.

Dr. Ebenezer Acquah (Supervisor)

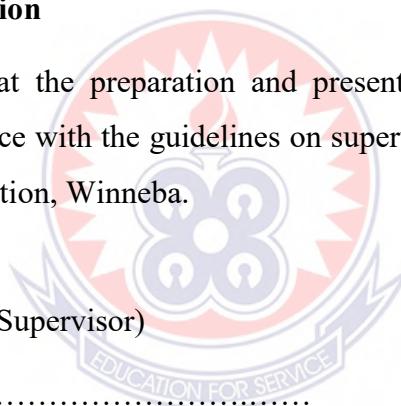
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Professor Emmanuel Kodjo Amissah (Co-Supervisor)

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DEDICATION

I humbly dedicate this thesis to Almighty God, the source of all wisdom and strength. Through his guidance, I overcame every challenge and reached this achievement. This work is a testament of your Grace and guidance through your spirit, and I am forever grateful for your constant presence in my journey. May this thesis honour you and reflect your divine wisdom. With a heart full.

Thank you.



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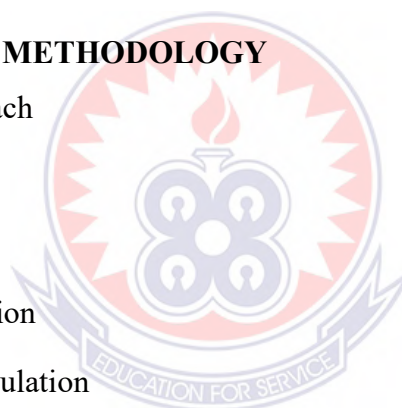
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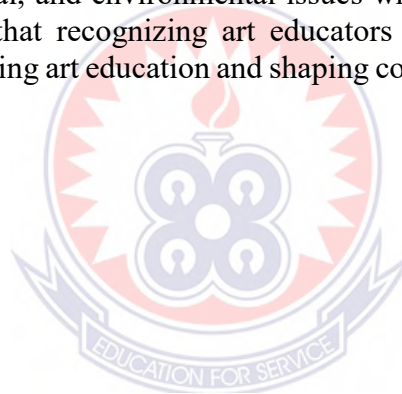


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ABSTRACT

Although art is widely studied as a discipline, limited scholarly attention has been given to art educators, particularly within Ghanaian higher education institutions. This gap is important in the context of ongoing curriculum reforms that emphasize creativity, critical thinking, and engagement with Ghanaian society and culture. Art educators play a crucial role in training future artists, teachers, and cultural practitioners by promoting critical inquiry, cultural awareness, and professional competence beyond technical instruction. This study examines the pedagogical practices, artistic work, and professional experiences of Ghanaian art educators to understand how curricular goals are interpreted and implemented despite persistent challenges in art education. Using a qualitative approach based on narrative research design and content analysis, the study draws on interviews and observations involving seven art educators from three tertiary institutions in Ghana. Findings reveal that art educators adopt personal and instructional strategies that stimulate creativity, encourage cultural self-expression, and develop students' technical and critical abilities. Despite heavy academic responsibilities, they remain active in research, professional development, and creative practice, contributing to curriculum reform and pedagogical advancement. Their artistic works engage with social, cultural, political, and environmental issues while promoting African identity. The study concludes that recognizing art educators as both artists and teachers is essential for strengthening art education and shaping contemporary Ghanaian art within global contexts.



CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter covers the study's background, problem statement, purpose, objectives, research questions, significance, and delimitations. Additionally, it discusses terminology definitions, abbreviations, and how the remainder of the study is structured.

1.1 Background to the study

Visual arts in Ghana has faced numerous challenges over the years, particularly in the effective implementation of the visual arts programme in schools. Despite the subject's importance in promoting creativity, cultural identity, and practical skills development, its delivery at various levels has been constrained by several factors overtime. Amenuke et al. (1991) for starters and scholars such as Edusei (2004), Aidoo (2018), Kassah and Agbeyewornu (2006), and Nantwi (2020) have identified several issues, including negative perceptions surrounding the discipline of visual arts. Some Ghanaians' associating the field with students who perform poorly academically, and students enrolled in Visual Arts programs are often seen as "uninterested". Other challenges include low patronage of art, poor regard for art students, and inadequate facilities. While these issues affecting visual arts education are well-documented, less attention has been given to the art educators themselves their contributions, achievements, and the role they play in elevating the field.

Moreover, education continues to serve as a strong instrument for national development, cultural preservation, and human capital formation (UNESCO, 2015). The Ministry of Education and the National Council for Curriculum and Assessment

(NaCCA, 2019) indicate that with the implementation of the Standards-Based Curriculum (SBC), Ghana made a conscious effort to shift from memorization to learner-centered, competency-based education that fosters creativity, critical thinking, problem-solving, and cultural identification. Context-sensitive learning, in which instruction is based on students' social, cultural, and environmental experiences, is heavily emphasized in the curriculum.

At the tertiary level in particular, art education is essential to accomplishing these objectives. The task of preparing upcoming art educators and creative practitioners who will influence instruction in elementary and secondary schools falls to tertiary art educators. Their instructional strategies thus impact not just the development of artistic abilities but also the incorporation of Ghanaian culture, values, and indigenous knowledge systems into the classroom. Despite the new curriculum's progressive goals, teaching and practice in Ghana are nevertheless impacted by enduring issues in the educational system.

Art educators who continue to teach visual arts in Ghanaian institutions, despite these challenges, deserve recognition, especially those who are also practicing artists. This dual role is significant due to the practical nature of the discipline, which requires both theoretical knowledge and artistic practice. Barkan (2016) argues that some believe a good artist should only create, while a good educator should simply teach. However, he asserts that a skilled artist and an effective art educator are two sides of the same coin. While their roles may differ, both draw from their human experiences to inspire and create. Art educators, therefore, serve as creators of knowledge, sharing their personal experiences and expertise to nurture students' creative development.

Zahavi, 2005 highlights two approaches to understanding a person's life: one from the outside, viewing the individual as a distinct entity, and another from the inside, examining the entirety of their conscious experiences. To fully understand an individual, particularly an art educator, it is essential to consider their life experiences, as these shape both their teaching and artistic practice. As Maureen (2010) explains, a person's life is shaped by their personal choices, which contribute to their identity. To understand the influence of art educators, it is crucial to explore their personal journeys, as these inform their work and teaching philosophy.

Prominent Ghanaian artists, such as Ato Delaquis, Ablade Glover, E. V. Asihene, and Sylvanus Amenuke, have been extensively documented, with their works featured in books and online platforms (Navei, 2022; Smithsonian Libraries, 2023; Acquah, 2018; Yeboah, 2012). These records not only serve as historical references but also help project the image of Ghanaian art and preserve cultural heritage. However, many art educators who are also practicing artists have not received the same attention. It is possible their works may remain in the confines of their homes and offices, and their stories unheard due to other engagements. Research indicates that many artworks are unseen by the public due to their confinement in private collections for instance the exhibition "Untold Stories: British Art from Private Collections" brings previously unseen works into the spotlight, offering a more comprehensive view of the country's art history. Similarly, the *Women Designers in Belgium* exhibition highlights the work of female designers who may have been overlooked or forgotten, emphasizing the significant role women have played in shaping design over the years.

Overall, these exhibitions demonstrate the value of bringing private collections into the public eye, enriching the cultural conversation and offering fresh perspectives on art

history. Since artworks are powerful expressions of emotion, experience, and personal history, found in many places, it is vital to document the lives and works of artist educators precisely those in higher institutions to better understand their contributions and voices through their art creation and to bring them into the spotlight because of their dual role.

Simply writing about an artwork does not always provide insight into the artist's vision, challenges, or motivations. To truly understand an artist, it is essential to combine an exploration of their life experiences with an analysis of their works. This combination helps reveal the deeper layers of meaning behind their creations. The life of an art educator, like any other individual, is shaped by unique experiences, struggles, and successes, all of which influence their teaching and artistic practice. These stories should be documented to highlight their contributions to the field.

Recording history and preserving culture can be achieved through various means, including oral traditions, visual art, written records, and digital media (Wheeler, 2020). Renowned artists such as Frida Kahlo and Henri Matisse have had their life stories documented, which in turn has inspired and motivated others. As Bornat (2008) notes, lives are often told as stories, and for artists, these stories are conveyed through their works. The study of an art educator's life and practice is essential for understanding how personal experiences shape their work and teaching philosophy.

This study aims to explore and document the lives of Ghanaian art educators who are also practicing artists. It seeks to investigate their personal experiences, the challenges they face, and how these elements influence their artistic practice and pedagogy. By combining their life stories with their artistic contributions, the research offers a deeper understanding of their impact on both art education and the visual arts in Ghana. This

documentation highlights the personal and professional journeys of these educators aimed at preserving their contributions to art education for future generations.

1.2 Statement of the Problem

Ghana is a country rich in history, where the celebration of life and the commemoration of occasions are deeply embedded in its cultural fabric. Literature on Ghanaian artists often focuses on their artworks, sometimes merely touching upon their lived experiences. However, a more comprehensive study would reveal that some artists are more than just creators of art, and some educators are more than mere instructors. Research indicates that art in Ghana is undervalued, with a notable focus on popular music artists rather than the visual arts. A 2020 report from Ghana News Online supports this claim, highlighting that the arts in the country have not reached their full potential. Despite the challenges faced in visual art education, there are dedicated individuals who devote their lives to teaching art in institutions.

The introduction of Ghana's Standards-Based Curriculum was intended to promote learner-centred, competency-based, and culturally relevant teaching and learning across all levels of education. In art education, this shift requires the adoption of advanced teaching approaches that integrate creativity, indigenous knowledge systems, cultural values, and practical engagement. At the tertiary level, art educators are expected to model such progressive and culturally responsive pedagogies in order to effectively prepare future teachers and creative practitioners for the Ghanaian school context.

However, despite the objectives of the new curriculum, teaching and practice within Ghana's education system continue to be affected by persistent challenges such as inadequate instructional resources, overcrowded classrooms, limited infrastructure, and insufficient opportunities for continuous professional development.

With consistent challenges in Art education, Art educators who teach at the tertiary, with striving professional advancement, and continuous learning may have come by some ways of advancing the area, or improving on its instructional delivery, or adding to its impact in the community by applying techniques and resources that enhance its delivery. Also, since some train others to educate as well, may have developed strategies that is helping their teaching regardless.

To further expatiate, in visual art most of the challenges discussed, often focus on the course area. Diabour, Navei, and Marifah, (2021). Art educators have been more recognized for their roles as artists, than educators, obstructing their contributions as art educators. Such include; Ato Delaquis, Ablade Glover, E. V. Asihene, and Sylvanus Amenuke, in (Navei, 2022; Smithsonian Libraries, 2023; Acquah, 2018; Yeboah, 2012, among other researches. Furthermore, there has been a biographical account on an educators like Kojo Fosu (Essel, 2015) and Esseku (2010) in the context of the digitization of Ghanaian artists. However, there is a scarcity of literature focusing on art educators in Ghana in terms of their professional journey. Studies like this can help expand educational resources such as Adom and Sarpong series textbooks for an aim of upgrading biographical information about contemporary artist-educators, as well as their works. These revisions would provide a more complete understanding of the evolving field of art education in Ghana.

Visual arts forms such as picture making, textiles, and graphic design serve as powerful mediums for recording personal insights, depicting everyday life, and expressing cultural beliefs. As Zinn (2004) notes, people acquire a variety of historical experiences throughout their lives, which they use to create meaningful narratives of their existence.

Artists, even those within the teaching environment, translate these life concepts into visual forms that enhance both their personal practice and their pedagogy.

The term "visual artist" often refers to individuals fully dedicated to creating artworks, but what about those who practice art part-time due to other responsibilities? As Hanson (2019) suggests, part-time artists balance art-making with other activities to sustain their livelihoods. This study focuses on educators who practice art alongside teaching, investigating whether they are able to produce sufficient works, the fate of these artworks, the messages behind their creations, and the influence of their teaching experiences on their art. It also explores why they continue to create art despite competing engagements, their philosophical approach to art-making, and their broader influence on the arts and art education in Ghana. Through this research, the aim is to shed light on the dual roles of educator-artists and their significant contributions to both the field of visual art and the advancement of art education in Ghana.

1.3 Purpose of the Study

This study aims to document the lives and works of art educators in Ghana, highlighting their dual roles as artists and educators. By recording and showcasing their artistic creations, the research seeks to portray their personal and professional contributions to the field of art education. Additionally, it aims to expand the existing body of knowledge on art and education in Ghana, offering a deeper understanding of the complexities and nuances of an art educator's life. Educators in higher learning institutions are continually engaged in professional development to enhance their teaching practices and adapt to evolving pedagogical standards. As such, it is crucial to examine and document their educational journeys, emphasizing the challenges they face and their evolving views on teaching. This documentation will amplify the voices

of Ghanaian art educators and contribute to educational resources, ensuring that their experiences and insights are recognized and integrated into the broader discourse on art education.

1.4 Objectives of the Study

The study seeks to:

1. present a biographical account on selected art educators from Ghana.
2. conduct a visual analysis on some artworks of the selected art educators.
3. analyze the messages behind their works and their contribution to art and art education in Ghana.
4. examine some challenges experienced by the selected art educators in teaching and art practice.

1.5 Research Questions

1. What are the biographical accounts of the selected art educators from Ghana?
2. What are the features of some artworks of the selected art educators?
3. How have the messages behind their arts contributed to art education and art in Ghana?
4. What are some of the challenges experienced by the selected art educators in teaching and art practice?

1.6 Significance of the Study

The significance of this study lies in its exploration of the vital role that art educators play in the face of challenges in visual arts education in Ghana. Despite numerous obstacles, these educators persist in teaching the subject, and this study sought to uncover their strategies, contributions, and the ways they have sustained the discipline. By examining their personal and professional journeys, this research highlights the

influence of their experiences on their teaching methods, concepts, and the messages they convey through their work. In doing so, the study not only emphasizes the importance of their role in shaping future generations but also acknowledges their dedication and sacrifices. Ultimately, this research aims to elevate the profile of art educators in a developing country, shedding light on their essential contributions to the advancement of art education.

1.7 Delimitation

This study intentionally focuses on art educators who have taught Visual Art because it is one of the broader fields under art education. Also teaching visual art necessitates hands-on experience with tangible materials and technical procedures, material manipulation, and experimentation this in line with the objectives of the new curriculum's objective of critical and creative thinking, visual articulation, studio-based pedagogical framework of material engagement, critique-centered teaching, and object-based artistic output. The curriculum places a high priority on experience learning and technical competency. The curriculum's assessment framework, places a strong emphasis on portfolios, by object-based artistic production and this inspires the need to investigate into how visual art educators are managing currently in schools amidst persistent challenges and how they strive through especially because there is little research on them.

Furthermore, for in depth studies on a qualitative narrative, a fewer number of respondents is appropriate. Also from studies, it happens to be an area with persistent challenges over decades. It examines the professional life of educators who have over 10 years' experience in teaching art and are also practicing artists. It specifically examines Ghanaian art educators with substantial experience in art education. The

study targets art educators at the tertiary level of education, as they are considered highly experienced and capable of offering valuable insights into their academic journey and contributions to art education in Ghana. These educators are well-positioned to share their expertise and reflect on the intersection of art practice and teaching at higher levels of education.

1.8 Definition of Terms

2-Dimensional Art: This refers to an art work one sided on a flat planar surface.

3-dimensional Art: This refers to artworks that gives an all-rounded physical view or viewed from multiple angles.

Art: This refers to a creator's creation and his understanding of this creation backed by philosophical underpinnings of its nature. It is simply what a creator says it is based on its nature and relationship of its holistic appearance.

Education: This is the process of sharing and addressing experiences and content knowledge in a setting for enlightenment.

Graphic Design: This refers to the skill of art creation where text and pictures interplay or combine in order to communicate.

Picture Making: This refers visual representations of themes to make a picture through painting or other techniques.

Textiles: This refers to any material made through techniques of fabric making.

1.9 Abbreviations Used

CSSPS - Computerized School Selection and Placement System

GES - Ghana Education Service

KNUST - Kwame Nkrumah University of Science and Technology

UEW - University of Education, Winneba

ATAG- Art Teachers Association

UTAG- University Teachers Association of Ghana

1.10 Organization of the rest of the text

Chapter Two covers the review of available literature relevant to the study, while Chapter Three focused on the population, sample instrument for data collection and the procedure used in the data analysis. Chapter Four deals with the analyses the result of the study and Chapter Five dealt with the summary of the research findings, conclusions and recommendations of the study.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter reviews key literature relevant to the visual analysis of works by Ghanaian art educators, providing a foundation for understanding the intersections of art, education, and culture in the Ghanaian context.

The concept of art itself is foundational to this exploration, with diverse definitions and philosophical understandings shaping how art is perceived and valued in the Ghanaian society. Amenuke et al. (1991) argue on factors that hinder art education in Ghana, this is to show the space at which art has been valued till this day. Literature on art education highlights its role in fostering creativity and critical thinking, discussing the state of art education in Ghana, its challenges, and the evolving curriculum aimed at enriching students' artistic development. The contributions of art educators in Ghana are particularly important, as they play a dual role as creators and instructors, bridging the gap between practical artistic production and theoretical education. The literature further explores how art educators engage with diverse forms and styles in the Ghanaian art scene, fostering an environment that encourages experimentation while preserving traditional values.

The chapter also examines documentations of Ghanaian art and artists, which serve as essential tools for understanding the evolution of the visual arts in the country. These include scholarly works, exhibition catalogues, and biographical accounts of prominent Ghanaian artists. Additionally, it considers the role of art as a value within Ghanaian society, addressing its cultural, social, and economic significance. Literature on diversity in art examines the varying influences shaping Ghanaian art, including the

contrast between indigenous and contemporary practices, and how this diversity is reflected in educational settings. The concept of artists, educators, and educationists is explored, emphasizing their overlapping roles and how this influence both the teaching of art and its practice. Lastly, the process of assessing art is reviewed, touching on how art education systems evaluate creative works, with a specific focus on the challenges and methodologies used in Ghana.

2.1 Art and History

According to history, man has evolved through many ages and times where man barely had any tools to work with, went through a life of hunting and farming using various methods and techniques. The Reader's Digest Association (1990) records on human activities in caves, using various mediums of paints, brushes, lamps, dyes and palette obtained from items which were hard to use. Archaeologists, Pike et al. (2012) demonstrated that some cave art at Chauvet dates to over 30,000 years ago using U-series dating methods. based on critical studies to detect the activities of stone age artists years ago, drawing on existing evidences saved by nature and humans and it is thanks to their studies that many lives lived thousands of years ago and their activities have been unraveled, this proves how necessary it is to record keep. For instance, if the cave man had not made drawings on walls nothing would have been known about cave art till date and if academics did not interest themselves in documentation and studies much knowledge would be lost. However, the names and identity of most of the ancient artists are unknown hence the popular name "cave men", humanity cannot afford to go extinct or travel through centuries without an identity. However history may not be useful when it does not promote development of a society, therefore there is a need to revisit the age and circumstances where art education was introduced in a nation and

how far it has traveled, checking changes in circumstances and it is current and future. This is when history has played its role

According to Ross and Adu-Agyem, (2008) many international art educators agree that more data on non-Western arts is needed, and they call for an anthropological study that connects different areas of art and culture. According to them, Kente was an art woven by only men but they discovered otherwise in Bonwire, during a field trip. They found a woman weaving kente. This proved a change in the direction of how kente art was previously perceived. In their study, they looked at how the centuries-old skill of Kente weaving was transitioning from its traditional role in Ghana's socioeconomic structure to a new model whose importance was still uncertain, as a result of various social and economic factors. Ross and Adu-Agyem, (2008) further stated that understanding the impact of relevant research on creative invention is a constant challenge for art educators. Meanwhile accepting that art theories and practices change over time should be part of that understanding. Indeed, since researches are a way clarifying notions, it is a call in the right direction to investigate into areas of creativity to gather more knowledge, information and ideas in order to help strengthen and improve the art sector. Art responds to shifts in beliefs, technology, economic forces, and political agendas because it portrays life. If research is not done on art areas and personalities as the ages run there will be a shortage on information, missing out on trends and advancement of skills, people and their arts in varying contemporaries.

2.2 Meaning and Definition of Art

Defining art is complicated as there are several arguments and ideologies surrounding it. In the opinion of Elyagaṭutu (2019), the idea of art is as old as human history because

everywhere that people lived, there was art and through the course of the world of art history, every society possessed its own distinctive art.

While some school of thought explain that anything can be termed as art; others say there is no definition for art, that in defining art, past artworks/activities (historical eras), modern art; where anything goes as art, renaissance/pre-renaissance art and maybe going as far back as the cave paintings, must be looked at before any definition is made. Davies (2013) explains that something is an artwork only if it stands in the appropriate relation to its artistic forebears. However, Bucher, (2010) suggests that one should view art as a sort of free, unrestricted creative or aesthetic expression. This is because in his view, the fundamental idea behind artistic freedom is that aesthetic experience, art, or both, possess a history of their own, independent of other worldly matters and that art itself may create its rules. Consequently, Bucher, (2010) adds that a piece of art is special and has intrinsic worth and remarked on the social and cultural functions of art in relation to some artists and how their arts communicated to the public. Meanwhile, Fokt, (2017) agrees to the claim that: "art" has not yet been adequately defined, because art continually evolves and pushes its bounds; and any definition which concentrates on art's displayed or on its intrinsic features is destined to become quickly outdated this complicates that of Bucher, (2010) because Fokt (2017) deems Bucher's definition not enough to describe what art is (art itself creates its rules (intrinsic worth). As Ranta, (2013) as well shares that the western traditional interpretation of art is founded on a number of, very distinct perspectives. One that is very famous sees art as a category with little value and little meaning and considers the idea of art as inconsistent and unrelated to any particular class of facts. This as if to argue with Weitz (1956) notion that art with its changing and unpredictable future, cannot be defined cited by Davies (2013) is passive because art has been explained and

these explanations are being judged. Ranta adds that, another viewpoint that dominated art theory during recent years was that culture, cultural tradition, or cultural diversity can be used to completely explain and analyze art. Furthermore, he asserts that several theories of art also emphasize the "functional" element of art, and these theories have been around at least since Plato. They contend that a function or set of functions can be used to characterize art and these functions are: mimetic/imitative (representational not just pictorial representation of real or non-real-life objects but in a broad sense. Thus imitation could also be thought of as the representation of universal truths, abstractions, natural concepts), It may also be expressionist (emotional properties), communicative and institutional or procedurall definition (An object is given the status of a contestant for recognition as a work of art accordingly by representatives of a so-called "artworld."). Indeed, with the exception of the institutional definition, definitions such as art as representational, communicative and others are used in most textbooks in defining various art forms (Antwi-Wiafe, 2020; Sarpong, 2008). For example, a typical definition for picture making in the text book for senior high/colleges is defined as the representation of someone, images, ideas on a two-dimensional surface. It can then be said that these definitions are widely used and spreading. To add, Young (2001) postulates that art was always representational in the 19th century in this view, representation of formal qualities such as beauty which he claims Heidegger posits in his theory representing elegance/beauty, peace, balance, wholeness, and lack of profusion were formal traits that must be portrayed in order to reach the visually appealing state in art. Instead of being the focus of the piece, art representation was the occasion. Even though Davies (2013) argues by making mention of exhibits like Duchamp toilet seat, as not a concept of aesthetics and as a concept not possessed by all artworks, art has not lost its place as being aesthetically recognizable no matter the

depth of argument. Membership of the Curriculum Committee for Arts (1999) explains that art is described as pictures, music, language, gesture, and dance all as organized representations of ideas, feelings, and experiences. This definition and Davies' (2013) are seen as definitions of the past and substandard citing Plato (1955), as a medium for the transmission of feelings (Tolstoy, 1995), as intuitive expression (Croce 1920) and as significant form (Bell, 1914). Meanwhile as explained by Noel (2015) certain ideas contended about art like that of Weitz and those pointed out by Davies set a basis for new ideas and conceptions.

Also, Davies (2015) postulates that various definitions by philosophers suggests most works of art are produced by those who have a solid understanding of what constitutes art, are familiar with its styles and techniques and types, as well as with the institutional reform that facilitate its display and appreciation. Then should every definition or conception postulated about art be considered since concepts developed through debates and arguments over the ages are brought forth by people from various philosophical stand points and connoisseurship?

The earliest works of art were created by persons who did not add specific characterization to their creations in environments that did not reflect developed societies' artistic traditions or conceptions. The early man was not naïve of what he was doing on walls, their works were not made with the intention of calling it as art but it did have functions that have been deemed upon to be called art thanks to archaeological and anthropological discoveries. Maybe indeed, in order to understand what art is one should reflect on historic times. Considering at how art how works of art has changed from prehistoric times, ancient and renaissance proves that trends dictate the nature of art in varying contemporaries and their functionality. Breaking from the trend of

realism in the high renaissance, change in mediums and surfaces, styles and techniques among others but what has helped art today is the different art works created by early man on varying surfaces and with different materials as a form of livelihood, this helped categorization of art into different branches and sub-structures. The early man according to historical records as a means of survival made clothing (textiles and leather work), paintings and assemblages (picture making), stone figures (sculpture), weaving (basketry), moulding pots (ceramics) amongst others. In agreeing with Davies (2015), just like the old age man, most artists may have that drive that pushes them in the production of their artworks and reason for their production, whether they have a definition for the artwork or not. Demarrais and Robb (2013) postulates that in the modern West, "art" has long been defined as a high cultural activity that is engaged in through standards of collecting, expert appreciation/judgement, and personal expression. That archaeologists and anthropologists have long treated art as symbolic manifestations of meanings and value. Hence, scholars viewed art as a method to interpret (or decode) an act of communication expressed in conventional symbolic representations but currently both archaeologists and anthropologists have realized that these perspectives do not factor art in terms of experience, engagement and thoughts. In their view art is a type of material culture meant to have particular social impacts. Furthermore, Demarrais and Robb (2023) citing Miller (2005), Tilley (1999), Tilley et al. (2006) remark that art is now perceived increasingly in terms of its participation, engagement, and actions with people rather than just as objects and images to be passively watched. This is to say that art is not only to be viewed as a form of visual representation to be discussed and intrinsically analyzed (visual culture) but to view it as the actual things, places, and things individuals use to identify their culture. Meanwhile viewing art as a form of material culture do not mean it lacks intrinsic

characteristics that cannot be looked at therefore it must then be looked at from both sides. Therefore, today if art must be explained it should also concern its relationship with the society intrinsically and extrinsically because it concerns cultures and always has something to speak about.

Davies (2013) contends that definitions of art must extend to art that are non-western, like African conceptual arts explained by Essel and Acquah (2016) must be considered as Noel (2003) explains that there is likely to be more to the arts of other societies than to outsiders. Davies (2015) writes that something is considered to be art (a) if it demonstrates exceptional skill and accomplishment in recognizing important aesthetic goals, and doing so as its primary feature (b) if it settles under a well-known and widely accepted art genre or art form within an art culture; or (c) if it is meant by its creator or communicator to be art and its creator or communicator takes the appropriate steps to make it into art. This definition attempts to identify most creations as art, especially when the piece meets a particular criterion in order not to accept anything as art but to consider most things as art and especially the voice of the creator and his/her claim of creation is heard. However, just like most definitions it cannot accommodate every structure this view exempt works without idealized aesthetic qualities and the opinion of others or the institutional approach in art where something is regarded as art if only an establishment accepts it as that and then again ignores art as affordance.

According to Akademie Schloss Solitude (2018), art as affordance refers to identifying the purposes and uses that are openly expressed in physical items or settings. That is to say something is art based on how its physical properties relate with other things, the institutional definition by Noel (2000) is that art status is achieved by an item only if it is appropriately situated within an institutional matrix involving the roles of artist and

public, along with artworld practices. Leduc (2013) agrees with Davies by postulating that art is a field of study based on individual thought, not a matter of opinion. If so then anyone can make art and claim it so. In a discussion by Nambiar, (2019) who shares the question that even though some people believe that every human can create art, other people think that art can only be created by people with special talents. In his view, everyone has an ability to make arts because it can be learned especially if there is passion.

A further comment to his question was that recorded history only documents the accomplishments of individuals who are well-known in their specialty as good in what they do, this has indeed made many doubt whether they are artists and whether what they do is art because of a certain standard expected of their works to reach. As Davies (2015) puts it exceptional skills which makes the creator of the art one with exceptional skill identified or recognized by most people. Further into the discussion, it was shared that everyone can be a professional artist as long as they put in enough effort. Although talented people are typically more likely to thrive in the field to becoming famous. This is to agree that everyone can create something and name it as art but how to emerge as a good one is based on one 's level of output and how far his skill dominates however for a person to create something it must be worthwhile and it must be recognized whether by themselves or other. This is to say that works bestowed on the title of art whether by the person or institutionally must be publicized and the views and ideas about it inquired and spelt out to the public for mutual acceptance. As the Akan saying goes no body lights a candle and puts it under a bed but places it on a lampstand. To be fair several researches and documentations like this could have major impacts and be vital in exposing works of varying nature in order not to trash some works or personalities especially if the researches are conducted periodically, new ideas,

movements, works are meant to be discovered in varying but close contemporaries just like Mensah (2020) did by documenting works of artists at a particular time. Meanwhile Silmarien (2015) writes that many outstanding artists claim to have little natural talent and have worked extremely hard to become skilled. However, a lot of people who were considered gifted as children and who had exceptional talent do not become experts. That a lot of practicing is needed to becoming a good artist, however since everyone might become an artist, which is not the case in reality, art is not solely a learned ability.

It appears that one does, in fact, require a strange quality known as talent and that there are those who for the first time being taught to paint can do it incredibly and those who struggle with it. To her, talent is not all about learning to do but possessing a unique quality. Since no one side can be blamed for their output in the art a little effort placed in the creation of a piece must be considered. Therefore, in agreeing with Davies (2015) those who have acted on their natural talents and those who forged ahead to developing their skill or interest and identifying them as art must be recognized and documented on to know their life journey following that part way through the practice. Noel, (2001) has a lot to say about the views of various scholars on what art is or what it is not, what qualify as art and what makes a piece an artwork. From the introduction of scholars who postulate there is no definition for art practice or artwork because of changes in times or because art is an open concept, through to institutional definitions, procedural, functional amongst others what is certain is that every definition, concept or idea came about by someone based on their ideologies or deductions and intellect.

The foundation has been laid about what makes an artwork or what makes art practice from prehistoric times till now. Debates on the concept are just additions or omissions. Weitz (1956) considered arts are ever changing due to many factors like time,

individual tastes and interests and agreeing with Davies (2013) and Noel (2000) these change does not mean it cannot be defined or characterized because anything with a name exist and have properties. Essel and Acquah (2016) explain that what constitute art is influenced by time, place and history, thus art is an open concept that accommodates new or old properties identified in existing history, deduced from or added to consciously or unconsciously by its creator or creators in time. From whichever philosophical context on which a creator stands to come out with a work and contends that it relates to this or come out from these philosophical grounds must be accepted and recognized as art.

2.3 State of Education/ Art/Educators in Ghana

Pinto (2019) addresses the perception of education in Ghana as delimited, this is because the Ghanaian perceive that educated is only categorized to those who studied in formal schools and not those who studied informally. He blamed this on colonizers who influenced the traditional way of doing things during the Gold Coast era.

Kotinsky (2019) defines informal education as the thoughtful, compassionate, and unplanned nurturing of learning which functions through discussion, experience sharing, and development. In the same view, Rogoff (2016) argues that learning that takes place without following a set curriculum is referred to as informal education. The reverse can then be said as the meaning of formal education as learning that takes place following a set of curricula, planned nurturing and seeks to developing individuals by strategized set of rules. Pinto (2019) explains that before the arrival of the Portuguese, Danes, Dutch, British, education was informal such that the elderly in the society taught children about taboos, history, music through telling, discussions based on Ghanaian traditions and nurtured children in a way that matched their origin or past. After a series

of turns by invaders in the quest to introduce their belief into the people, formal education was forced into the Ghanaian society. As explained by Asare-Danso (2014) Children were taught needlework, arithmetic amongst others in school. Series of schools were set up especially the missionary schools, amidst the government schools in the Gold Coast, as further explained, at first specific children were educated before a Governor by name Guggisberg made an all-Gold Coast children education policy. The basic reason for formal education as told was to Christianize the resident local inhabitants and to educate them for employment as explainers in the European commercial trade. Asare-Danso (2014) explains that Basel missionary set up teacher training colleges believing that the aim of education was to lead people to know God thereby only admitting indigenes who were ready to be baptized, willing to go to the seminary and to preach the gospel. This was a noble cause but as deduced by the writer their policy was to promote ministry but not national growth. Hence the aim for the education of Ghanaians was not to develop skills and equip the child for their personal rising, resourcefulness and innovativeness for being productive citizens capable of using their existing culture and ideologies for greater use for the benefit of the nation rather was to be taken advantage of which aided in exploitation of resources and exposure to foreign culture, a craving for foreign knowledge and belittling of their roots and very existence. Meanwhile, establishing and running these schools was not without challenges as further claimed by Pinto (2019) even after the schools were provided grants, the grants were not to improve the school system but just an aid, the distribution of the grants were a challenge and further deemed as impracticable/ infeasible and outrageously absurd and difficult. Even the use of an all-native language education from primary to university was not possible because of the aim of the invaders to influence indigenes. However, Governor Guggisberg in his sixteen vital principles of

education which is eminent in the schooling system as of today helped to incorporate Ghanaian culture into education, not much is known to have changed since the 1925 legislation council principal enactment till date. A look at today's curriculum comprises of both the traditional and modern-day concepts aimed at equipping the Ghanaian child to becoming functional in the society.

However, it is not completely possible to take a churn from a place of desolation considering the aim for which schools were set. Moreover, times and trends have changed and much have been influenced after independence including the minds of many Ghanaians distracting them from its roots considering the many challenges faced in the arts, from low patronage of art materials to little aid and attention given by the government as deduced by researches as the art is the backbone of every society. Bailey and Desai (2005) share that visual art plays a crucial part in understanding of various human encounters and that the world we live in can thus be examined via a variety of critical lenses, and art can be a tool for conceptualizing our roles and deeds within it. It must be recognized that the introduction of formal education has its advantages considering globalization, and also in agreeing with Arslan (2018) formal education to a degree has informal education in it, as what is deemed as formal is a polished informal.

Owusu (1989) and Asare-Danso (2014) express appreciation to colonial masters for setting a foundation of formal education, for it is based on them that primary, middle and secondary schools, teacher training, polytechnics and universities stand out today. It appears to be hard to structure an educational system free from foreign influence. Meanwhile if there were challenges when the pioneers of formal education were in rule, much work has to go into the education reform today as culture and tradition, is at stake.

The challenges with education after enactment of funding formal schools through the public purse since then till now in education pends, perhaps the idea of formal education is what is problematic.

The native Ghanaian use art such as pottery, weaving, crocheting, painting has been a way of life since the very beginning of man activities as historical findings expose. Gbadegbe and Quashie (2004) asserts that, the history of art in Ghana may be traced back to the prehistoric period, when there were numerous artifacts such as pot pieces, tattered kente, and dyed fabric even so subconsciously, Ghanaians have profited from art and the work of artists for many centuries. This is to say that art is the Ghanaian and the Ghanaian art however, the art did not find its way into schools from the very beginning. According to Aidoo (2018) citing Foster (1967) and Antubam (1963), Visual Art done in schools in 1908 showed students copying various shapes and lines as means of training coordination between the hand and eye. This is one early important feature identified with art in the early years, but the colonialists claimed that art in Africa is paganistic and fetish. Meanwhile, African art made a greater impact in the arts of foreigners, thus what it termed as conceptual art (Essel & Acquah, 2016).

Colonizers failed to acknowledge the significance of Ghanaian art thereby destroying its efficacy. It appears the first activity attacked by colonialists is the art which has led to the nation's underdeveloped state because the valuable assets of Ghana are its assets which constitutes the arts and its people meanwhile it appears not useful to the colonized Ghanaian mind. According to Pinto (2019), after colonization, western educational systems became the influence of Ghana's education, this is linked to the rise of a white-collar Western urban elite with a worldview comparable to that of individuals educated in the West. Colonialists' attitudes and behaviours are taught in

schools and passed down through generations for years when this was not the original nature of the Ghanaian.

In Ghana, art before colonization was done informally, and was a livelihood, as certain aspects of it became formal one will question how far it has gone. Most especially there is no account on individuals practicing the craft as a means of livelihood during the era that is to talk about jewelers of King regalia, black smiths, goldsmiths, textile designers and the like who used the art as a form of generation of income and promoting the nation through its culture, this has disadvantaged the arts in terms of records of early works, procedures of great masters, techniques and styles and this is a reason for which art lingers because the Ghanaian does not understand the link between him and his historical art background, thus, poor perception towards the art as Agbewewornu and Kassah (2016) and Azaglo, Opong and Boateng (2022) state that low status was accorded by the public to the arts. In addition to the odd backcloth of formal education, several factors affect education, therefore many researches gear at identifying challenges affecting it. Armah (2016) writes that the general problems facing education in Ghana are unequal access to education, quality of programmes, weak bureaucratic administrative control, low teacher population and suggest ways of curbing such challenges, most of his suggestions are evident in the 2018 curriculum Reform of free education, standardized curriculum and running together of vocational and secondary school in a single school among others. Narrowing it into the visual art education, Azaglo, Opong and Boateng (2022) finds that challenges affecting visual art are related to the Computerized School Selection and Placement System (CSSPS), where selection is biased because of the perception of some people who deem it that certain grades are not befitting for the course. Aidoo (2018) identifies challenges with visual art in senior high schools as Kemevor (2016) investigated the challenges of visual art

in colleges and their findings are similar. Aidoo as part of his seven points of challenges mentioned selection as a problem of Visual Art in admitting students. A look at all these researches suggests the state of the visual art in schools with persisting challenges with little/no changes till date. Meanwhile, with the aim of accelerating the improvement of quality education as stipulated in the Framework of the New curriculum (2018) there was a need to relook at the subject curricular under a new government after several reforms such as Kwapong Educational Review Committee in 1966; Dzobo Educational Review Committee in 1974; Amanuah-Mensah Educational Review Committee in 2002. Till date the new curriculum is halfway implemented, as to whether it will serve the desired purpose it is matter of time.

Adopting foreign curricula and textbooks are other causes for educational challenges not to talk of language barrier. Therefore, it is in right direction for the government to relook at the curriculum using individuals vexed in knowledge to recall the arts together and these are often individuals in higher institutions of the Ghanaian society, therefore there is a need to talk to these policy partakers and find out the state of art currently. If colonial pioneers who had everything at their grip after enslaving found it challenging funding their formal schools, it is however not a surprise with such background on education finding out that formal education still lingers.

According to Owusu (1989), Art education emanates from governor Guggisberg's 10th Principle of Education which required every school course to have some relevance to the industries of their locality. This later birth a 1-year Art teachers Specialist course. Also, one Mr. Meyerowitz a distinguished art teacher and educationist in The Teacher Training Department at Achimota College, set a 3-year specialist course which produced a few Art teachers in 1943 before further advancements came in. He noted

that at a point the arts were not taught in schools, after the enactment, more art teachers had to be trained to satisfy the population of students in schools and colleges. Today there are lots of art teachers/educators to count on in education through the Universities and Teacher Training Institutions. Confirming from most research student population to studying the art is not a problem but the quality of the art course thereof especially because of selection issues is what is lacking. Owusu (1989) proposed that productivity in the art education and industry must be encouraged. However, restoring the image of the arts has become challenging giving artists and art educators ‘lot of pressure and trouble sticking to just art making because it is not fully approved, appreciated, revered or embraced fully from its roots yet.

Again, Pinto (2019) emphasised that the only school that provided some university education was the Achimota College, offering Arts, Science and Engineering after which the idea to build universities brought about the Gold Coast college of education and need for technical institutions brought about the University of Technology in Kumasi. The University of Education, Winneba and Kwame Nkrumah University of Science and Technology as renowned institutions in Ghana now provide adequate education to students and graduate students into teachers and artists, aside the technical universities. They as well contain tutors who teach in various divisions of art from a crumpled background trying to imbibe skills into individuals to carry on what was almost lost in slavery. It is therefore important to document on people who not only impact art knowledge in these institutions but document on their lives and artworks in a contemporary to appreciate their input.

Svasek (1997) points on how some artists and educators contributed to debunk the negative ideologies of the African arts to pave way for a wave of modernity and

tradition all-inclusive in Ghanaian Art. However, not much is said about their personal experiences in the teaching art. Even though Svasek (1997) talks about how they struggled in the shift of identity as they sold and made works of art and the perception of some teachers encouraging students not to get stuck with producing works known specifically as African art or vice versa, not much has been documented on their personal experiences through the walk of instilling their artistic knowledge into students, the challenges involved in art teaching as African tutors. However, in talking about contribution of artists/educators to the Ghanaian society, Sheldon (2011) writes that Dr. Kwame Nkrumah after becoming Prime Minister built other schools and implemented other policies to increase school patronage. As part of his vision, he made use of the arts and architecture in maintaining Ghanaian culture and pan Africanism. Dr. Kwame Nkrumah aimed at dealing with opposing cultural drives and his strategy was to construct a standardized Ghanaian identity based on African origins. He funded artworks that blended elements of Ghanaian visual culture with symbols all over Africa. Kofi Antubam officially handled this project, He came out with works examples include —Nkrumah’s chair of state 1959 —ambassador hotel painting, 1957 amongst others. As further explained by Sheldon (2011), Atubam came up with these ideas while studying and teaching in Achimota and shared his idea of African arts and culture through articles, essays and radio shows, Antubam influenced his students with these ideologies and this helped in the production of the commissioned works. This gives an idea about how an art educator with the use of art education impacted students to cherishing their identity. Therefore, knowing about the works of educators in the nation and society is key especially in this era of modernity to expose their involvement in nation building their role to teach about the roots and culture of Ghana even so done visually in various ways and means. This means making documentations of our arts and

artist in other not to lose track of them, teaching is one special way of nurturing true individuals with greater understanding of their origin. This also help in knowing the current state of the arts in schools from people who are delivering it to generations. Since Art educators are into art education there is a need to keep a watchful eye on educational journeys which has informed the lives and journeys of art educators.

2.4 Documentations on Ghanaian Art

Esseku (2010) asserts that, the phenomena that is currently sweeping the world at the fastest rate is computer technology. Therefore, using information communication and technology (ICT) method, he compiled information on some renowned Ghanaian artists and documented information on them on a compact disc which he deemed an appropriate medium for storing information for a long period of time and also as a necessity a time to computerize information. In his view, being unable to introduce or direct someone to a website or CD that contains the material they require in art is significant for education students, artists, and art educators in the country's universities.

By employing the multi-method strategies (triangulation) in collecting data that includes interviews, relevant documents in qualitative research method, he collected the lives and works of five of Ghanaian artists. Gbadegbe and Qauashie (2014) highlights on certain ideologies believed to have been impeding the progress of Art in Ghana. In the quest to find out the truth behind these preconceptions, questionnaires, and a broad-based data handling approach, sampled a group of artisans', academicians and traditional leaders randomly, and found out that; there are more men than women involved in art. The majority of Ghanaians have no idea what art comprises. Artists are deemed as "jujumen" or fortune tellers which they are not. Art is more than just painting and drawing. Artists are not penniless or needy. The respect given to artists in Ghana

is impacted by assumptions about them. The patronage of artworks in Ghana is negatively affected due to certain misunderstandings about the subject. In concluding, they recommended that several measures must be taken to help curb the misunderstandings. Amongst other recommendations was that, the general public must be educated on the arts and it should be made a core subject in the Senior High Schools (SHS) to gear interests just like has been policed currently in the primary sector it should be mandatory from kindergarten through to the SHS because of its place in the lives and identity of citizens this they identified will expose citizens directly or indirectly to art as majority of Ghanaians go through the formal system of education and the crafts are very common around them and in agreeing workshops must be organized to educate people on the arts around and to tell tales of the history pertaining to art on several platforms like media platforms. Anku and Lodonu (2012) and Gbadegbe and Quashie (2014) searched about the way art is treated in Ghana. They addressed the problem of why there is low patronage of artifacts by indigenes. It was identified that the reasons why typical Ghanaians do not patronize art works include their inability to comprehend aesthetic values, lack of conceptual understanding of art motifs, relatively low level of art appreciation, poverty, and the detrimental consequences of globalization on the arts. However, they noted that African Americans patronize artifacts because it serves as a source of reference for them in relating to their origins or roots. They as well suggested that there is a need for Ghanaians to spread knowledge and encourage awareness of the nation's heritage, cultural traditions, and values, collaborate with visual art form producers, communities, other cultural advocates, and art institutions. For Anku and Lodonu (2012), it is a call reminding Ghanaians about their roots through the arts and art makers to educate them about what they lack in promoting history. The above explains the many problems with the art in

Ghana and suggest ways of solving it, this tells how challenging it is to choose the part of art in Ghana but there are those who make it their mandate to walk this part. With the abovementioned factors, it is noticed that one can barely make much out of just practicing in Ghana however there are those who have added the practice to other jobs like teaching and moved higher the academic ladder therefore there is the need to investigate into their lives and story to really understand what drives them through this part and this is the basis for this research.

2.5 Concept of Art Education

Education plays a major role in every society as a yardstick for nurturing skills, talents and desirable knowledge in learners for the greater good of the nation. Okyerewa, Nortey and Bodjawah (2013) emphasise that the educational structure and organization of a nation is a reflection of the nature of the nation and a key way of modelling the nation. This is why education cannot be mishandled if a nation must thrive and this brings art education at the centre of Ghanaian education considering the many skills and knowledge it offers to the society. NEA ARTS (2013) writes that art education is more than just representations of activities and aims more than just teaching skills to future artists. It instils the abilities of creativity, teamwork, and critical reasoning that individuals need to succeed in the twenty-first century. Also, the process of humans' efforts to change and improve their lives with a conscious motive is called art education Elyagutu (2019). Sayers (n.d) maintains that Art education is the area of educational practice in which learners are introduced to art and assisted in developing the conceptual and technical skills to create original works of art.

These definitions projects art education as a valuable asset needed by an individual to make a livelihood. This shows how teaching of the arts is more intricate especially

when the lives/growth of others is on the edge. It is interesting to read about the researches and measures being put in place by foreign countries to developing the arts and art education. Measures including rural and urban surveys of environmental conditions affecting the success of the arts. Focus is not only placed on certain factors but every possible factor is looked at. If something is of importance and must reach the necessary heights every aspect of it must be perfected. However, in a country where most strategies are still in the trial stage it becomes hard to make concrete strategical plans.

NEA ARTS (2013) shares how communities in Austin, Texas, Rural Gates County, North Carolina was visited to ensure that every school offered the creative arts because the arts was seen as a way of empowering students. It is without doubt that Government of Ghana is particularly interested in quality education with efforts being made to set up committees that revisit the curriculum not consistently but an effort to structure a system that is culture friendly and indigenous. According to Adu-Agyem & Osei Poku, (2012) financial constraints caused the reformed curriculum by Dzobo committee after independence to be at its emerging stage until the PNDC government in 2002 where the Deheer Amissah and Anamoah-Mensah Committee reviewed the curriculum to make it practical and culture adaptable to the Ghanaian way of living. The curriculum was not reviewed in whole, in the National Pre-Tertiary Education Curriculum Framework for Developing Subject Curricula (2018), it is stated that reviews were done in 2006 for Kindergarten, 2007 (Primary 1 Junior High School), 2010 (Senior High School) and 2012 only four subjects (3 core subjects, Ghanaian languages and culture) and the reviews were not enough to address issues in education. The Creative Art was placed within these reviews somehow.

Meanwhile in the new curriculum for pre-tertiary education released in 2018 creative art was to be taught as part of the 4R in lower primary. Teachers are mandated to teach all subjects including the visual arts without proper expertise in the area.

Orientations were done for some primary teachers on the job as at when the implementation was done, however teaching creative art with a week knowledge acquisition will not be without major disadvantages. Adu-Agyem and Osei-Poku (2012) in their research on suggesting problems associated with education mentioned some factors that the new curriculum seek to address but not entirely. A typical example is mass promotions in the primary level which in the new curriculum is deemed as vital initiative by the government to extend quality education to all not forgetting self-placements in the SHS level. When pending factors such as infrastructure and teaching resources and students' population to a teacher. Major challenges experienced in visual art education have been explained and pointed out by Aidoo (2018), Kassah and Kemevoh (2016), Adu-Agyem and Osei-Poku (2012). Much criticism cannot be done because to achieve a quality level of education in Ghana is still on an infantile stage as the initiative is new with an expected duration of maturity in the year 2030.

Furthermore, Alhassan, Seini, and Mahamadu (2022) in their research, explored the art curriculum in Ghanaian colleges of education, which prepares pre-service teachers to teach creative art in primary schools. Using questionnaires, interviews, in qualitative and quantitative, descriptive and survey research methods, they concluded that the existing teaching and learning of Art as a subject in primary schools, need to be improved in terms of the utilization of teaching and learning instruments for effective classroom activities. In addition, the poor quality of pre-service teacher training was one aspect that influenced the current state of creative arts teaching and learning at the

primary level. Most importantly, their study revealed a misalignment in the relationship between the curriculum of colleges of education and the creative arts topics in elementary schools. This is to explain the state of the 2018 curriculum of primary school education, and an opening to addressing the need for quality art education. Seidel, et al. (n. d) believe that in order to achieve quality in arts education it is dependent on artist and educators/teachers' experiences in learning and practicing arts. Thus, for the arts to reach desired height, not only infrastructures, resources or pupils must be improved but individuals delivering it must also be considered.

The importance of visual art has been affirmed by Essel (2023), Navei (2022), Ukwu and Okolie (2014), and Bailey and Desai (2005). Also, Winner, Goldstein and Vincent-Lancrin (2013), in their view, deem that the majority of individuals, including decision-makers, emphasise that arts education promotes creativity and perhaps other abilities that are innovatively oriented. It is frequently said that arts education helps students think critically and creatively. Most of the ideologies in art with respect to education are geared towards creative abilities and exploitation of skills which makes teaching of art more challenging. Teaching art becomes an area for nurturing individual's talents, skills and for those who wish to learn without extraordinary talents a higher challenge for teachers.

The syllabus for Senior High Schools in Ghana stipulates an inclusive section of involving craftsmen into teaching; that is bringing them into class to demonstrate their expertise but that rarely happen. In fact, with lack of resources it is almost unnecessary to invite them as students will just become spectators. However, exposing them to skills in the field is crucial. Some artists/educators whose documentations have made it into textbooks perhaps, hardly visit schools let alone show their works to motivate and

inspire students. However, to make accessing information easier, information technology (ICT) media can be employed where ICT tools are made available.

Some artists are just heard of but never seen, some are known just at specific places, others are never known. Al-Amri et al. (2016) state that certain strategies that have to be laid down to improve art education in Arab had not been done. Strategies such as artists as residence in schools, and actual works of artists to be used as teaching aids are hard to come by. Due to this Al-Amri et al. (2016) investigated into artists and their artworks as a model for improving quality art education in the Arab world. Content analysis in qualitative research was employed not only to analyze works but to study the artist who is in the learning environment or outside. They found out that by adopting the methods or aesthetics of artists, students will be inspired to develop and refine their attitudes in many ways. Also, that professional artists and their creations can serve as a valuable source of inspiration for children's individual work and assist them in creating their own imagery. Also, they advised on the essential use of information technological web pages to publicize artworks in museums, art exhibitions, galleries and the like for swift accessibility to student and teacher body during the teaching and learning process and afterwards. This, just like this research, sought to expose works of art educators.

However, interviews are deemed prudent as a way of hearing the voice of the artist and that can actually give profound information about their arts, aside observations. Al-Amri et al.'s (2016) idea of utilizing artists' and their works as a means of providing high-quality art education is indeed a call in the right direction due to the several benefits identified. Such that textbooks must be revised periodically, introducing works and experiences of art educators in varying contemporaries. In like view Diabour, Navei, Marifah (2020) made an inquiry into the success of the visual art in Senior High

Schools in the UpperWest Region of Ghana. Using qualitative research approach, they interviewed, and observed Heads of Schools and teachers and concluded that teaching Visual Art in the region has been a challenge. There is more room for researches in the area of art to help in the advancement of art especially, if it is given attention and considered as a reform for nation building due its workability and transformative roles.

2.6 Documentation on Artists

According to Mensah (2020), the twentieth century brought about changes in social and political systems as well as advancements in technology and industry, as a result modernism set in and artists sought new ways to respond to and represent their changing world. In the quest to identify and understand some symbolic representations used by Ghanaian artists in their works during a particular contemporary, using qualitative research, and approaches such as content, visual, thematic analyses (multiple analysis methods and instruments) in grounded theory. Various works by Ghanaian artists were discussed, some major items used for their work were exposed, and the reason behind the use and some challenges were identified. The research unearths certain vital information about how cultural ideas and symbols have been restructured and incorporated into the art to suit a certain terrain of trend. It reveals how works evolve to a particular contemporary. Artworks moved from crafty pots, staffs, stools, shrine decorations to what will be deemed as modern-day ideologies which artists document in their works with the aim of solving social, political problems and the like. This in like view of this research seek to understand how educators of today cope with current trends, how they influence the society in their area of specialty, their life journeys and how they contribute to the world through their arts.

In order to understand how important biographical documentations are, Adom, Osei and Adu-Agyem (2020) writes on a contemporary artist Samuel Prophask Asamoah. Using the Feldman's system of criticism, they analyze five paintings of the artist which themes and concepts reveal the significance and impacts of the works in solving some problems confronting Ghana through aesthetical interpretation, discussed significance of the concepts behind the work to the society. A background about his life, school background, achievements, journeys, style and where he purchases his tools and materials were exposed. This not only provided solutions to Ghana's developmental problems but projects the artwork as a way of campaigning for better conditions in the society. This resonates with this current research: to project the place of art educators in the society, most especially in relation to their artworks as a means of understanding the world through their lens both in work and in practice.

Essel (2015) passionately writes on one amazing artist and educator who has imparted lives through teaching, the biography of his early life, family, travels, accomplishments, approach to teaching, achievements, quotes, his walk from childhood to old-hood both in life and academically. In this write up, Essel reveals the struggles and challenges of the great man Professor Kojo Fosu as herald by the artist as a great educator in the area of the arts and one with the aim of imparting Ghana's art history. What is peculiar to this write up is the exposure to every aspect of the artist/art educators 'life which gives indebt background about who he was so that just by reading about him, it is as if you knew him. From Essel's writes up, it can be gathered that there is a need to document on artists especially when they are alive. The sample would have had more to add and would have been motivated reading by himself in such an honourable manner. However, it also serves as a document for future generation to learn from. This research is, to some extent, supports Essel's idea of documenting the life journey of practicing

educators as a way of honouring their efforts. Navei (2022) agrees with Essel (2021) that the aesthetic appreciation of works of most artists in Ghana is low since most of the works remain undocumented and are stuck in homes as decorative items. With a concern for environmental issues, Navei appreciates five purposively selected works of Professor Ato Delaquis, naming him as a contemporary artist, gave a brief biography, using qualitative analysis and Deweyan aesthetic theory of instrumentalism, and unstructured interviews. He identified many social problems presented by the sample and concluded by stating the essence of conducting research of the kind that aesthetically appreciate environmentally related works. While this is good, this research investigates deeper into the teaching background and challenges of the art educator, relating it to its impact in the lives of students from the part of the educator before appreciating the works of the educator. This provides deeper understanding into what drives the work, the passion and story behind the work and relating it to the experience of the artist teacher. Due to official academic engagements, some art teachers who are practicing artists may have their work stuck in homes/offices. There is a need to unveil the messages behind their works to address situations in the school or community at large.

Edwin (2012) discusses the history of a school in becoming an early College of Education, based on the contribution and dedication of some art educators at the time. He documents on women's role in educational institutions, becoming learning organizations, that is women who strived to make education a scientific field by implementing certain training courses in domestic activities such as cookery, laundry and secretariat courses, agenda for academically training educators amongst others

Asare-Danso (2014) in making a historical study of the Presbyterian College of Education in Ghana, noted some contributions of educators who assisted the Basel mission in managing schools and academic in the Dzobo Committee and Anamoah Committee who laid down curriculum standards in a set period for the nation.

2.7 Concept of Artists/Educators/Teacher/Educationists

An educator is broadly defined as a person whose primary role is to provide formal instruction in schools, with the term “educationist” often used synonymously (Thesaurus.plus, 2013). Postman (2003) further expands this definition by suggesting that an educationist is not only someone who writes extensively on education but also someone earnestly interested in understanding how learning occurs and the role schooling plays in either facilitating or hindering it. In this sense, an educator can be viewed as a professional who is concerned not only with teaching content but also with improving educational processes. Historical figures such as Plato and Confucius exemplify the intellectual and philosophical engagement that underpins effective education (Postman, 2003). Kapur (2019) emphasizes that educators are pivotal in improving the entire educational system, going beyond the mere transmission of academic content to influencing pedagogy, curriculum development, and the holistic development of knowledge.

Educators, however, face unique challenges, particularly when teaching adult learners, which requires specialized professional skills (PapaStamatis et al., 2009). This distinction underscores that being an educator extends beyond delivering knowledge—it entails expertise, reflective practice, and ongoing professional development to optimize learning outcomes. While the terms “teacher” and “educator” are sometimes used interchangeably, “educator” conveys a broader role that includes shaping

educational theory and practice. Thus, an educator is not only a facilitator of learning but also an agent of educational improvement, capable of influencing pedagogy, curriculum, and student outcomes.

Art educators represent a specialized category within this broader framework. They combine technical knowledge and practical skills in art with the responsibility of facilitating learning through artistic practice. Sayers (2019) notes that an artist-teacher embodies a dual identity: a practicing creator and a facilitator of learning. This dual role requires insight into both the creative process and instructional strategies, ensuring that students develop both practical skills and conceptual understanding. Art educators must balance their artistic practice with pedagogical expertise, a combination that significantly enhances the learning experience by fostering creativity, critical thinking, and technical competence.

The complexity of the educator's role is further highlighted when considering teacher educators—professionals who train future teachers. Wil, Wouter, and Inge (2018) describe teacher educators as intellectual elites who guide the next generation of teachers, yet they are often underappreciated, giving rise to the term “hidden profession.” Teacher educators are central to the creation, delivery, and assessment of educational programs, directly influencing both curriculum design and the quality of teaching practice (Kosnik et al., 2015; Martinez, 2008; Murray & Male, 2005). In Ghana, examining the experiences of university-based art educators—who function as teacher educators—provides critical insight into how professional expertise, pedagogical knowledge, and artistic practice intersect.

Research emphasizes the importance of teacher educators' professional competencies, especially when teaching adult students in tertiary institutions (PapaStamatis et al.,

2009). Adult education demands a depth of skill and adaptability due to the diverse needs of learners. In the context of art education, this complexity increases, as art educators are required to foster creativity, develop technical competence, and integrate theoretical and practical knowledge. Consequently, art educators invest significant effort in both teaching and practicing art, reflecting the intricate relationship between professional expertise and creative engagement.

Sayers (2019) highlights that the identity of an artist-teacher is context-dependent, varying according to whether they teach in classrooms, galleries, or public spaces. Art educators may be referred to by multiple terms, including teacher, educator, and facilitator. Regardless of the label, the essential elements of art education—artist, instructor, pedagogy, knowledge, skill, and context—are interlinked, and the arrangement of these elements directly influences teaching and learning outcomes. For instance, educators trained primarily as artists may initially struggle to integrate pedagogical strategies, resulting in practical-based courses being taught in a predominantly theoretical manner. Achieving equilibrium between the artistic and educational roles is therefore essential to effective art instruction.

Teal Labs, Inc. (2023) categorizes art educators into roles such as elementary art teacher, secondary art teacher, postsecondary art instructor, art education consultant, community art educator, and special education art teacher. Postsecondary art instructors, in particular, often operate as practicing artists who bring professional expertise into the classroom. They teach a range of courses, from introductory drawing classes to advanced studio work, and mentor students in developing their artistic voice. In this study, such instructors are classified as art educators, emphasizing both their pedagogical role and their active engagement in artistic practice.

Arslan (2018) further defines a teacher as an instructor who serves as a conduit for ethical and professional values while teaching as a full-time occupation. Teacher educators fulfill multiple professional roles, including teaching future teachers, curriculum development, research, coaching, assessment, and acting as intermediaries between schools and learners (Wil et al., 2018). In Ghanaian tertiary institutions, art educators embody these roles, demonstrating the interconnection between professional expertise, pedagogical practice, and artistic engagement.

Beyond formal training, educators acquire essential skills through interaction with students and classroom experience. The ability to adapt lessons to different institutional contexts, creatively solve problems, and resourcefully engage learners is central to effective teaching (Edwin, 2012). The career of an art educator in Ghana reflects both historical struggles and contemporary challenges, highlighting the need to document educators' contributions, teaching methods, and experiences. Unlike studies that focus solely on institutional challenges or curriculum gaps, this research emphasizes the individuals delivering instruction—the art educators themselves—and their role in shaping the creative arts landscape.

The equilibrium between the artistic and educational identities of art educators is crucial. Sayers (2019) emphasizes that overemphasis on one aspect can adversely affect learners and the pedagogies employed. Educators who focus solely on theory may fail to engage students practically, whereas those prioritizing artistic production without pedagogical grounding may compromise instructional effectiveness. Consequently, the art educator's practice informs and enhances pedagogy, creating an interdependent relationship between art-making and teaching.

Vella (2016) conducted cross-continental interviews with artist teachers to examine their professional experiences and transnational influences. Findings indicate that not all practicing art teachers hold formal teaching certifications, though many have undergone postgraduate programs in art. For some, teaching serves as a professional avenue for sustaining artistic practice, highlighting the interplay between economic considerations, professional development, and creative engagement. In the context of this study, the focus is on artist teachers who possess both professional certification in art and formal training in teaching, ensuring a combination of creative skill and pedagogical competence.

Ultimately, a practicing art educator is an individual who integrates artistic creation with instructional expertise, facilitating student learning while advancing their own professional development. Continuous learning and reflective practice are essential components of this role, ensuring that educators remain effective and responsive to evolving educational needs (Edwin, 2012). Art educators not only impart knowledge and skills but also shape the cultural and creative landscape by nurturing the next generation of artists, educators, and creative professionals.

In conclusion, an educator is more than a transmitter of knowledge; they are facilitators, innovators, and agents of educational transformation. Art educators, in particular, embody a dual identity, balancing artistic practice with pedagogical responsibility to create meaningful learning experiences. By documenting the experiences and contributions of these educators, research enriches understanding of the role of art education in society and highlights the critical influence of educators in shaping both individual learners and the broader cultural environment (Sayers, 2019; Vella, 2016; Wil et al., 2018).

2.8 Diversity in Art

According to Diabour, Nyamawero and Marifah (2021), since the induction of the visual arts programme into the second cycle education in Ghana, researchers have investigated into its progress from varying angles and regions. Aido (2018) and Okyerewa, Nortey and Bodjawah (2013) observe that there are eight subjects under the Visual Art curriculum in Ghana. These include a compulsory General Knowledge in Art subject, Picture-Making, Graphic Design, Leatherwork, Textiles, Ceramics, Jewellery and Basketry. Yosef (2022) explains that the Visual Art is categorized into two-dimensional and three-dimensional arts: two-dimensional arts include arts that are flat and are viewed from one part of a surface and have two dimensions-length and width while the three-dimensional arts are all solid and in the round forms that they can be viewed from all sides; they have width, height, depth, thus exists in three dimensions. The various areas under two-dimension are Picture Making, Textiles, and Graphic Design while three-dimensional works are Sculpture, Ceramics, Basketry, Jewellery and studied in various institutions in Ghana. This study sought to investigate educators under the two-dimensional art because its usability, workability and its storage can be done easily and conveniently in most places and are easily accessible in terms of product accessibility.

2.9 Art as Value

To explain art as value in art, Drummon (2024) writes that the elements of a work that add to or subtract from its worth as an artwork are referred to as the works value. Simply put, artistic value is a term used to describe somethings goodness or badness as art. Bastoni (2023) explains that artworks can have intrinsic, social and commercial value which in long round becomes of great benefit to the producer. Art can be deemed as a

document as something of worth from which vital information, concepts and ideas are hidden. To further explain the worth of art in terms of documentation, Arch Sci (2008) asserts that one of the definitions that form a basis for understanding what a document it was by Suzanne Briet, a librarian who explains a document as any tangible or symbolic referential sign, retained for the aim of representing, recreating, or demonstrating a physical or intellectual reality. Also, according to Buckland, (2018) the term "document" typically refers to a text or visual record, however from the standpoint of symbolism, non-graphic objects can also be seen as objects that signify and, as such, can be considered documents. The definitions attempt to round up anything that stands for something concrete as documents, with this view the creative art can be considered.

Through the making/creation of art works, art unveils visual representations of ideas, events, imaginations, history among others which apparently can be termed as documents. A picture produced can be deemed as a document because it records something and since documents must be studied there is a need for a theory where the researcher studies the documents to understand the contexts, concepts, knowledge and understanding behind the documents. Moreover, defining a document as tangible is in line with Leduc's (2013) assertion that the word art brings to mind some real (tangible)/representative pieces that is, if art is to be viewed as a noun. However, if art is a verb, an action, in relation to how the art piece communicates by itself, art as the materiality of everything that can be expressed through a technical and communicative process. Buckland (2018) writes that, the study of documents, aims to increase understanding of the intricate relationships between communication, documentation, information, and knowledge (gathering).

Gorinchanaz (2018) postulates that in general, art documentation entails the compilation and arrangement of records that represent and are connected to works of art and artists. Furthermore, a document is often viewed as a supporting proof for a fact (a "fact" in art documentation is typically a specific piece of art or a feature of an artist's life). In giving a background meaning about the concept of documentation, Gorinchanaz (2018) further writes that documentation was propounded in the twentieth century by a Belgian lawyer and bibliographer, Paul Otlet, who taught books were equal to documents but later established that other things like sculptures are as well documents. Thus, he saw documents as depictions (representation) of the world comprised with facts. He taught that documents were difficult to search and sought methods to extract the facts into a database that will be easier to access. Another school of thought challenged Otlet where documents were not to be seen as just deducing facts from observable items but where conceptualization of the document was its capacity for secondary documents to be derived from any given primary document; that is to say that there can be a secondary document derived from a primary document/ initial document. For example, a sculpture or pictures can be taken of the David sculpture by Leonardo Da Vinci and the picture is a related document to the object (the sculpture work) becomes the initial document. This concept by Briet Suzanne projects texts, semiotics/indexes like a programme outline given at occasions, and posters as documents. The idea of personalized fact acquisition (a particular individual determining that something is a fact) by Otlet was questioned by Ludwig (1979) who find that facts depend on the setting in which it emerged. These informed Buckland (2018) opinion about what a document is as stated as follows.

Buckland (2018) claims that documents contain material (physical), mental (meaning), and social (culture) components following Suzanne Briets' conception. According to

Buckland, for something to be called a document it is dependent on individuals or social groups to name it as such, he also acknowledges that a person can create a thing as document. Gorinchanaz (2018) concluded that according to the modern perspective, a document's existence is based on how a person or group of people interacts with it (i.e., as evidence). That is, when anything helps someone understand another item, it qualifies as a document and does not necessarily need to be factual as Paul Otlet puts it. This shows that anything can be deemed a document especially in the arts where various works are made as representations of natural items/concepts derived from existing evidences to bring out new things (facts) there is no doubt art works are documents. The definition of art according to the institutional view, is when art institutions decide whether an item is art, another definition is when the creator of the artwork name their productions as art based on historical facts therefore if a document is a fact, then an artwork is compilation of facts either from reality, imagination or the like irrespective of who bestows the term art on it. To back this, Gorinchanaz (2018) explains that it is apparent that creative works execute factual/documented reference in interesting ways: they may represent something other than observable facts of the world, such profoundly felt meanings or mental states.

Gorinchanaz (2018) again postulates that the need for a model or framework shows that there is a need for further research, upon sharing on Lunds' theory. He writes that the factors stated in theory on how to study documents are essential because what the document comprises can be deduced by analyzing the document /artwork itself or through the documentation process.

According to Lund (2001), documents can be looked at through the person, medium and product. This insinuates that the process of the documentation must give a general

view of who the person is (the artist), what intrigues him/her (the background of the artist) as puts it Gorinchanaz (2018) the place of the artist in society (genre of work), then the medium (items used for production and process) and lastly, the product; its technical qualities (style/technique), information it carries, components, what it represents and its relation to culture/society, basically the information it conveys. This research in adopting Buckland definition of what a document is as having physical, mental and social properties that documents are influenced by factors such as individuals, a process, society, vice versa and this fits well into the purpose of this research because art making is experiential. It is made by someone, who gathers information into a piece through/representation of ideas through lived experiences and ideologies. Hence analyzing an artwork reveals hidden truths and influential knowledge that form the make-up of an artwork. In this view the practicing art educator is seen as one who creates a product/material which possess meaning and have social relation. According to Seitz, (2008). This is to explain the value placed on the works collected from art producers here practicing art educators. Their works are deemed as documents of great importance of their expertise and knowledge in art education and practice and the process as a documentation process.

2.9.1 Assessing art

Art can be analyzed through appreciation and aesthetic and also through criticism. What is said or written about the artwork or piece reveals the individual's ideology on the subject matter. Barker (2023) notes that a way of looking and understanding art works is by considering the criticism theory of Edmund Feldman. He adds that it is effective in art education because it helps makes notes about one's relationship with artworks to make constructive judgement. Alashari and Hamzah (2022) assert that the practice of reading, researching, and evaluating the aesthetic qualities included in artworks is

known as art criticism, and it is intended to support professionals in developing a good understanding of the artistic, aesthetic, and creative elements of a piece. He further explains that the most significant perilous studies done by Feldman an art educator is entitled *Teacher as Model Critic* and these stresses a four-stage procedure for analyzing artworks. That is formal analysis, description, interpretation, and evaluation. The description stage is when the artwork's visual components are explained and realized. It also includes an inventory of all the components, such as the artist's name, the piece's name, the date, the medium used, the location, and an accurate and thorough list of everything that is directly visible in the piece. Since this allows for knowledge on who the art maker is, this covers the biographical account in the work.

The process of examining an artwork's form, shape, colours, lines, sizes, shapes, colour relationships, surface textures, shape, floor, composition directions, and the way the artist arranges a group of these elements within the piece, along with an analysis of the most significant formal principles and artistic and aesthetic values, is known as the stage of formal analysis.

The description stage involves describing and realizing the artwork's visual elements as well as listing every element in an accurate and detailed manner. Some examples of these elements include the artist's name, the work's name, the date, the material used, the space, and the location, as well as a list of everything that is directly visible in the piece. The third stage which is interpretation clarifies the meaning and content of the work and determines the critic's understanding of the entire artistic work they have encountered through formal and implicit analysis. Therefore here, the critic's job is to assist others in understanding the underlying concepts and meanings found in the artwork as well as the issues it addresses.

The evaluation or judgement stage denotes the conclusion drawn from the critique process's steps of description, analysis, and interpretation. It assesses the overall quality of the artwork, the artist's mastery of the medium in terms of style and artistic ability, and the degree to which he consistently employs materials that enrich the notion the artwork as a whole represents. According Oliver (2023), before a work is criticized observation is key therefore, she suggests the use of Feldman theory in analyzing dance because of the visual nature of it which involves characteristics like movement, colours, which are observed during dance together with feelings and thoughts, this implies a description of how something is observed visually.

Art criticism is defined as "a written or spoken conversation about art that includes praise, comparison, description, and explanation," according to Feldman (1982). To conclude, Alashari and Hamzah (2022) further acknowledges that Edmund Feldman's methodological stages for artistic criticism rank among the top approaches for modern art criticism in terms of integration, organization, sequencing, and comprehensiveness. And that by making aesthetic experience social or universal, artistic criticism is a good enhancement.

Art criticism is defined as "a written or spoken conversation about art that includes praise, comparison, description, and explanation," according to Feldman (1982) and not necessarily talking or writing negatively about a work of art. This is an aim to identify the concepts, meanings, and aesthetic ideals that are present in a work and to make clear how significant these meanings are. Using the Feldman theory (1967), Maaruf, Mon and Supramainiam (2020) studied the impact of online art criticism on autonomous artists and the society. The idea was that art criticism boosts an artist's confidence, abilities, and caliber of work therefore purposively sampled full time and

part time artists who were experienced in exhibitions and criticism, using document analysis to collect and analyze works. This was effective in building up the online platform ARTIQUE and helping to evaluate comments and suggestions by viewers and other artists which they found out in the long round gave productive feedback to participants. This in relation to the research identifies the challenges and contributions of practicing art educators after analyzing their works through the four steps of Feldsman theory to project Ghanaian art educators and their works.

Alashari (2021) backs the claim that Feldman is known to have propounded an effective theory for analyzing artworks this can be used by students and most people in the art sector. He notes that students without much knowledge in the art can critique works using Feldman theory, and further explains that Feldman is of the view that the visual realities of a work of art should be given attention over words. The words gathered must be proven by the visual language in the work. He further explains that since an art teacher instructs, describes, examines, experiments with, and disseminates art, what they do in the classroom constitutes art criticism, that the purpose of art education is to help students learn from their teachers' experiences and by this study that students will be motivated by the visual knowledge in the works of their educators and walk in like steps or improve on it.

Considering theoretical underpinnings that can be used for aesthetic and criticism of art especially for this study, the theory of Erwin Panofsky's iconographic analysis is considered as another supporting method. The reason being that the final stage of this method argues that all visual arts share fundamental ideas that, when reduced into a single work, unintentionally qualify a nation, a time, a class, a religion, or a philosophical viewpoint. Which in this study qualifies art educators and their ideas,

stories, style and philosophies of teaching and interpreting art. His theory allows for in depth formal analysis. Furthermore, according to Azaglo (2022), Panofsky refers to the analysis of pictures, stories, and representations as iconographic analysis; other academics have since adopted the term iconography. Hence this helps interpret the stories, items, symbols and nuances of Art Educators in a broader sense. In conjunction with Feldman's, theory which covers the visual face of work analysis, together this expands the research. Using Panofsky's theory, Azaglo, Adu-Agyem, Adom, and Opoku-Mensah (2022) discussed the life and three works of popular Ghanaian artist Isaac Opoku-Mensah and concluded that it is necessary to continue to document on Ghanaian sculptors as a means of appreciation. The theory back the told story of the artist as well in work analysis. To expand Marconi (2015) writes that Erwin Panofsky (1892–1968), was a Renaissance art historian, who first used the terms iconography and iconology in opposition in a 1955 essay. These two phrases served as a summary and a means of endorsing Panofsky's approach to the analysis of paintings by premodern European artists. There are three steps in this interpreting approach. Pre iconographical description is the process of identifying different objects, events, and expressions in a work of art using both practical experience and knowledge of the history of style. Iconographical analysis, on the other hand, is the process of identifying particular themes or concepts as they are conveyed through works of literature as well as to having knowledge of the history of types. The final phase, iconological interpretation, encompasses the inherent significance or substance of the artwork that makes up the realm of "symbolic values." He explained that the goal of this interpretative process is to go beyond the interpretation of a single work of art in order to comprehend how, in a variety of historical contexts, fundamental human impulses were portrayed by certain themes and notions. Using this theory, he analyzed Greek

and Roman art to compare culture and the contemporary world in the current and concluded that in interpreting whiles using this theory we might have to give up on the idea of an interpretation that is clear-cut and accurate, but the interpreter should be aware of their intellectual reasons and interests and proclaim them.

2.9.1 Artistic practice

MacDonald and Moss (2014) citing (Stewart, 2003) assert that the work of an artist and a teacher can complement each other, especially when it comes to identity development. While personal experience informs the viewpoints, experiences, and processes of both artists and instructors, successful immersion inside their disciplines also grants them professional stature. This explains the relation with the practice of an artist educator thus artist and educator, that their duties can correlate as a dual identity and firmly position their place in practice and teaching, their roles are not different from each other, if looked at from the standpoint that an educator exhibits his skills through experience and practice and the artist also showcases talents and skills in like manner. Artists and teachers' perspectives and process of delivery are based on their personal experiences and the stories they tell through practice can be from social, cultural and historical contexts which they find themselves. The former further explains that for people who both teach and create art, there is determining the relevance of their artistic practice to their teaching practice and comprehending the specific ways in which the two activities can truly and intentionally intersect to form the identity of an artist teacher. This is what may distinguish practicing art educators from art educators who may be teaching but not practicing; developing new ways of imparting their lessons drawing from previous works or further experience and experimentation in art practice which is a vital role may will be dormant for the non-practicing educator and this may vary their class experience from one who strive to have the shared identity. To back

this, Pringle (2001) explains that the artist educator engages learners as creators of meaning rather than being passive consumers of "objective" knowledge. Since learning is experiential artist educator shares experiences and ideas in practice with students.

To further explain, *Chase not the Pay* (2021) assert that artistic practice is merely the intellectual and practical instruments and abilities that an artist chooses to employ and develop on a daily basis in an endless and never-ending search of creativity. Also, according to art.northwestern.edu (2024), art practice examines the concepts that inform contemporary art as well as the process of creating it. Labade (2015) refers to the phrase artistic practice as the method an artist uses to complete their work and that the act of creating art is only one aspect of artistic practice; other elements include influences, concepts, mediums, and equipment. Therefore, artistic practice can be referred to as a consistent process of creating art works and examining concepts, ideologies and intellectual ways by which creativity through art can be induced and surged towards a meaningful outcome. Hence, Pringle (2001) investigated the relation between art practice and artistic led pedagogy. She interviewed visual art practitioners to find out what they do and the expertise they believe to possess in other to understand artist led pedagogic practice. She found out that the interviewed artists developed their art practice as an experiential conceptual inquiry process that valued inspiration, critical thinking, and meaning-building. She pointed out that the artists often defined themselves in contrast to instructors when discussing their pedagogical practices. They refused to refer to their work as "teaching," even though they respected the teaching profession and only associated it with trans-missive teaching. Artists aim to involve viewers mostly by conversation and sharing insights and stories (co-constructive learning), they take their teaching from the perspective of the observer. This explains the exclusive role of who an artist is having an identity as a teacher but sticking to

creation and sharing of ideas instead of actually teaching it to others. However as explained by Pringle (2001) the artist educator guides students toward an approach to artwork that enables them to progress from recognition to analysis and fosters both cognitive and visual analytical processes and their goal is to empower students to use their own experiences to understand, create new information, and express themselves. This explains the importance of an art educator having a dual identity as one side complements the other as stated earlier, for this enables much elaboration and learner centered teaching where the teacher and learner co-exist and focus is placed on the art creation through intellect pedagogically. This is because as explained by MacDonald and Moss being an artist does not mean you can teach art there is the need for balance.

2.10 Theoretical Framework

Background

Semiotic Theory, which studies how meaning is produced, conveyed, and understood through signs and symbols, serves as one of the foundations for this study. Since art essentially functions as a system of signs that transmit cultural, social, and ideological meanings, semiotics offers an appropriate theoretical framework for examining the artistic creations of Ghanaian art educators.

Aiello (2020) citing Bal and Bryson (1991) explain that the study of everything that can be interpreted as a sign is known as semiotics (the Greek word "semeion" meaning "sign"). Hence, anything might serve as a sign, provided that someone or, more significantly, when a group of individuals who share a culture or society understand it to be "signifying" something, that is, to allude to or represent something other than itself.

She further explains that it was the ideas of Charles Sanders Peirce and Ferdinand de Saussure, they saw signs as the fundamental building blocks of meaning. According to Saussure (1916), a sign is made up of two parts: the signifier, or the shape the sign takes, and the signified, or the idea it stands for. The signified in visual art as understood from Appiah and Kyei (2025) refers to the concepts, feelings, cultural values, or social realities that the signifier represents, which might include materials, colors, forms, symbols, or compositional aspects .

Semiotics was further developed by Peirce (1931–1958), who divided signs into icons, indices, and symbols. He explained that symbols depend on culturally acquired meanings, icons resemble what they represent, and indices indicate a direct or causal relationship.

By classifying signs into icons, indices, and symbols, he further developed semiotics. That symbols depend on culturally acquired meanings, icons resemble what they represent, and indices indicate a direct or causal relationship. These categories are especially pertinent to Ghanaian art, since symbols derived from history, customs, and daily life serve as conduits for collective memory and identity. As working artists, art educators use these semiotic frameworks in their teaching methods and creative works, whether intentionally or inadvertently.

Semiotic theory makes it possible to examine and analyze artworks as texts within the framework of Ghanaian art education.

Adewumi and Faida (n.d.) examine the semiotics of African art using Ferreira's (2007) theory of semiotics to highlight a few signs and symbols in African art

They explain a symbol as anything that has been modified to represent another object or idea, this is because all things, pictures, and gestures have meanings, regardless of

how little they may appear. Therefore, they interpreted symbols some of which are animalistic and humanistic, colors, and shapes present in traditional African dress, art forms, and everyday objects, these they examined according to the connotative roles they play in the different situations in which they exist.

Also (Aryee,2023) in his study using qualitative approach with semiotics as a framework highlighted the historical, philosophical, pedagogical, and moral aspects that are embedded in traditional emblems found in a few Ga palaces. It aimed to promote a deeper comprehension and application of the Ga traditional symbols by the Ga people, Ghanaians in general, foreigners as well, and by modern artists, designers, craftspeople, educators, and anybody else who values the traditional symbols. Furthermore, Appiah and Kyei (2025) in their study employed a multimodal method, which investigated the semiotic resources and underlying ideologies in Ghanaian beverage billboard commercials to comprehend the creation and transmission of meaning. By examining a variety of semiotic resources, including pictures, gestures, colors, symbols, typography, and text, the study closed a gap. Key conclusions were obtained from the examination of 20 advertising from six beverage brands in Ghana. Their results demonstrated how Ghanaian marketers successfully influence buyers by combining textual and visual components, emphasizing the influence of cultural factors on advertising tactics.

In like manner, this study examines how signs, symbols, and visual metaphors are employed to express meaning and impact teaching by applying semiotic theory to the artwork and narratives of a chosen group of art educators. The research highlights the importance of the artist-teacher in forming meaning, identity, and creative consciousness in the twenty-first century by utilizing this theoretical lens to place

Ghanaian art education within a larger discourse of visual communication and cultural representation.

Also, the biographical theory is considered, where biographical theory is a type of written analysis that examines works of literature through the prism of the author's personal experiences, race, gender, philosophical stance, and other factors (Sumner, 2021). This theory covering the study is a revelation of the life of the person, covering his early life, age, whereabouts, and achievements mainly about the entirety of the story behind the artist.

A first person's theory of documentation by Tim Gorinchanaz was utilized also, since the theory analyses the experiences of creators, it was employed to give further dissemination into data collected. To begin with, what qualifies as experience as noted by Gorinchanaz, (2019) citing Dewey (1934), is that experiences possess narrative comprehensiveness and encompass numerous factors, such as continuance between the intra- and extra experience aspects of being alive, increasing difficulty over time, value that remains beyond the experience, challenges faced, and eagerness of the end result. Here the end result as an experience to be studied, probing into its contents, messages and nuances over periods or at a setting time. Gorichanaz likens experience to a river; he propounds that a person cannot step in a river twice as there is constant flow of fresh water and every step varies and there can be challenges as one crosses a river. This relates to the journey of men and the varying experiences told as a distinctive attribute to different people and most importantly how the end looked like, based on the journey, and what was captured. He further explained that a third-person perspective has been used in most document studies theorization, which focuses on the material and social components of documents while neglecting the human experience of generating or

dealing with documents. Hence, in coming up with a theory that focuses on adding experience to document, seven self-portraits by visual artists to gauge the feasibility of this concept and to assess the artists' worldviews. According to Wikipedia (2016) a storytelling technique known as the first-person narrative involves the storyteller describing events from their own unique point of view. In this case narratives of Ghanaian art educators, their lives and artworks as collected and recorded by researcher.

When examining documentation experiences, Gorinchanaz theoretical paradigm is helpful. It enables comprehensive examination of artworks produced in order to derive realistic comments on the creators' philosophical ideas, cultural subtleties, styles, and techniques, as well as the artwork relation with aesthetics and social life. In this way, one can read about the personalities, ideas, and feelings of the artists through their artworks and the messages conveyed through them even through the eyes of the narrator. As explained by Essel and Asare (2020) who employed this theory in their work —*Breaking the Academic Silence on Anonymity of Indigenous Textiles: Textile Art of Nana Kwaku Duah II in Focus* — a piece of art is a document by itself. Artworks embody the creators' life experiences through their content. Understanding the lives and experiences of artists is aided by deciphering their artwork. Artworks are biographical objects in this sense. A biographer's task while writing on a piece of art is to intellectualize the work by reevaluating its key ideas and dissecting its underlying philosophy. Though in this research art educators are the focus, their works are discussed and their lived experiences are shared as their biography. Documents gathered from the respondents like their artworks are treated as documents and meanings derived from it. Essel and Asare (2020) used the theory to assess textiles

designs of an indigenous artist and herald him, breaking the anonymity of textile prints in Ghana.

In summary, Art education serves as a medium of using practical knowledge and skills to nurture minds in a given locality to stimulate active skill and talents for reproduce. The assertion that an artist produces art works and a teacher teaches is a singular characteristic to describe certain individuals by what they do with art knowledge. However, the art educator is a dual persona, an artist-teacher to put in other terms that is because even though the art has been deemed as a complex term to define, it is art if an individual defines their creation as art based on their knowledge of what art should be and it often has to do with a creation/making thus the practical nature. Some works of people deemed as renowned painters among others have been published (Azaglo, Adu-Agyem, Adom, & Opoku-Mensah, 2022), some of them in their background history reveal them as educators. However, this research looks at the works of art educators in light of pedagogy and how their works impact art education because they have a dual identity.

During President Nkrumah's regime, records show his interests in the arts and by which he commissioned some works of artists which today are valued. Also, in the earlier years of the country's Education Reform, it was noted that some foreign art educators, such as Guggisberg, helped in the introduction of some art courses, certain art educators who came from this initiative were mentioned but their impact was not very much felt in the histories recorded. It is therefore crucial at this time to record works of art educators (as a profession) especially, in a developing country for people to feel the impacts of effort.

Meanwhile, Sheldon (2011) explains how Kofi Antubam went about the works, being commissioned by the Nkrumah regime during a time when he was teaching and how his students played a role and how he impacted them through art. Even though these students were not mentioned, it is noteworthy that Antubam imparted them with African ideas and imaginations due to the nature of works Dr. Kwame Nkrumah wanted which were based on African themes and symbols. This, he believed, was the ways of promoting and developing the nation. This thesis supports efforts in exposing to the general public, the works of art educators and what they convey to their students through their creations. In this regard, art educators must receive the desired recognition in the development of education in Ghana.

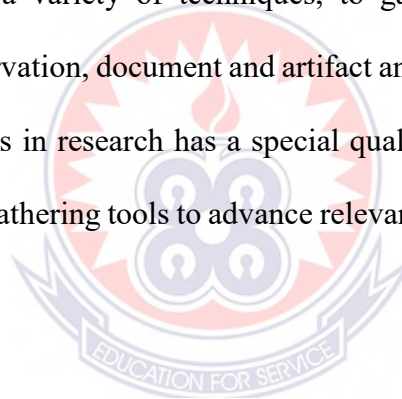


CHAPTER THREE

METHODOLOGY

3.1 Research Approach

The research methodology used was the qualitative research approach. According to McLeod (2019) the goal of qualitative research is to grasp lived reality as closely as possible to how its participants experience or live it. As a result, individuals and organizations are examined in their natural environment. Thus, to study in-depth information about the meanings of the lives of people, behaviours, or texts in this case the lives of art educators and their works, the researcher deems this paradigm appropriate to utilize a variety of techniques, to gather empirical data, including interviews, direct observation, document and artifact analysis, and personal experience. The qualitative analysis in research has a special quality that made it suitable for the use of numerous data gathering tools to advance relevant data that addressed the study's research questions.



3.2 Research Design

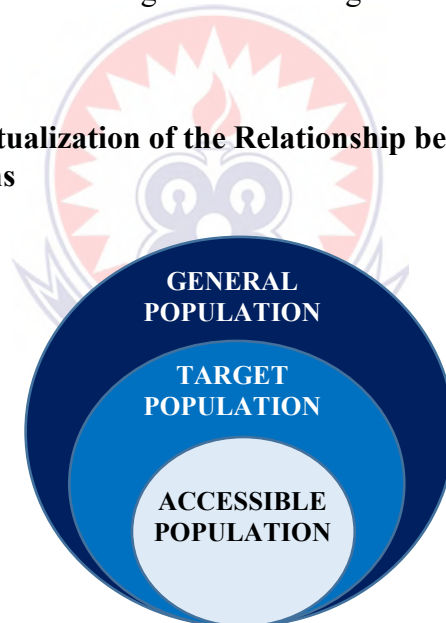
The researcher adopted narrative research design for this study. The narrative research design is considered as a method of gathering information and interpreting information. Since people like to tell stories especially, in the case where one has to talk about himself/herself and livelihood in their social environment this approach according to Ntinda (2020) cited Andrews et al. (2013) and McMullen and Braithwaite (2013), is founded on the idea that people comprehend and provide meaning to their lives by telling their experiences. More importantly, this approach puts the person at the centre of a research; the participant become the core of the research. It helped in presentation of the told life journey of the participant according to various events peculiar to each

teller in their lives and an examination of the meaning that the participants' stories contain. It helped in interpreting texts and visual data gathered during the interview.

3.2 Population

Population refers to the broader group of individuals or elements relevant to the research question(s) or phenomenon of interest (Neuman, 2014; Creswell & Creswell, 2017). Its specification is a requisite in the documentation of both qualitative and quantitative studies. The population for the study was all art educators in tertiary institutions in Ghana. These involve those who are practicing artists, those who focus more on pedagogical delivery of concepts and practices as well as those who do a lot of studio works in spite of teaching schedules assigned to them in the classroom.

Figure 3.1: A Conceptualization of the Relationship between General, Target and Accessible Populations



Source: Adapted from Asiamah et al. (2017)

3.2.1 Target Population

The target population consists of the specific subgroup within the population that possesses the qualities or experiences of interest to the study (Neuman, 2014; Creswell & Creswell, 2017). The study focused on a population of 12 participants from three regions in Ghana. Renowned universities which run in Art education in the tertiary

cycle were selected for the study across the regions. In the universities art educators, with more than 10 years of experience in Art practice and art education in Ghana counting from when they got their teaching certificates till their current work level in education were chosen for the study.

3.2.2 Accessible population

The accessible population is composed of members of the target population who are willing to participate and will be available at the time of the study (Asiamah et al., 2017). It is often smaller than the target population because the transition to it is potentially characterized by a significant number of individuals opting out of the study. Seven (7) Art Educators were selected for the study based on the, easy accessibility of the participants and readiness to be studied, in addition to the minimum of 10 years working experience, and current professional rank.

Though the researcher opened the door for gender parity, the men fell within the criteria for the selection, especially availability and readiness to be studied. ., Ultimately, the accessible population comprised seven educators from three universities namely; Kwame Nkrumah University of Science and Technology, University of Education, Winneba and Ho Technical University.

Table 3.1 shows the frequency distribution of the sample selected.

Table 3.1: Sampled Population

Name of institution	Course Picture Educators	Course Making Textile Educators	Course Graphic Design Educators	
UEW	1	1	1	
HO TECHNICAL UNIVERSITY	1			
KNUST	1	1	1	
Total	3	2	2	Total = 7

Source: Fieldwork, 2023.

The table explains the area the educator currently educates in at the various institutions.

3.3 Sampling Technique and Sample Selected

The study focused on a sample that was reachable and convenient to help in accurate collection of data. Therefore, non-random sampling technique was used. Based on the accessibility of the sample, purposive sampling (expert) technique under the non-probability sampling was employed. This aided the researcher to gain detailed knowledge in a specific area of interest and on the group of participants selected.

Hence, individuals relevant for the study had ten or more years' experience in teaching and art practice which means that the identified possesses the characteristics or attributes of interest to the study. This sample size was chosen taking into account the aforementioned criteria including the study's purpose, the subject matter, the quality of the data, and the research design.

To add to, convenient sampling technique and the **lottery method, (a simple random sampling technique** where every member of a population has an equal chance of being selected, by writing each member's name (or number) on a slip, mixing them

thoroughly, and drawing the required number of slips blindly). Since there were lots of educators who are art educators in the tertiary. The lottery method was used after purposive selection to draw out 3 educators each from UEW and KNUST and selecting 1 other from a Technical University to get a grasp of educators experiences from different areas to strengthen conclusions based on expert readiness and availability.

3.4. Data Collection Instruments

Multiple instruments were used, which increased the reliability of the findings and allowed for laudable conclusions to be drawn from them.

Focus group interviews and in-depth, semi-structured, open-ended interviews, observations were conducted by the researcher. These interviews gave the researcher a better chance to learn about participants' thoughts, viewpoints, and personal experiences in-depth. Semi-structured interviewing techniques enabled the researcher to create a topic guide/ interview guide and pertinent questions to be discussed with each participant in one setting.

The interview was appropriate which revealed their lived reality through the art and explained their artworks as artists which projected their identities.

3.5. Data Collection Procedure

Participants were approached during and after work hours and given information about the nature and rationale for the research. Some were contacted on phone and the interview guide was sent ahead of the research in order to get them organize the needed documents prior to the interview as well be abreast with the questions and duration (40 to 45 minutes) for the interview and to be sure they had the needed information for the study. The responders were assured of the confidentiality of the data and findings. The researcher collected data herself from the Educators involved using necessary

instruments for accurate presentation of results and findings; the researcher with the permission of the participant took notes during the interview and to enhance accuracy of accounts recorded (audio-taped) the discussions with the use of a smartphone, the researcher reassured anonymity. Participants led the conversation with the help of the interview guide and researcher coordinated. Ethics for the research were considered where researcher, when possible, obtained previous permission from the participants; not to distribute damaging information about them that was gathered for research. The researcher revealed any advantages and disadvantages that can have an impact on participants. Documents obtained during the research were kept safe by the researcher to prevent any intrusion.

3.6 Method of Data Analysis

Thematic analysis was employed where the researcher studied how the participants created stories and explanations based on their own personal experiences. According to Butina (2024) and Rashid (2023), in narrative qualitative research, stories themselves are used as raw data. As a result, the narratives people share about their lives and experiences are organized to express significance and intention. It helps in finding themes and patterns in stories and comprehending the social and cultural backgrounds of events that are beneficial. It was efficient in interpreting texts and visual data gathered during the interview. Critical analysis helped evaluate narratives on biography to reveal very vital aspects that explain what the exact role of the respondent is in Art education. The process of looking at and analyzing qualitative data to find themes, patterns, and the importance of information rather than just summarizing it is known as critical analysis. It makes it possible for academics to assess the subject's deeper significance and influence (Flick, 2018). By analyzing respondents' life experiences and career paths, critical analysis in the context of biographical analysis enables the

discovery of significant contributions, influences, and accomplishments (Lima & Newell-McLymont, 2021). This method is especially helpful for assessing the sociocultural and educational influence of working artists in Ghana since it goes beyond narrative description to evaluate relevance, consequences, and greater significance.

These helped with generating common themes to determine the major contributions. Furthermore, the thematic narrative approach allowed for finding common themes between data to make constructive conclusions while the narrative analysis appropriately analyzed different dynamics of individual narratives in their unique context.

To further explain, because research can be multimethod qualitatively, and triangulation being an analysis tool in multimethod research (where different data collection tools are used), three (3) methods of analysis were employed to obtain reliable result from the analysis: thus combining interviews, observations and document analysis. According to Nightingale (2009) research initiatives employ many data collection techniques, resulting in the creation of various datasets. The outcomes from the databases (observations and the like) are independently examined/analyzed in multimethod research, they also require some sort of comparison and triangulation is one tool that help in this analogy. Hence, the biographical-narrative analysis in qualitative research approach was used in the study as one of the analytical tools. The practice of accounting for a person's life history or tale can be termed biography.

According to Merrill (2021), biographical methods, unlike quantitative methods, provide extensive insights into the dynamic interplay of persons and history, inner and outward worlds, self and other. As such, using the narrative research analysis which concerns the conversation of a narration in the process of an interview with an

interviewee and projects a told story and identity interpreted as something strongly linked together in the processes of personality construction, the biographical-narrative analysis is appropriate for this research in answering research question one. For research question two, visual research analysis in qualitative methodology was used to understand and interpret images (works of artists) where works was interpreted by observing various elements and ideas arranged to form the work and deriving meanings from it. Also, in using content analysis to answer research questions three and four, collected information (data) and documents were analyzed through coding method to provide key findings for the study, and to determine whether specific themes or concepts were present.

The analytical process of this study is similar to White and Marsh (2006) cited Buchwald's (2000) investigation on the function of the Canadian Coalition for Public Information in the development of federal information policy by transcribing and listening to informant interviews, observing the research process, and creating observation notes using content analysis. The narrative thematic approach identified like themes; respondents were quoted from time to time to give in-depth understanding in the narrative. Also, the study not only focused on the told story (holistic-content) but on the meaning of what the story (experience) actually meant to the artist educator (holistic-form) hence structural analysis in narrative research was considered to access the narrative, in conjunction to data and documents analyzed using Labov model of narrative analysis to provide key findings for the study. This model is relevant because it analyses the narrative itself.

To explain the process of understanding how stories are put together and the underlying structures that influence them is known as structural narrative analysis. This method

emphasizes on the storyline, characters, and ideas that make up a story in order to show how these aspects interact to produce meaning. It gives in-depth understanding about the social, cultural, and psychological aspects of storytelling. The six main parts of Labov model according to Essays (2018) are abstract, orientation, complication and action, evaluation, resolution and coda. The abstract (what the story was about, who or what are involved in the story), and when and where it took place. It is a brief summary of the events in the narrative that arouses interest. The orientation phase provides information about the setting, where the experiences took place while the complication and action phase highlight the reason for the narrative and what moves it ahead. Evaluation phase talks about the actual events and occurrences. It allows for internal evaluations. Here, the narrator assesses events while the life story is being told and e after it examines it after it has been told. The result phase refers to when the narrator/ researcher indicates the ending of the presentation of the narrative and the coda is where the researcher talks about the relevance of the story in relation to other factors. This served as a guide in explaining what was gathered through the interviews and helped in adequate transcription of data as narrated by the respondent.

3.7 Ensuring Trustworthiness

In order to ensure trustworthiness in this qualitative research, several key strategies were applied. These strategies are the four criteria by Guba constructs explained by Shenton (2004) as addressing credibility, transferability, dependability and confirmability in qualitative research. He further explains that ensuring credibility, is to show that the subject matter of the investigation is being depicted accurately. This give enough information about the fieldwork's background to enable transferability, enabling them to determine whether the current situation is comparable to a different scenario they are familiar with and whether the results may be legitimately transferred

to other context. To achieve the dependability criteria, research is made replicable for future research. The last step in achieving confirmability is to show that conclusions are based on the evidence and not on personal biases.

Due to this, the researcher discussed the topic, objectives, research questions, data collection instruments, methodology with supervisors before their use. Feedback from the supervisors led to refinements in the instruments and smart objectives for accurate data gathering. To avoid influencing the participants' responses, the researcher maintained objectivity in the interpretation of the findings. The researcher asked for their consent, confidence and approval before interview.

3.7.1 Credibility

This research focused on gathering information and understanding on specific people qualitatively, In order to establish credibility even though Gunawon (2015) explains that The reader of the research report is the only person who can determine whether a study is reliable, and neither experienced researchers nor respondents should be expected to arrive at the same topics and categories as the researcher, citing Sandelowski (1993). In achieving credibility of findings, they were presented through categorized themes, this provides assurance that the phenomenon under investigation is real and exists and this is beneficial to examine issues regarding lived experiences, viewpoints, behavior, practices, social processes, and representations of participants as whole as well as analyze the text's meaning and content rather than the individual sentences. Participants just like Chen and Henon (1982) strategy as cited by Shenton (2004) were contacted to explain and give further insight into areas that the researcher did not grasp well.

To enhance the study's validity, triangulation was employed, as suggested by Noble and Heale (2019). Triangulation involves using multiple data sources, theories, and methods to analyze the same information to avoid biases from single participants. In this study, triangulation was achieved by incorporating both interview guides and observation checklists as primary data collection tools. To further strengthen the reliability and authenticity of the research, and in order to make to further enhance credibility, participants data were rechecked by superiors as well as documents reassessed and compared with transcription and where necessary member checking was considered. During this procedure, participant from which the data were first gathered were presented with clarifications, areas and results. These tactics were used to guarantee precision, dependability, and clarity during the stages of data gathering and analysis also random sampling was considered to limit biases.

3.7.2 Transferability

Transferability is about the degree to which the study findings can be applied to other situations (Senton, 2004). Furthermore, when readers can determine whether the findings of a study are applicable to other, contexts, settings, times, or populations it is transferable. In this study, the researcher supported transferability by providing a comprehensive and detailed account on the number of organizations that took part in the study of the research process, allowing others to replicate or adapt the study in similar contexts. It was also specified for the reader the limitations pertaining the population involved to expand greater understanding of the field work and this opens wide the number of participants attained based on situations. The methods of collection that was suitable for the said environment and situation was highlighted to enhance other studies in the same line. The researcher also maintained thorough records of all relevant materials, including the research context, methodology, and any supporting

documents. These details enable other researchers to assess the applicability of the study's findings to their own settings. Additionally, sufficient background information about the respondents, research context, and setting was provided, allowing readers to evaluate how the findings might transfer to dissimilar situations. The researcher also kept accurate records of all activities during the study, including raw data (such as interview, curriculum vitae, portfolios) and a detailed account of the data analysis process as gathered from different environments.

According to Stahl and King (2020), dependability stands as the third criteria by Lincoln and Guba (1985) on trustworthiness and it refers to the trust in trustworthiness. To further emphasize dependability, Ahmed (2024) explains that this stage is a thorough confirmation and testament of approaches, techniques for gathering data, procedures for analysis and the decisions made in the research which allows other researchers to reproduce the study. Hence it is concerned with whether similar results would be obtained if the study were conducted again under comparable conditions.

To achieve dependability, it was ensured that the analysis process followed established canon in qualitative research design and revisited findings to see if they follow the design in order to serve as prototype model as referred to by Shenton (2004) permitting forthcoming researches replication. The researcher meticulously documented the entire research process, providing clear evidence of the steps taken so that others could replicate the study and assess its dependability.

Dependability was also maintained through careful attention to methodological strategies and its efficacy. The researcher talked about detailed procedures for data collection addressing what was done on the field and how data was derived, the researcher reviewed potential interviewer partialities to avoid untimely conclusions and

took steps to prevent participant debility. This could lead to unreliable data during extended interview sessions. The literature review informed the development of interview questions, ensuring they addressed the research questions effectively. A systematic data collection procedure was followed, to attain well loaded information, and all data were carefully documented, including transcriptions of interview narratives and documents gathered over the period.

Additionally, thesis supervisors reviewed the research to ensure that the findings, interpretations, and conclusions were supported by the data, further ensuring the dependability of the study and notes and memos were kept by the researcher in documenting the methods and decisions throughout the study and this was referred to for clarifications and accurate documentation.

3.7.3 Confirmability

Shenton (2004) explains that the idea of confirmability is the qualitative researchers' analogous interest to objectivity. Hence it is to make sure the proceedings are without researcher biases or personal opinions but dependent on participants' ideas. In qualitative research, confirmability refers to the degree to which the findings can be independently confirmed, typically by the participants themselves. Confirmability is established through rationality, this is to establish that the study participants' interpretations coincide with that of the researcher, and this is achieved when participants validate the inferences drawn by the researcher.

In order to ensure confirmability in the study, approaches that will favour the study is employed through triangulation and compared to the final results to check their validity. Also, a systematic process to code, after coding and transcription the interview data and other relevant materials, the researcher returned the transcriptions to the participants

for confirmation of accuracy. The research allows any observer to follow step by step how the decisions discussed and procedures followed to make conclusions and recommendations is made and where necessary, changes were made based on the participants' feedback, and the revised documents were returned to the participants for further validation.

Furthermore, confirmability was achieved researcher ensured that the works finding are a result if the experiences and ideas of participants through interpersonal interpretation, where themes were derived from the data scrutiny. The findings were grounded strictly in the data collected, ensuring that the interpretations accurately reflected the participants' perspectives.



CHAPTER FOUR

FINDINGS AND DISCUSSION

4.0 Introduction

This area discusses narratives by respondents at their various place of work, these are art educators from tertiary cycle institutions who are into producing artworks aside delivering pedagogy. Their works are identified and talked about revealing the messages behind them. This chapter reveals what was gathered on them, actual events in their lives, the relevance of their artistic productions and how it informs art education in Ghana.

4.1 Biography on Professor Francis Eshun

Figure 4.1: Picture of Art Educator Eric Francis Eshun at his office (KNUST)



Source: Courtesy of Educator

Eric Francis Eshun was born on 12th August 1962 to Francis Kobina Eshun and Elizabeth Arabela Eshun at Takoradi in the Western Region of Ghana. He had his primary education at Wiawso Methodist Primary in Takoradi. Prof. Eshun had wanted

to study art at Aggrey memorial but he studied science at Ghana Secondary Technical School during his 6th form and studied visual art privately while he was there. Both parents were educationist therefore they supported his dream of pursuing what he loved. One Mr. Fred Idul who taught him at the secondary level was fond of him, when he wanted to do art as an aside course, he urged him on. Professor Eric Francis Eshun Studied Graphic Design at Kwame Nkrumah University of Science and Technology (K.N.U.S.T). He started teaching in the year 2000 at the tertiary precisely KNUST directly and has been there till date.

4.1.1 Work Analysis of Professor Francis Eshun

Figure 4.2: Untitled: Courtesy of Art Educator

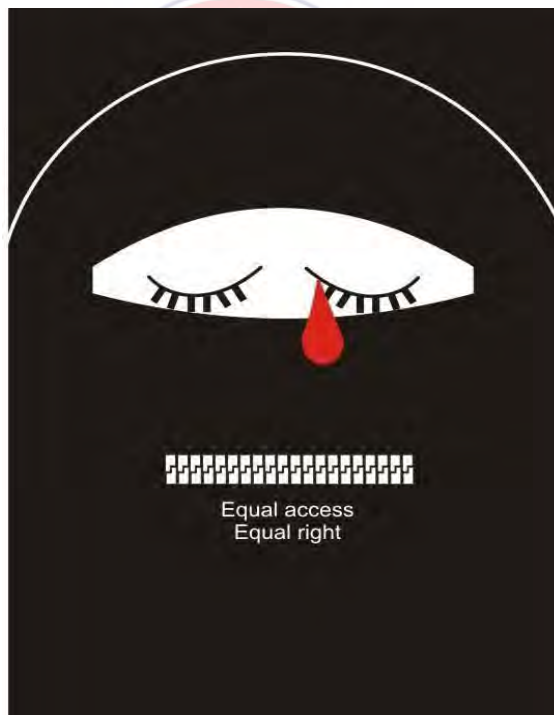


Figure 4.2 is a digitally produced design of a poster in black background, and other components in white. The black raw background and entire composition gives an impression of a silhouette. The design shows a cut out abstracted face of a human, visible are eyelids on protruding eyes with brows, facial features has been constructed

in a white carefully cut out and designed rectangular shape. A red shape which resembles a drop of tear is attached to the inner side of the eye. There is an arc at the top of the eyes attaching to the corners of the two sides of the rectangle. To the left is a thick bold white line and to the right is a faint lean line giving some kind of weight and compatibility to the entire frame work. There is the inscription, —*Equal access, Equal right*, all in Gothic font to emphasize equality, this is written under the abstracted pictorial representation, there is a line of intricately designed pattern at the top of the inscription resembling a zip which together with other elements identifies a face with crying eyes and zipped mouth in the dark unable to speak or unable to voice out what troubles them. The arc that marks the top of the proposed face/ covered forehead, resemble a mask which suggest the situation of silencing a person and placing them in the dark. The piece appears very emotional and gives a sad mood. This in the quest to speak for anyone being denied access and equal right in education or other social issues.

According to the educator, his aim is to touch on social problems in the society, one will say he is performing his civic duties by speaking out through his works in the quest of educating the public especially his students on the need to touch on subject matters related the society. Hence, this as one of the earlier works of the practicing artist is a social poster educative and informative, which speaks for the disadvantaged population. According to the respondent his works took a turn to producing works that are motivational to his students and challenges their minds. In his new works he uses adinkra symbols as muses for his works, and kente motifs as his reference materials. His aim he explained is to change how to do designs in Ghana and to have a design one can own. Works appear very colourful in his new designs, where he plays with colours which he deems as fun. He explained his current way of working is a way of teaching his students to create original designs, which is something that has basis from their

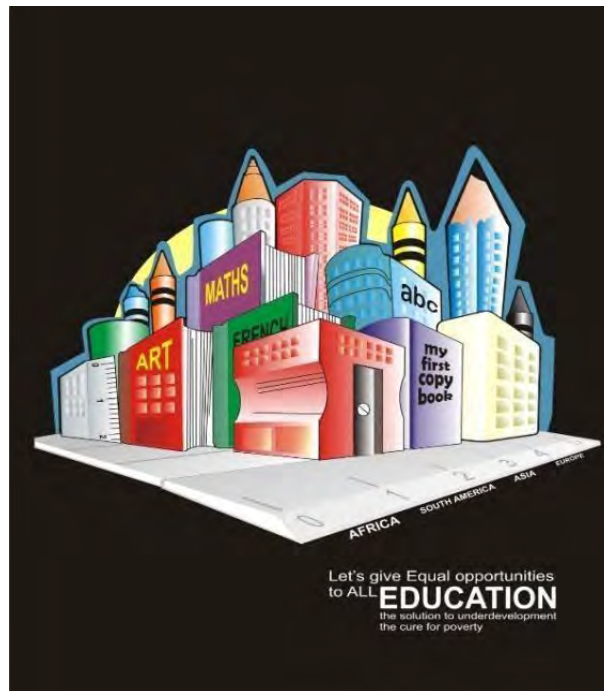
personal ideas, African origin and interests, this he believes would encourage them to create their own genuine styles. His works that do not have texts look different from those that have and it becomes hard identifying which pattern of kente cloth was used and this makes the works mind probing. Since his works are made with the minimalist style from post-cold war which as explained by Encyclopedia Britannica (2024) was a response to abstract expressionism and are characterized with simple forms, linear lines, hard edges and emphasis on two dimensions. It allows the idea that art should have its own reality and not be an imitation of some other thing (the artist wants the viewer to see what is in the work for what it is and not relate it with any other thing) and should omit any extra-visual association. This explains the simplicity of his works and the genuine show of style in plainness but exquisite. His works ranges from social posters, event posters and book layouts. As a self-motivated educator and artist, he loves to make art and is well vexed in making it therefore he is not challenged by combining teaching with his practice especially because he knows what he is about. Talking about challenges, he explains that the economic difficulty of the nation affects some art students in public schools in terms of purchasing items for practice meanwhile those who can afford private schools pay for art tools and materials as part of their school fees and this cannot be blamed on the Government because with little money government focuses on other pertinent issues to benefit the larger group.

Also, it is hard to know whether students are cut out for the programme upon enrolment, this is because no portfolio is presented which proves the skillful level of the student the current terrain with the structure of education in Ghana is where students are validated for the course based on grades alone and this can affect teaching and learning. He added that a person should not be forced in studying art education or into climbing higher the art education ladder since expertise, and professionalism is key, to him, not

everybody can function as an art educator. Also, since students are mostly motivated by their teachers work, it is necessary for the educator to share with students their journey through practice. Hence, he encourages students to learn from him and not to necessarily demand they work like him. Due to effective guidance and tutoring, Professor Eshun has students who have attained scholarships and travelled abroad.

Prof. Eshun has been a good academic counsellor: due to many years of experience in teaching, is able to tell in his class which students will stay with the course and those who would not, based on their performance. Meanwhile, he is hopeful that he can impact the art sector and students to see differently and think differently. He emphasized that a journey of a thousand miles begins with a step. So, with patience and continual tutelage and guidance through experimenting with art media and tools, he would continue to direct minds into creating authenticity in their works.

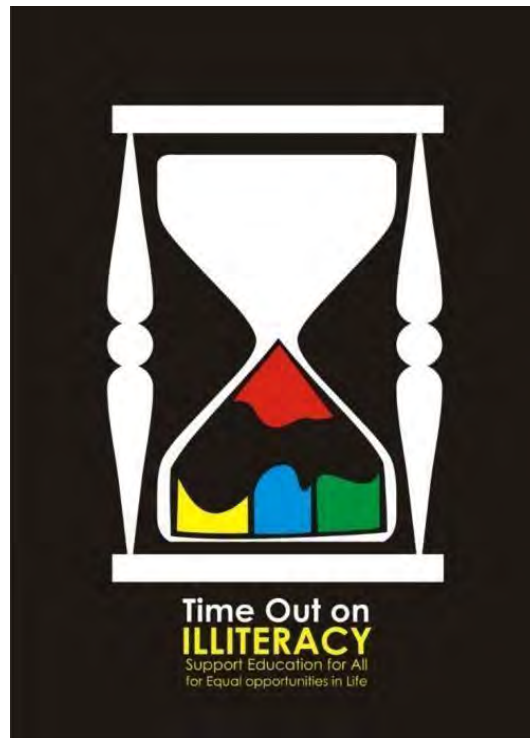
Furthermore, the educator explains that it is mendacious to think that Art in Ghana is abhorred. However, some people do not see the artist as a secured professional in terms of job security. They therefore opt for jobs or are encouraged to search where they see future security. His only concern regarding the teaching of the art is that it must be taught well as others do not teach it well. He believes in demonstration for students to see and practice and that challenges him to do more in his area of art teaching. He has partaken in international competitions to improve academia both in the country and outside.

Figure 4.3: Untitled: Courtesy of Artist

Evident in this work is a composition of various items used as TLM for teaching and learning. Visible are pencils, crayons, sharpeners, textbooks which are titled Maths, Art, Abc, My First Copy Book. These have been carefully arranged unto what looks like a platform to give it a base. This platform, towards the front has marks on it arranged like that on a ruler. From the front is numbered between 0-1 lettered Africa, 1-2 South America, 3 is written Asia, 4-5 is written Europe, these names are names of countries on the continent. Beneath this entire composition is written, —*Let's give Equal opportunities to All Education; the solution to underdevelopment, the cure to poverty*. Behind the composed tools and materials for learning is a yellowish circle like unto the sun, as if to shine on the other tools amidst the darkness. The entire composition depicted in black background and what resembles the sun in unison suggest how the sun shines bright on all things even from the rear. This in relation to the writing of various country names and organized items in the work is a way to suggest to nations across the world to bring together necessary resources to improve

upon education. This is because countries have varying resources, of different nature and groups coming together and creating opportunities in light of education can create a lot of impact. While one nation is producing pencils because of availability of suitable trees and graphite mining others can produce books due to their access to machinery among others and since one nation does not carry everything, he believes this strategy can be the antidote to underdevelopment which eventually cures poverty. When and if education is equalized, based on same opportunities given to all sectors in education, nations can be improved and this will curb underdevelopment which can be due to lack of knowledge regarding pertinent issues. People must be schooled to cater for their needs and trained to be responsible citizens. Thus, in his capacity as an educator, he shares his view on how underdeveloped countries can gain development through education, as quoted by Julius Nyerere —education is not a way to escape poverty, it is a way of fighting it. For nations to succeed it starts from their total education of individuals, this piece is an advice on togetherness from country to country, nation to nation in the quest to sort out for different resources that will help in improvement. All nations coming together on one platform of alliance combines and improves nation building, which gradually from 0-1, 1-2 that is to say again from continent to continent lending a hand in each other 's' educational growth, the world can become a much better place where poverty and underdevelopment can be eradicated.

Figure 4.4: Untitled: Courtesy of Artist



This design like the one discussed above talks about a need to get rid of illiteracy which deprive others from enjoying certain opportunities in life. As the work explains, a group due to lack of opportunities to access quality education are referred to as illiterates and may face stigmas in the society and may not be able to access certain privileges which may hinder their output as citizens. The work is on a plain black background, a shape resembling that of an hour glass or sand clock in abstract stands in it in plain white colour. History has it that Egyptians developed the sand glass around 2500 years ago, the sand is kept in the upper component and turned to fall in the lower component with constant speed, when it runs out it is then turned upside down to fill that component too, it known as one of the ancient ways for measuring time. In the work, the abstracted glass of the sand glass also depicted in white colour, the part at the bottom contains what looks like a little house in abstract, shown in yellow, blue, green, red and black curvy shapes of different colourful sand intentionally arranged. This in semblance to a house trapped in a glass suggests the group of illiterates as a unit, the house occupies

the entire area showing that the lower component is full and needs to be turned over, as time is out and there is a need for illiteracy to be let out granting access equally in constant speed for the non-benefiting to benefit. Hence the text —time out on illiteracy, support education of all, for equal opportunities in life.

Figure 4.5: Untitled: Courtesy of artist



Figure 4.6: Untitled: Courtesy of artist



With techniques in minimalism, Professor Francis use of new typographic styles gives a rhythmic look in some of his works, the use of letters in asymmetry into forming images and difference in lettering styles in simplicity but stylized and manipulated fonts shows greater thought in making of these works, his use of Dadaist style and abstraction gives peculiar look to his new works like that of Fig 4.5 where according to respondent, adinkra prints were a source of reference material. Now the artwork shows a stylized, mask-like face built from bold lines, repeated geometric shapes, and symbolic color blocks. Its relationship to **Adinkra symbols and patterns** comes less from copying a specific symbol and more from adopting the *visual language and philosophy* behind Adinkra design, inside are irregular shapes and pattern, the eyes and facial features show repetitive contours, and give the impression that they are symbolic rather than

actual.

According to the way Adinkra symbols visually convey concepts, the face appears to be made of coded forms, implying meaning beyond appearance. Adinkra designs have powerful outlines, geometric, symmetrical, and rhythmic repetitions in their construction. In relation with the work, there is the use of repeated square shapes in the eyes, there are thick graphical lines, shapes are flattened, the face is a vertical axis and is very symmetrical. His methodical repetition is a reflection of the Adinkra fabric patterned system. Handmade Adinkra symbols simplify complicated concepts into highly abstract shapes. The face is divided into geometrical sections. Features are condensed into symbols and forms while color blocks serve as symbolic indicators. To add to, typically, traditional Adinkra cloth has red, brown, or cream backgrounds with black-stamped symbols. This piece of art makes use of strong contrast (bright inside forms, black background) boldly separates color sections to produce visual impact. It maintains the high contrast symbolic clarity while being more colorful than traditional Adinkra cloth. This shows Prof Eshun's new way of creating graphical images with ideas rooted in African lineage and concepts.

He uses these images as teacher learner materials to help students to come out with their own designs through experimentation and demonstration. A look at the Dadaist examples of works proves how colours influences such artworks. His philosophy of teaching art he explained is the Acronym CLITS, which he expanded as

Mastery of colour

Mastery over layout

Mastery over image

Mastery over typography

Mastery over style

Moreover, while his design method is centered around the acronym CLITS from the above design words, he is mainly focused on the S which is style. This is because according to him, in graphic design, coming out with style is not as simple because most works are done to please the taste of the customer. However, where the designer develops practically their own style, this is mark of geniuses and hard work.

To him, for one to be a genuine graphic educator, one must have mastery over colour, layout, image, typography and style. This strengthens one's chance at becoming an admirable designer especially in the area of graphics if they able to come out with their very own unique design.

In his view, students are interested to see works of educators. a means of sharing with them the journey which impacts them. The idea is not to copy from the educator but to be inspired and develop new ideas. In summary, Prof. Eshun as an art educator is distinguished with his creative way of talking about issues hindering African's development visually. Aside these themes Fig 4.6 shows clearly a new way of handling graphic works as seen in Fig 4.5 as well. This image according to respondent is a collage in mixed methods media, It resembles a broken shell painted in monochrome of shades of blue, underneath is a printed paper or magazine this he explained that the letters were used to represent the shade and tone for the shell as in a shadow. Very impressive contents and ideas; one that may only take a professional and experienced designer to come up with. Professor Eshun is one of a kind and his creations must be exposed and highlighted to help upgrade the creative thinking of learners and other art educators across Africa.

Critical analysis on his biography

Professor Eshun's most significant impact on Ghanaian art is evident in his use of design as a means of social advocacy, his re-imagining of modern Ghanaian visual identity through the innovative use of Adinkra symbols and kente patterns, and his steadfast dedication to genuine, original design rooted in African philosophy. By converting social issues into striking visual posters, he elevates art to a civic duty rather than mere decoration. His minimalist yet dynamic style challenges the culture of imitation and encourages students to develop their own culturally rooted design languages. Equally important is his teaching method, which emphasizes demonstration, modeling professional practice, critical thinking, and experimentation, thereby directly influencing a generation of confident, scholarship-winning artists. His emphasis on technical excellence, authenticity, and intellectual depth continues to shape the teaching, practice, and appreciation of art and design within Ghana's creative scene.

4.2 Biography on Karikacha Seidou

Figure 4.7: Cartooned image of art educator.



Source: Blaxtarlines, 2021

4.2.1 Education background

Among art educators in Ghana today, who have contributed massively to the progress of their students in school and out of school and pedagogy is the practicing art educator Kařĩ'kachä Seid'ou (Formerly Edward Kevin Amankwah).

Born on 23rd August, 1968, Seidou is senior lecturer, Dean of faculty of Art, teaches at the Department of Painting and Sculpture at the Kwame Nkrumah University of Science and Technology, Kumasi-Ghana. In his earlier years, he worked as a sign writer on billboards and cars among others. He had to study in mathematics while teaching as a lecturer, in order to acquire knowledge from another area to buttress his ideas. He had his degree in BA Art (Painting) in 1993, in 1996 he had his postgraduate certificate MFA (Painting), Post Graduate Diploma in Art Ed (1997) and PhD in Art Education in 2006 also in 2014 he had a Bachelor of Science Certificate in pure mathematics.

In 2002, Seidou had C++ Programming certificate in African Virtual University/Kumasi Virtual Centre for Information Technology (KVCIT), other certificates include; M.I.T.JAVA Revolution Course Certificate at Massachusetts Institute of Technology/African Virtual University (2002), Microprocessor Laboratory African Regional Course on Advanced VLSI Design Techniques, International Centre for Theoretical Physics (ICTP, Trieste)/College of Engineering, Kumasi(2003), French Language: Diplôme D'Études en Langue Français (DELF) in 2004, Parallel Computing: LINUX Clusters for High Performance Computing [ICTP/KNUST] (2005) and Microprocessor and Microelectronics Laboratory on FPGA and VHDL for Research and Training in Africa[ICTP/INFN/KNUST] in 2005.

Seidou is a co-founder of blaxTARLINES KUMASI, a Contemporary Art hub, cultural refinery and intergenerational artist coalition affiliated to the Department of Painting

and Sculpture in KNUST. He also heads blaxTARLINES exhibitions and projects, and leads an infrastructure, logistics and pedagogical programme to establish start-up art and technology institutions spread across Ghana. SCCA-Tamale and Red Clay (Tamale) are outcomes of this programme.

blaxTARLINES exhibitions and projects have put KNUST students and other young Ghanaian artists on the global map of Contemporary Art. At the Venice Biennale 2019, two PhD students of his were selected among six accomplished Ghanaian artists as the exhibitors of the debut Ghana Pavilion. He has been on international advisory teams, in both formal and informal capacities, for reputable museums, galleries, schools and contemporary art project and exhibition spaces. His work with artists, foundations, events and art production has resulted in supporting shows and events involving, among many others, the documenta, Venice Biennale, Stedelijk Museum (Amsterdam), Savvy Contemporary, Berlin, Nubuke Foundation (Accra), A Palazzo (Brescia), Saatchi Gallery (London), CCA (Lagos), Lagos Biennale, The Dei Centre (Accra), Tate Modern(London), White Cube Gallery (London) and Stellenbosch Triennale.

Seidou designs cognitive maps - a mental picture or image of the layout of one's physical environment (Study.com, 2016) as tools for his students and mentees navigating the complexity of the international art world. The cognitive maps are sometimes disseminated through lectures, interviews and consultations with artists, curators, intellectuals and art professionals.

Seidou has inspired and mentored artists of street painting and signage background in their pursuance of courses in the University, is also a representative-at-large and advocate in KNUST of the Commercial Artists' Association, the association of street workshop artists in Kumasi. Has working knowledge of manual and digital animation

techniques, lens-less photography (e.g. pin-hole, Rayograms), lens-based photography and modern advertising protocols. He introduced pin-hole and other lens-less technologies, and digital darkroom techniques as curricular and extra-curricular activities in the Department of Painting and Sculpture. He is the founder of a burgeoning KNUST Pinhole Photography Club.

Prof. Seidou's grasp of African, Continental and Analytic Philosophy, Literature and other fields of the humanities, and his dexterity in new media technologies and systems, abstract mathematics and other sciences make him a distinctive practicing artist who bridges disciplinary, stylistic and generational boundaries.

The science, technology and humanities milieu of KNUST is friendly to his transdisciplinary art practice, mentorship, consultancy and teaching. He pioneered the introduction of Saussurean semiology, Structuralism, Post-structuralism, Postmodern theory, post-colonial theory, Critical (Marxist) theory, and Speculative Realism, Accelerationism and other 21st century pathways of philosophy to the curriculum of College of Art, KNUST.

Seidou is a poet who has consistently written and performed his work since the mid-1990s. He has volumes of published and unpublished poems to his credit, some of which have been performed in collaboration with some eminent artists.

In Applied Mathematics, he has working knowledge of Maple, Mathematica, Matlab toolboxes for signal processing, modelling of dynamic systems, image and sound compression, computer vision, image and pattern recognition, robotics, artificial intelligence and computational aesthetics. He also has sound knowledge of statistics for physical, biological and social science research. He has been a resource person on

statistics for research for graduate programmes in the Faculty of Art, KNUST. He has exposed generations of graduate students to the use of statistical packages such as R, SPSS, and Minitab.

In Pure Mathematics and Theoretical Physics, Seidou has working knowledge of Lie Groups, Lie Algebras and Differentiable Manifolds, Algebraic Topology, General Relativity and Quantum Mechanics, SUSY, M-theory (The new super string theory), Category Theory and more. In computing, He has working knowledge of C++ and Java, VLSI and Field Programmable Gate Array (FPGA) programming using VHDL and parallel computing on Linux platforms. Seidou was among the early users of Linux open-source operating systems in Kumasi.

Seidou is an art activist committed to liberty, social and economic justice, and emancipation in art practice and pedagogy. He is the genealogical antecedent of deskilled and dematerialized practices of contemporary art in Ghana today. Politically, he has open-source communal aspirations for his work as artist and teacher. He is committed to the viral distribution of knowledge, experiences and logistics of Contemporary Art to under-resourced and underprivileged art communities and institutions in Africa and elsewhere. His communal spirit inspires his students and mentees, especially Ibrahim Mahama, Bernard Akoi-Jackson and Kwasi Ohene-Ayeh, who are committed to helping establish viable art communities for the younger generations of artists in Ghana.

To demonstrate the balance in theory and practice, Seidou has **7** peer-11 reviewed journal publications and **10** book chapters. He has also worked on or held more than **12** curated/peer-reviewed exhibitions. Out of this corpus, he offers **7** peer-reviewed journal

publications, 6 book chapters and 6 curated exhibitions and their supporting texts for scoring.

Seidou has published in 5 journals, refereed 7 researches from 2018-2020 and has written about 10 book chapters. He has helped 7 publishers outside Ghana. He has partaken in more than 11 different peer reviewed exhibitions with renowned Ghanaian artists and exhibits outside of Ghana since 2015-2020 which arose out of his research. Places include; Museum of Science and Technology, Accra, Sullivan Galleries: School of Art Institute of Chicago, Great Hall, KNUST, Norval Foundation, Cape Town, Savannah Centre for Contemporary Art (SCCA), Tamale, Ablade-Glover Hall (TARLINES Kumasi project space for Contemporary Art), KNUST, Kumasi and off-site locations, Parcel Office, VIP Bus Station, among others. His papers have been read at several conferences. He has been cited as Artist, Curator, Pedagogue, and Art Influence in more than 8 reviews, publications, projects and databases.

4.2.2 Awards

In the year 1993, Kaŕi'kachä Seidou had a Mobil Award as Best Painting Student, Mobil Award (Overall Best Student, College of Art), a Silver Award in 2008 from the Ghana Academy of Arts, and a special award for National Recognition at the College of Art and Social Sciences, KNUST.

Since 2003, a transformation of the curriculum in KNUST Department of Painting and Sculpture took place. It is credited to the mould-breaking research, writing, and teaching of Kaŕi'kachä Seid'ou. The lecturer Kaŕi'kachä Seid'ou politicised the curriculum, introducing critical theory to an institution that for years was a place where art was understood as a product or as a souvenir aimed at the tourist market or the expatriate. Seid'ou introduced —curating, exhibition histories, 20th and 21st century

philosophy, postcolonial theory, gender and queer studies, film studies, psychoanalysis, (the first president of Ghana) Kwame Nkrumah's political texts, African literature and politics, spatial theory, abstract mathematics, post-Marxist economics, the international art market and so forth. Mr Seidou freed students at a school traditionally focused on painting and sculpture to explore and experiment with new forms, from poetry and performance to videography and music, and to create in collaboration with their community.

Rebecca Nagy and Alicia Jordan 's 2018 article in *African Arts*, and Neil Munshi 's 2018 article in the *Financial Times*, testify to the international reach of his teaching. Since 2003, when he launched a curriculum transformation teaching project —*The Emancipatory Art Teaching Project*—in KNUST), Seidou has used his teaching as a medium to inspire a notable art revolution in Ghana. This accomplishment has been cited and referenced in several publications and on different scholarly and artistic platforms.

Since 2016, Kařĩ'kachä has taught a number of the courses offered in the Department at both undergraduate and graduate levels. He is very punctual and regular at all his scheduled lectures as records of students 'assessment indicate. At the beginning of each semester, he issues vivid descriptions of course outlines and detailed modules, modulets, topics, and reference materials for further reading. Objectives and study programmes are given to the students in various media for their perusal. Mr. Seidou develops new strategies of teaching for each year group of students and pays attention to each person and their special needs. He is also known as a skilled popularizer of complex ideas in Contemporary Art, Art History, Critical Theory, Philosophy, and 21st Century Systems and Technoscience to students and staff. He collaborated with George

Ampratwum, a colleague and independent art market consultant, to introduce insider perspectives of the International Art Market (Contemporary Art) to the Department's curriculum.

Introduced a distinctive mentoring system into his teaching and networked forms of collectivity to develop students 'artistic, administrative, logistic, market and organizational insight in International Contemporary Art. Today, most of the important artists and art professionals of the millennial generation in Ghana have been mentored by him. The number is ever growing and the quality of art-institutional building is improving. This forms a component of the blaxTARLINES Coalition which he co-founded in 2015. His political activism in his teaching methods and artistic practice is of international acclaim. His focus is on critical and creative thinking, evaluation, and the ability to pose relevant questions in the Contemporary Art of post-Cold War, Network and post-Crisis Capitalist Economies. He encourages his students and mentees to generate new artistic, social and political options in view of these new questions. Political activism in his teaching methods and artistic practice is of international acclaim. His focus is on critical and creative thinking, evaluation, and the ability to pose relevant questions in the Contemporary Art of post-Cold War, Network and post-Crisis Capitalist Economies.

4.2.3 Work Analysis

Figure 4.8: Untitled. Respondent with students



Source: (Courtesy of Art Educator, 2022)

One cannot write about the works of practicing art educator Kařĩ'kachä Seid'ou without making reference to his students' works. His brilliant way of making art through and with students by sharing insights, knowledge and ideas, is impressive. He found a way of merging his practice in teaching by developing skills peculiar to individual students through changing their concepts on art production as commodity which has influenced pedagogy in Ghana in a great way.

Kařĩ'kachä Seidou's early works are terracotta sculptures, tree painting, figure paintings and compositions. However today, his works are seen through his students' works as he plays massive roles in their work constructions. Works based on his ideas, concepts, insights, knowledge, impetus, findings and motivations have imparted the arts of some Ghanaian students and placed them on international platforms. In blaxStarlines publication, *Transforming Art from Commodity to Gift: Kařĩ'kachä Seidou's Silent Revolution in the Kumasi College of Art*, the voice of his students are heard expressing how innovative and inspiring he has been to them. They describe lesson as no longer

static, but mind provoking with philosophical concepts across the globe; from Nigeria, United States among others, both the curriculum and students were revolutionized for a change since 2004. Although Kari'kacha Seidou is known for his satirical/humorous cartoons he is well vexed in painting life or abstract and realism and many more.

Figure 4.9: Anokye and O'tutu: A torn page of Asante history (1993)



Medium: Oils

Size: approx. 203 cm x 304 cm

Photo: courtesy Kari'Kacha Seidou

The work in Figure 4.9 titled —Anokye and Otutull is a painting depicting the cultural historical concept of the Great Komfo Anokye, a chief priest and the then King of the Ashanti Osei Kofi Tutu I. This is a reflection of the belief of the Akan's of Ghana which tells the tale of a stool which is believed to have fallen from the sky onto the lap of the said King in some historical recordings. It is further believed and recorded that a couple of Kings from the Ashanti Kingdom after attaining the stool sealed their souls in it to make it powerful and it stands as one of the cherished relics of the people as it also stands as a symbol of togetherness. This is because the King Osei Kofi Tutu I with his priest and adviser Anokye formed the Asante Union from a number of different abusua' groups, who put away their differences, odium and oppositions, conflicts against each other for a greater good (Wikipedia.org).

In the work, from the far left, even though shadowy like *chiaroscuro* and *sfumato* technique as used in his work *Daedulus adventure*, in the painting stands a figure in dark browns, with a ring-like object on its head and neck. This resembles a crown and neck ornaments for a King and this points to Otutu for Osei Tutu as the title suggests, a male figure as facial expressions reveal. Evident in the work are artefacts like a pot and what looks like a golden stool. To the far back are representations of people like unto a crowd, to the middle is a high light drawing attention to a figure seemingly flying from a mist with long horns joining its neck or head, painted in very dark tones of brown and holding what looks like a stool, suggests Anokye depicted like a mystical creature holding the stool towards in a posture as if he just pulled it from a realm as a Otutu and the crowd look on. There are shades of blues and reds and strong gold colours brightening the painting amidst the darks and smoky aura in the painting. The work is a clear depiction of who Anokye has been created as in the minds of the people as his tales express him as a man with many powers and full of wonders.

Seidous' interest in history, poetry, myth and politics, imagination, creativity and Africanism has long been an assert that drives his works and classes, the installations of his students as observed through interviews examples of works birthed through his experience and expertise are as follows;

Figure 4.10: Untitled



Figure 4.11: Untitled

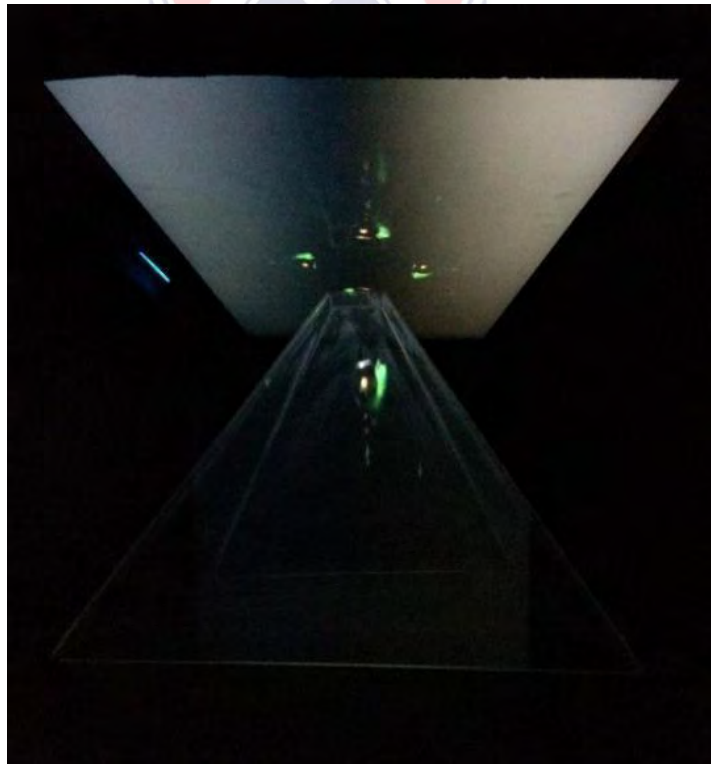


Figure 4.12: Some student works of Prof. Seidou



Most of Seidou's students have become prominent in many platforms both locally and internationally as they carry on his objectives, teachings. Before Seidou, who could imagine a chicken at an art exhibit, 'egya' (wood), old African games combined with sculptures, a moving exhibit in chains and naked, ladies in heels working in public transports —troski's, an old train exhibit and Ibrahim Mahama's —The gown must go to town, in what curriculum in Ghana? All these became a possibility due to Seidou's studies, interests and will to impact the Ghanaian curriculum especially in the Kwame Nkrumah University of Science and Technology. His works he explained are commodities you can give freely and still have back, with an aim of blowing the minds of streamlined Ghanaian whose mind is to produce specific artworks as categorized in a rigid curriculum. These amidst many of his achievements evolutionalized the Department of Painting at K.N.U.ST to birth individuals with constructive thoughts, ability, interests in curating and taking painting and Sculpture to the next level through installation art among others mentioned in his biography.

Figure 4.13: Title: The Sitter *karî'kachä seid'ou*



Undergraduate life drawing and painting, College of Art, KNUST (1993)

Medium: Pastel, size: 84 cm x 118 cm

Photo: courtesy *Karî'kachä Seid'ou*

The sitter represents a female figure in a seating position. This is evident by the way she is placed, legs crossed with both hands to the ground, facing sideways. Features resembling nose, lips, a little hair from the back of her head are evident with cheeks proves her femininity. She is painted in shades of dark browns with highlights on some parts like breasts, lips, some parts of the legs and arms. A cloth is wrapped around her waist with some parts on the ground, she is depicted in reddish browns, some shades of blue and yellows. The eyes, ears and nose look unimportant to the artist as it has been omitted. Her breasts lie bare on the waist cloth, body parts are big and bold resembling that of an African woman in her mid-40's, having a stern look as she is posed for the

work. Seidou's interest and capability with nudes is fascinating due to its realist look. Depicting the looks of an African woman in details with pastel on paper shows how abreast and the perfection he has reached in portraying figures on surfaces. This work draws attention to Seidou's fascination about modifying and using the human body as tool in itself not as a representation on supports. He imagines what next, this in the assertion that; one who can do something well would want to explore and do more and this drive is what pushes the respondent by which he creates other ways by which the human body can be used as an exhibit. For example; The indigenous Ghanaian from their traditional settings is familiar with priest and priestesses' apparel and performances in tradition and cultural occasions which would have been a common occurrence on display in society some years back. However this occasions in fading contemporary needs to be maintained through various means, and through Seidou's different views on figure other ways of retaining culture through performances either in the nude or semi-nude are encouraged his classroom and lessons.

Figure 4.14: Title: Daedulus adventure



Photo: Courtesy qarî'kachä seid'ou

Source: Courtesy of Art Educator

In discussing the work, according to Wikipedia.org the eastern bloc known as the communist bloc and the socialist bloc was the coalition of communist states of Central and Eastern Europe, Asia, Africa and Latin America that were aligned with the Soviet Union and existed during the Cold War (1947-1991) and these followed the ideology of Marxism-Leninism in opposition to the capitalist western bloc. The cold war was a period of geopolitical tension between the United States and the Soviet Union and their respective allies the Western bloc and the eastern bloc. The Eastern bloc was often called the Second World and the First World referred to the Western bloc and Third World referred to the non-aligned countries that were mainly in Asia and Latin America.

The Cold War started in 1947 after the end of World War II and lasted to 1991. The term Cold War is used because there was no large-scale fighting directly between the two, but they each supported opposing sides in major regional conflicts known as proxy wars. Also, Study.com explains that the legend of Daedalus and Icarus is an ancient Greek myth that goes back to the Bronze Age. Daedalus is described as an architect, who was commissioned by King Minos of Crete and his name was Icarus.

Daedalus is described by the myth as a master craftsman and inventor of carpentry and stone sculptures, even statues that could move around and talk was Daedalus works if not overly exaggerated. There is what is known as Icarus Syndrome which explains as an individual who is overly ambitious whose behaviour gets him into trouble, this is because Daedalus son Icarus flew with his father's invention so high that the sun melted the wings and he fell into the sea and perished. The moral lesson to the story is not to get carried away by the infatuation of innovation and technology.

Also, about man's desire to escape Earth's surface and achieve flight, one should not get carried away by inventions but respect limits of it. Seidou being vexed and inspired by multi-cultural/ national histories, Marxism and knowledge painted the above titled *Daedalus adventure*' which depicts a group dressed in garments resembling that of warriors heartily charging for battle. It comprises of two groups of people, to the left is a group in head gears like unto feathers and leather resembling that of African warriors, the colour depicting these group is also suggestive of their African origin. Depicted in shades of brown, holding what resembles spears with mouth wide opened and stern, strict faces, are warriors, they appear slim and tall with neck bones revealing they seem to angrily charge off the canvas surface. On the other side is another group depicted in shades of smoky blue/turquoise, they appear chubby with metal head gears, breast plates and holding what resembles spears and swords, they also charge towards the front of the support. They do not look as if to fight each other but headed out in rage. This is a clear way of explaining a cold war where the war is not about an actual fight but two groups supporting different ideologies for power, and in conjunction with Icarus, Daedalus son who is over ambitious and ended up dying. This is to sensitize on the need for one/nation to be careful in their political affairs or which might lead to a cold war which birth small regional wars, famine among others. This shows the politicized mind of Seidou and his creative way of contributing to issues pertaining to politics in Ghana combined with concepts of international world to broaden the scope of students reach as to the heights they can/ ought to reach and that is establishing themselves worldwide across the globe. Students taught by Prof. Seidou produce works that area top notch and meet international-global stands.

Figure 4.15: Untitled



Figure 4.16: Untitled



Source: Courtesy of artist

The works of Caricature Seidou cannot be discussed without a look at his fascinating cartooning. As he said ‘I live the cartoon’ hence his name change project; he changed his name to Caricature Seidou, this was as a result of his greater interest in satirical figures/images. , As part of his contributions, even though Prof. Seidou in his early twenties painted on cars, made signs and could paint portraiture very well, as he said, ‘I can paint like Da Vinci but had to stop to make new finding in art.’ Having had his 1st degree at KNUST, he was employed as a lecturer and one of the projects that made impact on his life was a project he undertook where he painted on trees. This came as a surprise in the University because it was a kind of visual performance, and this led to his shared ideas on live art performances/role play in the University. He studied mathematics for four years not for certificate but to broaden his scope on dimensions, space among others, this he did while lecturing and it was one of the challenging times for him. He stood in queues waiting for his turn, being tossed up and down in his adult years as an undergraduate while performing lecturer roles and duties at the same time. He further explained that his aim is to train artists in ideas he has developed, not to

force them but share He makes suggestions to struggling students or add knowledge to them so that they can excel in contemporary art. In his findings, art must not only be seen as a commodity that is given and lost when sold or gifted, but should be transformed in a way that when it is shared it is still with the artist. Many work ideas he shares with his students, he termed as works where rules are not rigid but can be spoken of thus his teaching project. This he developed after reaching the peak of his practice and wondering what could be next. This project are his visionary ideas found in his student works which they pick from him and work in through exploration. Due to his teaching, Ibrahim Mahama a popular artist has added to the image of art in the Northern region of Ghana. As part of his achievements his art hub Blaxtarlines emanated as first in a worldwide competition for artist. With the help of others, introduced curating as course because he found out that there is a need to train students for the art market, the University now trains writers who write authentically about Ghanaian art. Art following the three M's.

To revisit the discussion about his cartoons, this is to show how respondent can break forms into interesting mind probing ideas not only formal ones and to prove his mastery in his specialised area. Fig 4.15, is a painting in monochrome, depicted in shades and tints of blue. Components are a truck and about ten figures in action, palm trees and bushes and what looks like a swamp and a long stretch of metal, saw, rope, spanner, hexagon nut screws among others.

The scene depicts what looks like a bus on a long metal plate in a swamp. To the left is a resemblance of man in a hat holding a rope pulling the front part of the truck. The assumed truck has been cut into four unequal parts resembling sliced bread. The front seat is a figure pulling a spanner with another at the top left, to the right are three figures

one pulling a coconut tree, one climbing and one appearing to be flying in exhilaration at the top. There are a couple of screws at the top and below it is a figure within the slice with teeth showing as if to force the bus open. Beneath the bus on the stretch of metal are about four figures, the one directly under the bus is lying down with a cigarette in his mouth and a putting on a cool in high cap as known of in the indigenous Ghanaian society. To the left is a figure climbing on to the metal pan and to the right is a man with a saw cutting the van as if to slice it aside being a person of innovativeness, creativity and imaginative he like to create humor and make humorous works, his name change is exemplary. To the right is a toon figure, heavy in weight and shape resembling respondent in a seated position, with head facing up in a daze in front of a supposed tiled wall of a bath with inscription JACUZZI. On the neck hangs what looks like a placard with inscription Hunger Award. This depicts the struggles one goes through in life, for some the place where they can finally breathe is the restroom, to sit and reflect life happenings peacefully without disturbance. Amidst the times where a person works hard in the quest to be productive to man and nation, there is that time to take a deep breath and whisper peace within oneself. Prof. Seidou, through fatigue in working to accomplish success through the academic ladder especially in Ghana since he made up his mind to achieve his accomplishment in Ghana and not to travel out, his life has been a journey of building up productive systems to help the art and art in Ghana.

Critical analysis on biography of respondent

Kaŕi'kachä Seidou has significantly impacted art education in Ghana by reforming curricula, building institutions, fostering cross-disciplinary innovation, and mentoring future generations. At Kwame Nkrumah University of Science and Technology

(KNUST), he transformed the Department of Painting and Sculpture by moving away from traditional studio work towards a contemporary art practice that is critically engaged. He incorporated postcolonial theory, critical philosophy, curatorial studies, and discussions on the international art market into the curriculum. As a co-founder of blaxTARLINES KUMASI, he contributed to creating alternative art infrastructures that have elevated Ghanaian artists on the global stage, including Ghana's first pavilion at the Venice Biennale. His mentorship has influenced a new wave of prominent artists, such as Ibrahim Mahama, and his integration of philosophy, mathematics, computing, and new media into art education has broadened the intellectual and technological horizons of artistic practice in Ghana. Through his liberating and politically aware teaching methods, Seidou has redefined art education as a platform for critical exploration, institutional growth, and societal change, establishing himself as one of the most impactful art educators in modern Ghana.

4.3 Biography of Papa Yaw Domi

Figure 4.17: Self Portrait of Art Educator in pastel.



Source: Courtesy of Educator.

Papa Yaw Domi was born to Mrs. Ohemaa Esther Jenkins Boafo and Mr. Kwame Boafo. born in Kumasi on 15th February, 1979, had his primary and secondary education the United Kingdom (UK-London). He had private tuition at Prempeh College and wrote his 'A' level exams as a private candidate. Being exposed to art galleries in England, he gained greater interest in the creative arts and sought furtherance. His mom being an educationists and father banker, they were a great help and support. He had sponsorship for his first degree and masters and was a teaching assistant. He furthered at Kwame Nkrumah University of Science and Technology in pursuing a first degree and a (BFA Fine Arts) course later on.

He started his PhD research in 2017 and appointed as a lecturer at Ho Technical University in 2020. He is currently a PhD holder in Art education specializing in the Human Figure drawing.

He had a private teacher in music at the age of ten and was exposed to museums and galleries at a tender age. He has interest in Art, Music, Sports, Poetry, Painting. He studied photography by himself, and was taught editing and videography by students during his service at KNUST, having an art studio at Breman Suame, Macro, this was a bonus to studying the human form from live through live recordings of muses. In 2005-2006 he taught at a primary school in Kumasi while furthering for masters. He had an appointment at Bonwire Senior High Technical School where he taught Picture making and English. He applied for Ho-Technical University in 2020, and applied to further for PhD in September 2020.

Papa Yaw Domi also known as Papa Yaw draws by some of his students promotes his arts on social media platforms especially facebook. His works are often about poses of chubby, heavy bodied women. half naked, or fully naked. He does this by taking live

videos of these women in posed stance at the market place and his studio. He developed an interest in videography at a very early age and continues till today. He takes live videos of naked models at his studio with their consent. These are recordings of the actual image which helps him reach realism. He makes reference to old masters like Leonardo Davinci who learnt to paint and draw by observation and not solely on imagination. He believes that for a student to be good in drawing they must experience the object to depict what it actually looks like before learning to break free.,

Due to his strength in viewing these figures and drawings, he has automatically become a marriage counselor to many including some pastors who after visiting his studio and learning the knowledge behind his works go back with changed perceptions on nudity. He explained that the idea behind his nude works aside he being a realist artist is an inspiration by biblical narratives such as the story of creation, and King Solomon's love for women in his historical accounts for which he wrote the book of song of Solomon whether taken metaphorically or literally. This is because his works and models are mostly females and he is intrigued by what he calls the African original body, hence heavy looking women, endowed with breasts and and butts. He quotes from the book of Psalm 139:14 "*the human is described as fearfully and wonderfully made*" also, in the book of Luke 12:23 which explains that "life is more than food, and the body is more than clothing." Thus he is intrigued into copying the exact human form with or without clothing as a drawing and painting artist.

Furthermore, he sees no reason for one to be ashamed of their bodies or be disturbed by the changes in them as the body is their original housing. He do not only record one time performance shots of a model but he studies them over time, some even after they have given birth. This gives an account of how man changes in life and this in a way motivates his models as the look he gets from them after showing their drawn image is

that of amusement. The notion of a woman losing her physique after birth is one that can be traumatizing he explained, but after every work, the painting speaks well of the model, helping them to rethink about their look positively.

Education-wise, he is of the view that correct proportions of the human form especially to put away the fear of drawing the human figure in learners can be done mostly when they have the image visible. Additionally, although he is inspired by his muses, he takes encouragement from writers like Sigmund Freud, Friedrich Nietzsche, William Shakespeare among others and artists such as Peter Paul Rubens, Pablo Picasso, Wiz Kudowor, Michael Angelo and Jean Auguste Dominique, to mention a few.

Dr. Papa Yaw Dome deems writing a form of art; an illustration art in books, he therefore, write poems and some works of his works has texts attached to them. His poetry books are large sum up to 150 pages, same as his drawing study books. His dream he stated; is to die before Kings, therefore, he sees his books as a legacy to be left for future generations to study from. He further explained that, he regards his works as visual representations of Solomon's songs of songs book in the literal and his poetry writing as an exemplary of Leonardo da Vinci's notebook.

His works are raw and spitting resemblance of the models, he values them greatly. Although something like sex and nakedness can be perverted, he believes people with an open mind or vision can view his works without perversion. To further support the idea behind why he works in nude, he explained his experience at the hospital with his wife when she was pregnant with the gynecologist or in general, how women during child birth have to go naked before others to bring forth another human also naked is just life and the true nature. This he believes viewers should naturally understand and

view nudity with a broader perspective. For his love for working mostly on women, he said the woman is art because of her beauty and art is beauty, also in psalm 199 the woman is described as fearfully and wonderfully made and the woman is the heritage and the womb of all creations even in the African culture. Papa Yaw is of the notion that staying true to ones origin even as an artist is prudent and every artist must work to expand their culture and way of life. He has a studio where in Kumasi -Ashanti where he tutors some students of his who want to learn to draw the human figure creatively.

Critical analysis on biography of respondent

Dr. Papa Yaw Domi has made significant contributions to the art scene in Ghana by enhancing the practice of realistic human figure drawing, advocating for the inclusion of live model studies in art education, and raising the technical standards of figurative painting. As a lecturer at Ho Technical University, he has emphasized anatomy-based training and observational drawing as essential elements for artistic growth. His dedication to depicting the African female form has broadened representation in Ghanaian figurative art, challenging narrow beauty standards and fostering cultural authenticity. Through his private studio mentorship in Kumasi, the publication of drawing study books, and active public engagement, he has played a crucial role in advancing professional skills, promoting body-positive discussions, and supporting the ongoing development of realism in Ghana's contemporary art scene.

The image below spells out one of his favorite themes, with the Adinkra symbol Gye Nyame in black pigment and plain water colours for background in sky colours. He sends across the message nudity as the true essence of humanity unless God decides otherwise. One can say his writings explains his works and his position of the kind of

art. he produces. These writings have water colour backgrounds and written in calligraphy. He deems his writings as art as well, this idea he copies from his mentor Leonardo Davinci.

Figure 4.18, 4.19, Figure 4.20, Figure 4.21: Untitled



Sample of writings by respondent.

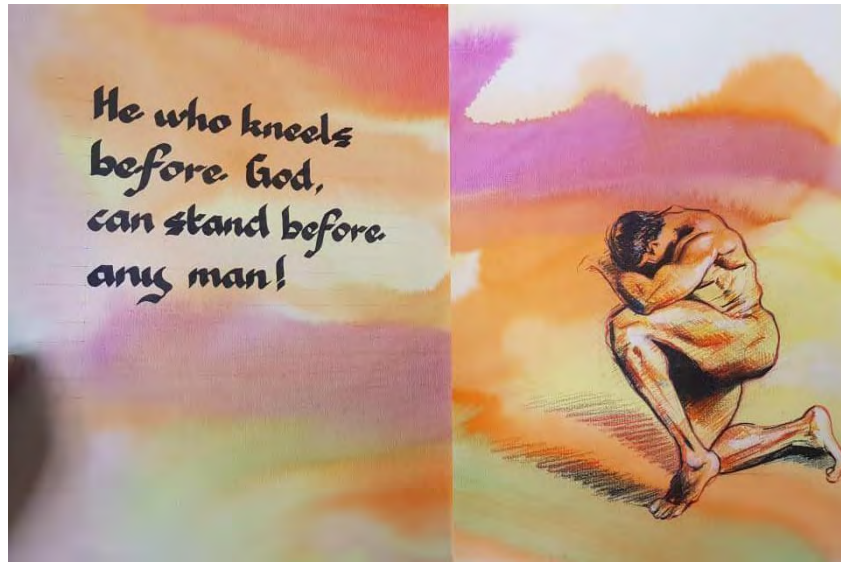
Source: Curtsey of Art Educator

The written works of Papa Yaw talks about his aspirations and understanding of the world and of people whose words or sayings are a motivation. He depicts these writings on plain paper splashed with water colour of primary colours and carefully maps the colours in rhythmic moves of light brilliance for a suitable background. Words are written in black and blue pigment in calligraphy and sometimes with attachment of simple images and adinkra symbols. Also, notes the names of who made the quote beneath the wording in smaller sizes which shows that the words are of more importance to him.

These quotes for the educator are inspirational and perfectly explains his beliefs. Furthermore, aside female figure paintings the educator as well depicts male figures as illustrations in nude on simple papers and some African personalities as well. Some of his writings adore God and talk about his supremacy in his creations and the need to

submit to and revere him. In his work as shown below, the image explains the texts or vice versa.

Figure 4.22: Untitled



The work above shows a man knelt down in nude, head on arm and the left thigh supports one arm, with one leg up and the other down in kneeling position is an image beside a text. The text gives clarity to why the image is kneeling as done in an illustration works. Background is painted colourfully, the entire working area in bright colours is suggestive of the many beautiful hand works of God around every man in the world.

The text reads; “He who kneels before God can stand before any man”. This is to urge men to submit their will to God for he alone can uplift them. In the Ghanaian society men pray to God and pour libations and urge mother earth *Asaase Yaa*, as well as other spirits of God for good harvest, protection and health but the one who holds supreme power is the creator known in the Twi dialect as Onyankopon, in Ga as Ataa-Naa Nyonmo, in ewe as Mawu, in Hausa as Ubangiji and many more, and he is above all else. As explained by educator every work of his is a step to depicting God’s creation and his words in a visual imagery.

Figure 4.23, 4.24 & 4.25: Untitled



Figure 4.26, 4.27 & 4.28: Untitled



All the above are sample works of another model in various postures.

4.3.1 Discussion of figure paintings of Papa Yaw

Figure 4.29: Untitled



Figure 4.30: Untitled



Source: Courtesy of Educator

FIG 4.29 and 4.30 as well as other female figures above are sample looks of how his works are. They showcase his muses in creative natural stance. These works represent expressive figurative compositions that focus on the human body as a powerful visual form. The artist emphasizes voluminous body proportions, using exaggerated curves and mass to challenge ideals of beauty and femininity from other parts of the world. The figures are portrayed from the back and side views, sometimes front, directing attention to posture, weight distribution, and bodily presence.

The use of soft, blended colours and painterly strokes creates a calm and intimate mood, showing how comfortable they were during the shoot. Subtle tonal rendition reveals a three-dimensionality and realism, while still maintaining an expressive, interpretative quality. Papa Yaw is good with background renditions as the neutral colours reduce distractions and allow the viewer to focus entirely on the figure as the main subject.

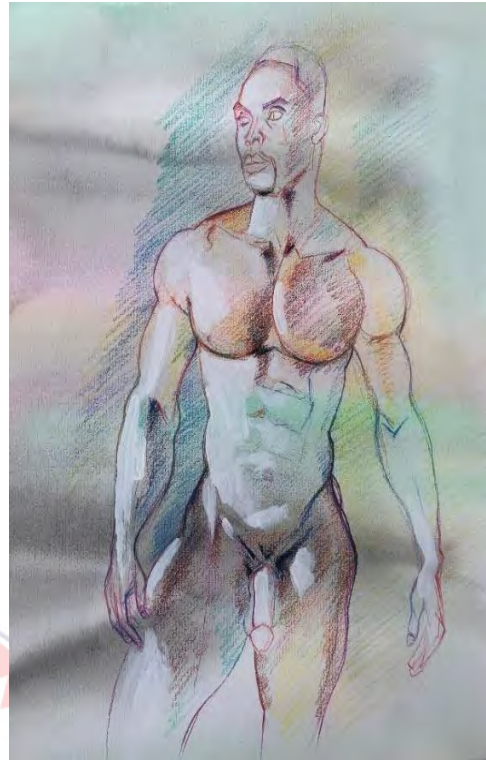
These works are a celebration of the human body and a visual commentary on self-acceptance, strength, and individuality, this is due to the way the figures confidently and unapologetically stand. The artist redefines beauty and invites viewers to reflect on societal perceptions of the body.

4.3.2 Sample male works of respondent

Figure 4.31: Untitled



Figure 4.32: Untitled



One will wonder why Papa Yaw with interest in representing women figures would portray the male body in nude as well. For him the body is superior to anything that human beings possess therefore even though his focus is on female figures and they amuse him, he depicts the male gender as well. He projects his view of how exactly God purports the male body to look like and represents it as shown above. The figure on the right has resemblance to the educator, with a much slimmer physique yet muscles are protruding, toned, fit, with a muscular build. The technique of hatching is used with pastels as tools for working. The work is painted with various colours suitable to the painter in reds, yellows, greens browns among others, much light is shown on the chest to lay emphasis on his brawniness, his private area is bare within his thighs thus his writing “naked I came, naked I shall return” hence conceptualizing the image to God’s creation and a perfect build of God’s creation in rest.

To add to, the left is a figure depicting a man in his early 30's also with trained protruding muscles and rounded breasts on chest, strong round arms and thigh, and slim waist. He stands in an open arm position, head facing up, eyes are closed and mouth opened, neck appears strong with tendons revealing and with fists clench, stomach in division of what is known as 6 packs. His private part is strongly erected towards the viewer with balls and penis lying bare, the posture of the figure is one that appears to be screaming; hence he appears as a strong man charging for greater strength and this open wide his features for admiration. Background is shown in washes of light colours of purples, yellows and blues and reds, same colours are used for the figure but it stands out because of the dark and vibrant use of same colours in hatches around certain areas like chest thighs and around arms.

4.3.3 Sample work on culture and heritage

Figure 4.33: Untitled



Source: Artist Educator

Among his naked and semi nudes are pictures of prominent people, the one above which shows the Asantehene, within the painting is the writing Otumfuor Osei Tutu II Asantehene, again explaining who the figure is. This is a creative way of distinguishing his works from others, the painting appears uncompleted but the vital parts are suggestive of who is being portrayed and the text add to.

Papa Yaw trains students privately on how to paint the figure correctly in nude, as an educator, the challenge for him is that, schools in Ghana do not provide models in nude for classes and it may be odd for students to paint in nude in classroom since it is not something they are exposed to from the beginning. Society may also frown on nakedness and act perverse about it without much education and enlightening of seeing the figure as a muse. However, for him to be able to learn figure to mastery one must learn from the source and due to this for his PhD he came out with a virtual Model Studio for Teaching and Learning Human Figure. He acknowledges that students are crippled by lack of good studios, inadequate materials and the right motivation for studying in visual art. He has hope that the arts in Ghana in some years will mature more than it is now to develop young strong-minded elites who can view and produce figures in live with moral uprightness openly in schools and as one recognized in the curriculum to be taught to advance the skills of learners.

In summary, while other educators may practice figure drawing and painting in Ghanaian schools not from experiencing the object but create pictures in the minds of students from what they have not experienced; in his case a bold step at observing figures to study closely their anatomy in order not to teach from abstract alone. Papa Yaw is a practice-based teacher, is an observational realist, an experiential learning advocate and a research driven instructor, he moves art from theory to practice.

4.4 Biography on Prof Ebenezer Kofi Howard

Figure 4.34: Picture of Artist



Source: Courtesy of Educator

Ebenezer Kofi Howard born on 26th August, 1975 to Andoh Esther and the late Joshua Billy Howard, was born in and from Cape Coast. He had his secondary education at Mfantshipim in Cape Coast, entered as a science student and changed his course in the 2nd year. His Graphics teacher told his dad he can become a good artist, his father wanted him to pursue architecture and convinced him to tread that path. After secondary he went to Fosu Training College a year before going to the University, this was because he was denied entry to study architecture in KNUST for 2 consecutive times. However, from his allowance he made a trip to Kumasi to start his first degree after deciding to study Textiles, he was later asked to refund the allowance but through the hardships and financial constraints he graduated successfully. He later registered for his masters, MA Art Education 2003-2005 which he did on part time because he was a technician after first degree, after completion of his thesis in the 2nd year he graduated in the third year.

Howard's initial application for lectureship in KNUST was denied but he applied to University of Education, Winneba as well and was granted an appointment as lecturer. Incidentally, he was called at Kumasi Technical University and started the necessary arrangements. However, in that same year, because he had two masters' degrees at the time, he was granted hearing in KNUST and was appointed.

Meanwhile, in order to avoid relocation stress, he remained in Kumasi even though Winneba would have been closer to Cape Coast his birth town. He is currently a professor in textiles at same institution. His academic qualifications include PhD Art Education (Research: Textiles), KNUST, 2014, MFA. Textile Design, KNUST: (Research: Textiles) 2008, MA. Art Education (Research: Textiles), KNUST: 2005, BA. Industrial Art (Textiles), KNUST: 2001. Although most of his academic qualifications are made in KNUST, there was a time he applied to study abroad but to no avail especially when one wants a free scholarship however, he was also study in Amsterdam University of Applied Sciences a Digital Society School in April 2020– May 2020. At a point he made up his mind to succeed in Ghana if travelling outside was proving futile and that's how far he has come. Prof Howard's life like other educators is one that is filled with determination and hard work, the will to never give up and the urge to make it up higher has made his life what it is today as he puts it *‘Quitters never win and winners never quit.’* Since somebody has done it, a determined mind also can. As a textile art educator/ he is a studio-based lecturer but for some time has been into researches to improve upon art education. He started teaching since 2009 and have risen through ranks from technician and his motivation has always been to never give up. He was the first person to graduate MFA Textiles. He worked to come out with conventional and unconventional materials for textiles art, out of this is his

impressive textile murals, silk sand painting, mosaic textile art, amongst others which many of his students learn from.

Figure 4.35: Untitled



Source: Courtesy of Educator

Prof Howard's textiles designs show how varying methods can create something worthwhile. The cloth Figure 4.35 is a fabric mural with composite textile techniques (Batik, tie-dye, discharge, screen printing). In it are patterned designs of five men playing musical instruments in rhythmic stands. There are also movement of upward and downward lines, circles, curved lines and shapes arrayed in diagonal paths of rhythmic patterns. All figures present are the likeness of men in a ceremonial attire resemblance to the traditional batakari wear and matching pants which are tied at the ankle also, they have on matching hats, in terms of colour and pattern peculiar to individual figure.

Two of the men hold an instrument resembling that of a mandolin, two hold the atumpan/dunno drum and one holds a bent trumpet. Several colours have been combined but most eminent are the greens and oranges of differing shades. Their

movement resembles that of people in a festive occasion, playing, dancing and making merry. The traditional society of the Northern region of Ghana is noted for their batakari clothing and use of instruments as they play and dance from side to side. Their apparel swirls from one side to the other as their feet lift off the ground as they perform. They raise and stamp their feet to the sound being made by their musical instruments as they appear to be playing for a cheering audience, since their gaze appears to be outside the picture plane and not towards each other. This piece is a life as it is enriched in movement, rhythm and culture. Despite the complexity, there is a sense of balance, style, and unity, and all components are visible for admiration.

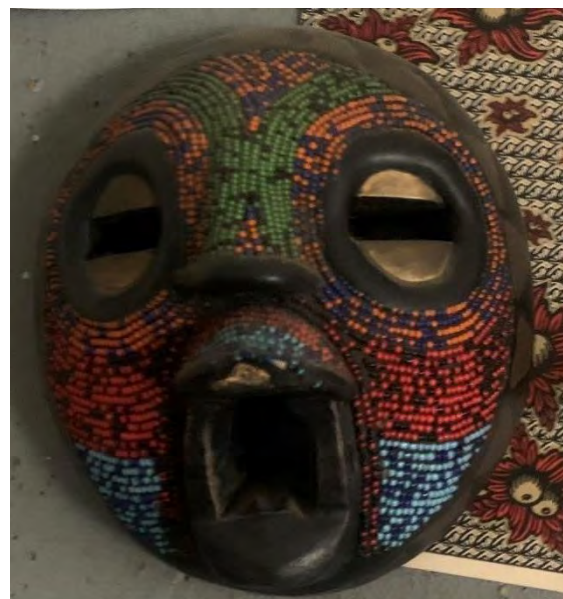
The respondent's fabrics art demonstrates how textiles can be used creatively not by only following techniques and procedures but expanding boundaries through artistic know-how into more self-expression and innovation. This achieved, through varied styles and techniques as well as playing around and exploiting varying materials.

4.4.1 The composition is of African origin and flaunts its virtue.

Figure 4.36: Untitled



Figure 4.37: Untitled



Sources: Educators' Courtesy

Among the various conventional and unconventional means of using textile, aside his murals, are decorated masks, embellished with yarns and beads. In Figure 4.36 is a carved wood in circular shapes, visible are facial features in abstract, resemblance of wide eyes, a nose, and an opened mouth. There are outlined arrangement of lines of beads on the supposed forehead of the mask resembling a bird figure, to the eyes are rounded arrangements of white beads placing highlight to reveal the eyes.. On the cheeks are patched cloth pieces, also, attached to the mask head is an intricate yarn design coiled and rounded on the wood as an attached body in abstract, that's is there are two rounded ball-like wood placed side by side suggestive of a breast and a third joining from beneath which viewed together makes up the abstracted body. Cowries have been stranded and joins in hanging from the two ball curves to the one beneath, this is suggestive of an additional embellishment to a dress or breast milk to show fertility. Figure 4.37 follows a similar embellishment approach but omits the suggestive body detail and the linear or slender bead patterns, which gives it a more masculine appearance. Since artworks can take diverse forms based on the creativity and innovation of the artist, these mask designs highlight a unique blend of materials and symbolism.

Figure 4.38: Gossip**Figure 4.39: Drummer****Figure 4.40: music maker**

Furthermore, components of his works ranges from women in abstracted stands or in action talking or going about their duties in the society, drums, traditional celebrations, and occasions. “*Gossip*” FIG 4.38 is a fabric collage where different fabrics were cut out and assembled. However, a first look at the cloth does not reveal its technique because of the expertise in colour blending and rendition of technique. What can be found in the fabric composition are mud houses suggestive of a village, there is a sky rendition on the background fabric which gives a sun set look, there is also what looks like tall palm trees, there are two figures standing in the foreground, tall and lean as figures are to the likeness of cartoons. They are shown with cloth pieces around the waist and one covering the breast area. They have ringed elongated necks, with jewellerys on the ears neck and wrist, they wear a head gear and are holding pots.

They seem to be at the outskirts of the town enjoying each other’s company. What is suggestive and helps in understanding the title is the way their mouths protrude with long eye brows and their posture; one touches the arm of the other and their stance is one leg bent and the other straightened to support the body. This fabric design exhibits the African origin and conversations as women go to the stream and this tells a story of a youthful community.

FIG 4.39 “*the drummer*” is an applique design where cloth pieces are cut and sewn together. The background is a cloth with greens of deep colour to light. In it are sewn cut green cloths of various lines converging to the back of a proposed figure. In the foreground is an abstracted male playing what resembles a talking drum. In the background are arrayed curvy lines from the top of the background to the back of the figure which adds a vibrating rhythm suggestive of sound waves as the figure shouts while beating the drum. Facial features show eyes wide open, a nose and an opened

mouth resemblance of a male figure. He appears to be wearing an African print dress or ceremonial attire for music players with a matching headgear singing and playing the drum.

Also, FIG 4. 40 titled “*music maker*” is also an applique of an abstracted figure playing a guitar. In detail, this fabric design shows a hand from the front playing a drum, this design looks complex considering the attire design and the instrument at play, coupled with a look of an uncomplete as the figure is not shown fully. In the front is a drum and hand holding the drum stick, also shown is a curved or exaggerated guitar with designs on it., The design comprises of musical nodes and symbols to the left of the guitar however, there is balance, style, unity and all components are visible for admiration.

Prof Howards fabric art in its concepts are African and reveals how, meticulously one can depict textile not following a norm but using one’s creative impetus together with techniques to explore new things. To him, textile designing should not be just a cloth to be worn it should exceed trends and speak for itself. He encourages and challenges his students to experiment new ways of coming out with textiles art and the works of his students though textiles vary in functionality and style very painterly and unique. Most of them work in coming out with large textile murals, chandelier designs, yarn art, mosaic fabric techniques, (combining different materials to and manipulating them into textile art) and many more.

Figure 4.41: Untitled



Figure 4.42: Untitled

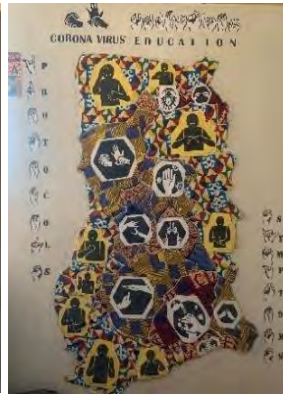


Figure 4.43: Untitled



Sample Student work; Yarn design, Fabric mosaic, Fabric Collage

Figure 4.44: Untitled



Source: Courtesy of Educator

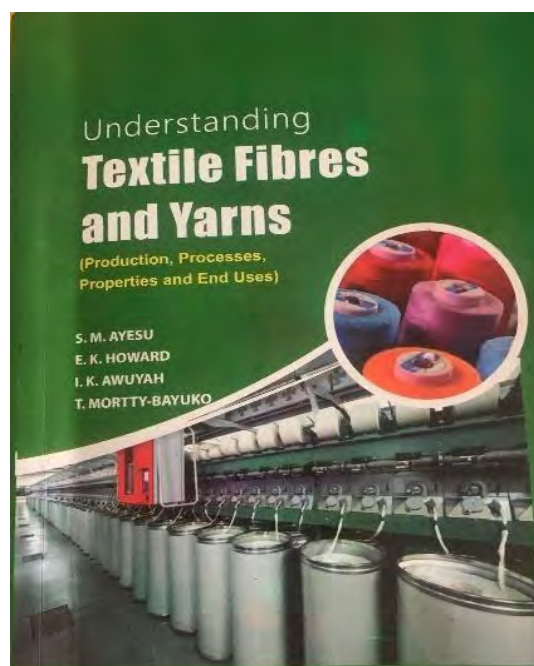
To conclude on the creative works of Professor Howard, the work above, FIG 4.44 is a framed fabric collage, a marouflage /mural. It comprises of varying colourful fabrics pasted unto a support to give a background look to negative area. The positive area which is in the form of an animal resemble a chameleon in green colour. The background is made up of tie-dye cloths, and other printed clothes, mostly in shades of brown and greens to complement the green colour of the chameleon as it reflects its

environment. The supposed chameleon has been constructed with different shapes of calabash which has been covered with cloth. It appears that the educator intentionally chose fabrics that will give the textured look to depict what he intends perhaps a grass field. To the left is a supposed head of the animal where the educator interestingly placed a cloth with patterns which is suggestive of an opened eye and a line patterned cloth at the rear representing the mouth line. The calabashes diminish in size towards that tail but in an intriguing organization, the tail is depicted with a woven fabric like rope elongated under the animal. Around the calabashes are green fabrics pasted to suggest the body and some for legs.

The entire composition is painterly and unique. The use of different fabrics used though complex reveals the individual creature and its relation to the natural world, while inviting the viewer to appreciate the colours, shapes and textures in the work and the environment.

Other accomplishments

Figure 4.45: Unpublished book



4.4.2 Awards

Best Senior Member (Research and Publication), 2018-2019

Faculty of Art (1st Runner-Up)

Overall Best Senior Member (Teaching), 2018-2019

College of Art and Built Environment (1st Runner-Up)

Critical analysis of respondent's biography

Ebenezer Kofi Howard is a dedicated and research-focused educator in the field of textile art, whose work emphasizes innovation in textile materials. He is committed to enhancing studio-based textile education, advancing the institutional framework of textile studies, and mentoring students with a focus on perseverance and material experimentation in modern textile practices. At KNUST, he has played a pivotal role in strengthening textile pedagogy, guiding numerous students, and promoting textile art as both an academic and creative field in Ghana. His achievements reflect his determination, expertise, and lasting impact on institutions, as well as his technical innovations in textile art.

4.5 Biography Professor Patrique deGraft-Yankson

Figure 4.46: Picture of Educator



Source: (de-Graft-Yankson, 2019)

4.5.1 Professor Patrique deGraft-Yankson

He was born on 1st October, 1966 to Mary Mensah and Paul deGraft-Yankson in Gomoa Afranse, Gomoa Central in the Central Region. He started elementary school in 1974 which was late for his age because he initially attended a village school close to Afranse and stopped in primary two. He then followed some friends to a basic school in Afranse, however because he was bright, he was jumped from primary 2 which brought him at par with his mates. His father died at an early age therefore he faced life differently from point to post. He attended middle school at the same school at Gomoa Afranse where he started his basic education.

He started form one at Afranse, and was sent to his aunt at Senya Breku where he continued form 2&3, he then went back to Gomoa Afranse to complete form four. He passed the common exams in form two, had admission at Adisadel College but because there was no one to fund him due to loss of both parents at the time and was being catered for by his grandparents, who were also retired and at home. At a point he was advised by a teacher to apply for training college with his middle school certificate. Fortunately, he was favoured by an aunt who was a pupil teacher, and was applying as well, she bought the certificate for him before he completed middle school and gained admission to training college.

He started SDA training College at the age 16 at Asokore Koforidua. He began teaching at age 20 after completing training college in 1986. In sum he had taught for almost 38 years and counting making his way up from scratch. He taught a year as a class Teacher at Gomoa Buduatta Local Authority Middle School (1986-1987), was transferred to Aboso/Benso Local Authority Middle School A, in 1987-1989 at this time the JHS system was being introduced and was supposed to be taught by teachers who were post-secondary trained teachers, while teaching form 3, and having taught the last badge of form 4's and because of the induction which cancelled the middle school system, he was transferred to Aboso Benso however, instead of being sent to primary school, because he was not a post-secondary teacher he found himself at a Junior High Village School. There, at Gomoa Achiase Local Authority Middle School, 1989-1990 he taught for a year as a class teacher and was transferred to Dunkwa Achiase Junior High School as a Technical Drawing Teacher in 1990-1992.

He was later asked to report to the education office and was told that a community school needed a Fante teacher. At this time, the former president Rawlings had started

instituting Community Schools, therefore, he was sent to Mozano Community Day Senior High School where he taught for a year in 1992-1993. At Mozano school, a teacher who had completed

Ajumako training college was posted there and he complained to the head teacher that he (respondent) was not a trained teacher and should not be allowed to teach fante with him, the said teacher insisted that he should be transferred on grounds that he was not even a post-secondary teacher so he had to be transferred because they had a more qualified teacher.

Luckily, there was a new school at Gomoa Abora around Apam junction in the central region, a school pioneered by Nana Ama Beni Addo a member of parliament. This is because she saw that her village was not progressing and suggested they move the entire village to large plot of land. There, they reestablished their primary and JHS School and decided they wanted it to be headed by a young man. The district director had heard of him somehow, whom he believed had heard of his situation, Therefore, he was called to Abora Local Authority Primary/Junior High School as the head master in (1993-1994) where he was known as Master _J ‘meaning Junior Headmaster.

In that year he had passed his O ‘level which he self-taught and tutored. He passed Mathematics, English, Literature, Agric Science, Religious Studies, Fante, Economics and Visual Arts. This was possible because the training college he had attended was science and art based. SDA training college he explained was originally for post-secondary students, however a bit of the visual art was added to the course of his year badge who were not post-secondary, they studied lettering and a bit of drawing and some business-oriented courses as well, even though they were not qualified to study. He realized he had great interest in the art during this period as this was like the basis

of art for him, he mentioned that, he already had interest in art since childhood but at this stage he decided to start practicing. He kept practicing after training college and this also contributed to his pass. He applied to Winneba College for his post diploma, at about one year as a head master and got entry, hence, he stopped heading there. He describes certain occurrences that happened in his journey from here on as divine. That is, he would make plans to go this way but find himself elsewhere and all that contributed to his current glory. He had wanted to go to Komenda or Fosu Training College, but the results came and he had been posted to Koforidua Training College. In that year, there was going to be a start of the induction of the 4-year Post Middle School; people were not selected yet, therefore, several names were added and he happened to be one of them. He started his post-diploma as a teacher on leave in 1994 and was to complete in 1997, meanwhile just after the first year and was about going to level 200 there was a strike action which lasted for a year. This pushed his graduation from 1998 however when he was about graduating, UEW had then been changed to a degree awarding Institution but it was initially a diploma awarding institution and later post-diploma but there was a change which was to begin in 1999 so when he was graduating he was picked as of one the selectee luckily and this enabled a top-up for degree for a year after his post diploma as top up in that year in Graphic Design.

He then was posted to Mfantseman Girls Senior High School, (1999-1999) to teach there after his graduation. During the duration from August- September teaching for a few months, he received a letter for teaching assistantship in computer graphics because he performed well in 1999 in Graphic Design, in the University of Education, Winneba. He then had admission for Masters at KNUST in 2002 and completed in 2005. In 2005 he had appointment for lectureship, in 2007-2013 he became a Senior Lecturer in 2013-

2020 he graduated PhD in 2011 and now an Associate Professor in the Department of Graphic Design, University of Education, Winneba from 2020 till date.

He has more than 10 travel grants/awards some from Germany, Nairobi Kenya, South Africa, Denmark, Ghana among others. He specializes in Computer Generated Design and Entrepreneurship in Graphic Design which are broad, he is a supervisor in various academic levels and has held important positions in education. These include, Examination Officer for Graphic Design and Art education, UEW, 2010-2012, Head of Department for Graphic Design, UEW, Winneba, 2012-2024 and 2016-2017, Academic Counselor at the same institution, 2014-2016, and Dean, School of Creative Arts, UEW, Winneba, 2017-2022. He was a member or Chairman in more than 20 committee/Project/Boards, he has more than 8 publications, more than 26 journal publications, and has written 7 chapters in books, has book/art/reviews, with more than 3 published conference proceedings online, and more than 27 presented papers, has partaken in more than 40 major workshops, seminars and conferences, he has an uncountable number of commissioned design works.

Furthermore, he has designed book covers, book and citation designs these include; to mention a few, UEW special citations in honour of Flt Lt. Jerry John Rawlings, Prof. Jophus Anamuah Mensah and General Abdulsalami Alhaji Abubakar (2012), also, citations in honour of Dr. Christopher Acquah Mensah, a former registrar of UEW (2017), He was a Co-designer for the Website for the School of Creative Arts, UEW. Additionally, he made logo designs for Ghana Methodist High School-Afienya Tema (2009). Illustration design on Adapting Ghanaian Traditional Garment Cutting Methods for Classroom Teaching-TALIF Project UEW/4/004/2006, thus has designed more than 8 book covers for various subject areas in the University, more than 8

citations, and also a member of a fountain execution for the Ministry of Finance -Accra, 2006 and many more, He has also undertaken community services for mother Ghana in promotion of education as an external assessor, a member of the design curriculum review team for the National Council for Curriculum and Assessment (NACCA). He also played leading roles in the implementation of courses in the University of Education Winneba, UEW. Among these achievements he also helped in the implementation of the MPhil/MA Art Education, programmes and MPhil/MA Textiles and Fashion Education programmes in the in the University of Education, Winneba, as well as Post Graduate courses, journal of African Arts and Culture (JAAC) and many impressive achievements so far.

He attained this height with determination and interest, hence he was fortunate to have found his path, for him, all odds pointed into teaching and he followed suit. He is also sculpture inclined, a notable sculpture work is the —drummer at Apam district office, and a project frieze work at Amphi Theatre at South Campus UEW. He is currently interested in art and design education, he started as a graphic designer, because that was his target. , He designed posters, t-shirts logos (Logo of Methodist University with Professor Duku (UEW), also Graphics Communication Group Company Logo amongst others, and Senior High School book covers, company designs, and book designs.

He believes that Africa has its information raw and untapped, in the African continent, there is the need for Ghanaian teachers to be creative to tap into these resources in terms of practice and pedagogy to help in constructive a holistic development of the art sector. Also, the idea of decolonization must be spread and sensitized in teaching and learning of the arts. His idea for teaching is to get students to think, without much influence of foreign knowledge. He remarked that people have stopped thinking because it appears

everything one needs has been made available on technological platforms and that all there is, is to get money. Most students have stopped thinking, ones they are given assignment they look for ways to solve them technologically therefore in his teaching he directs students to come out with their own insights, think and not just produce what they have learnt in books/ read or seen,. He finds ways to get students to think and create, to modify ideas even from what they have read.

Professor De-Graft creates awareness on the use of African based resources such as the adinkra symbols for teaching and learning, hence he is currently working with a group in Germany to find out about the African Traditional images to serve as basis//foundational/fundamental resources for teaching. He picks ideas from traditional symbols, he is careful with colour selection, and uses colour to mean what they are meant to mean thus colours should interpret their true meaning within the context of the consumer, he shares the concept on post colonialism and Africanism with students to broaden their scope. In his view, the interpretation of art is something that is affecting research and creation of art. What art actually is in the Ghanaian context has not been explained and this is a key challenge of the art. He adds that the definition of art given by foreigners cannot be related to art in Africa because of the varying purposes for art. Also, Ghanaians enjoy and admire art but their involvement is what is lacking. He advised that art-oriented people who find themselves in various levels must strive to project the art, and make it meaningful.

Some challenges mentioned was the issue of limited material resource and infrastructural facilities, studios have not been refurbished over the years in Ghana. Lack of appropriate supply and aids for teaching and learning, such as printers, model makers, photo studios, multimedia studio and the like. Also, art is not

undermined/unpopular in Ghana but it is not deemed as a corner stone for national development and people are not sensitive to the importance of art meanwhile a visit to some countries in Europe gives the realization that the entire make up of art has been fused into national development or political activities for national breakthrough. To be emphatic, the practical component of art must be relooked and implemented into nation building.

Critical analysis on biography of respondent

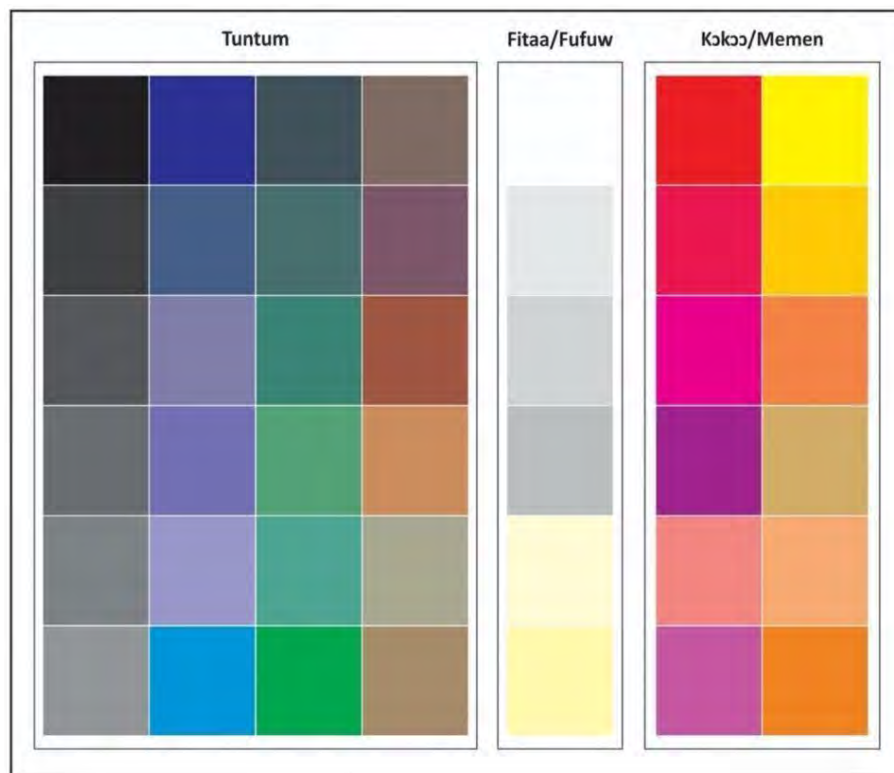
Professor Paul deGraft-Yankson has made substantial contributions to art and design education in Ghana through his roles in academic leadership, curriculum innovation, creative endeavors, and the advocacy of African-centered teaching methods. At the University of Education, Winneba (UEW), he enhanced the Graphic Design curriculum by incorporating computer-aided design, entrepreneurship, and critical thinking into studio work, while also aiding in the establishment of postgraduate programs like MPhil/MA Art Education and Textiles and Fashion Education. As both Head of Department and later Dean of the School of Creative Arts, he was instrumental in fostering institutional development, overseeing academic activities, and advancing research. Beyond his administrative duties, he has influenced national curriculum reforms through his involvement with the National Council for Curriculum and Assessment (NACCA), and has championed the use of African visual elements—such as Adinkra symbols and culturally relevant color systems—as essential tools for education. Through a variety of publications, conference talks, commissioned designs, and public artworks, he connects theory with practice, advocating for decolonized art education, creative innovation, and the integration of art into national progress. His influence is both practical and ideological, combining studio creativity, digital advancements, entrepreneurship, administrative leadership, and African philosophical

principles. His career exemplifies that art education in Ghana can be intellectually challenging, culturally anchored, technologically advanced, and transformative on a national scale.

4.5.2 Analysis of Works of Respondent

The Akan Colour Reference Scheme

Figure 4.47: Untitled



Source: Exploring Visual Cultures, (2020). Patrique deGraft-Yankson, 2020, Colour Reference Scheme, UEW, Winneba. © Patrique deGraft-Yankson.

The above chart Fig 4.47 displays a range of bright and dim colours, each colour has been placed within a square with white faint lines separating one from another. Vertically reading the chart from the left are five divisions of lines and horizontally are four divisions. The chart has three major divisions of unequal range of colours. Of this, black is the first colour viewing from the left topmost part, towards the base of the black

column are different colours of shades of black/blue blacks.. In a row-wise direction in the chart still from the left are blues, greens and a browns. The colours are relational and affinitive, at the top is written ‘tuntum’ in the Akan language.

In the middle is another rectangular box with white at the top and ranges of colours like unto artic blue and unto what looks like sepia and cream, at the top is written fitaa/fufuw in also in the Akan dialect preferably fante based on the diction of the educator.

To the far right is another chart of warm colours of reds, violets, peach, yellows, and orange. The chart together according to Yankson, (2020) is called the Akan colour reference scheme, this he birth from how the Akans see colour and refer to colour. The four colour names were categorization to describe the range of colours, even though, the number of colours recognizable by the akans are many. The term used to describe colour in Akan- Fante/Twi dialect is known as “y3bea”, “subea”, “su”, among others which connotes the looks of something especially its appearance. Meanwhile because names are more than just descriptions and identifications but of significance which can be cultural, moral and or of spiritual meanings names that are understood based on their cultural significance especially language as explained by Yankson, (2020) have greater relation with the people of that culture and this provides a kind of mutual understanding when used.

Therefore, according to his finding, colours are named based on how they are apparent in nature. Hence, the Akans. Frequently name their colors after recognizable elements found in their everyday surroundings. As a result, the names given to colors in Akan have the potential to influence how the Akan people see, comprehend, and appropriately adapt colour. To explain the chat above starting from Kɔkɔɔ (Red), he explained that, the Akan's pronunciation of the color red, kɔkɔɔ, is largely metaphorical

rather than literal in meaning. The fundamental word, *kɔɔ*, describes how the word shine feels. As a result, *kɔkɔɔ* actually refers more to a visage that is strongly colored and vibrant. Rather than just a simple color designation, it commands an atmosphere of searing brightness, typically with a burning visual sense.

Due to this reason, any objects that have some warmth associated with them can be attributed to *kɔkɔɔ*. Therefore, in the chat of red (*kɔkɔɔ*) there are similar colours with hot ambience and glow to red such as orange pink wine, yellow amongst others. Also, in the chat of *Fitaa/Fufuw* (White) *Fitaa*, means white, light, uncomplicated, pure, holy, unadulterated, and incorruptible. Furthermore, the word *fitaa/fufuw* is invariably linked to spirituality, victory, cleanliness, and purity in the African sense. It symbolizes dazzling whiteness, visual purity. He explains that almost every Akan has the inert emotionally charge and spiritual resonance that goes along with seeing it, regardless of where it is spotted. White can as well be related with light something of brilliance and plain without stain, hence, a spark that is lit by any color to produce the impression of brilliance is referred to as *fitaa*. The biological luminosity that the sensation evokes is more significant than the sensation's physical impact on the eye. Therefore, other colours seen to be of similar radiance is attached to the white chart row, such as light blue, a brilliant cream amongst others.

The other chart is titled *tuntum*, the colour *tuntum* connotes all of the chilly colours on the colour wheel, he explained, which is associated with psychological heaviness and doom. *Tuntum* is associated with gloom, darkness, and weight. The Akan's associate *tuntum* not just with darkness but also with the absence of excitement, joy, glimmer, shimmer, luminescence, and a sense of light. *Tuntum*, as it is known in Akan, do not necessarily portray disaster. However, as it is with all other colors, the Akan places the

greatest importance on the purpose for which a color is applied. In other words, while dark colors or tuntum are often associated with dim and unhappy conditions or situations, they are also taken into consideration for situations that call for importance, professionalism, deep focus, quietness, maturation power, and vitality. Moreover, he added that, tuntum, because of its association with darkness and stillness of dark night, also implies calmness, coolness, rest, quietness, and serenity.

Therefore, the chat above shows, the three broad colour spectra that represent the Akan point of view in recognizing/relating to colour. And these are, tuntum (dark), fitaa (white), and kɔkɔw/memen (bright, spark, shine). These colors are physically represented by the tints and tones of red, white, and black and other colours that appear to be in line with their view.

It is noted that more than merely the light sensation they produce, Akan colors go beyond simply their physical appearance, rather it is recognized by a sensation and its beyond deep emotional or spiritual experiences.

Figure 4.48: Untitled



Patrique deGraft-Yankson, 2020. © Patrique deGraft-Yankson

The collection above features a group of boxes or squares of varying colours, numbered at the top of each square is 1 to 17, inside are different icons, and in it are headings explaining stipulated goals of each icon.. They are organized in three horizontal, and three vertical alignments, On the third line, horizontally near the seventeenth icon is written Sustainable Development Goals in block lettering with a likeness to aqua blue colour for 'Sustainable Development,,' and unto sky blue colours for '_Goals'. In the 'O' for Goals is a kente pattern of colourful yellows and red suggestive of which country's goals the designer aims at. It also resembles a range colours to give style to the lettering. This lettering type face is same for the label of the entire work.at the top of, with a logo design attached. All symbols are depicted in white colour so are the numberings for simplicity and visibility and background colours ranges from blues, yellows, greens, some depict different shades of the primary colours and gives a clear view and balance to the set up.

Eminent in the squares is what resembles the adinkra symbols of Akan origin which has become a general African symbolism/identity. From the first square is the resembling icon "Ese Ne Tekrema"(The teeth and the tongue), The second, labelled 2, is the icon Funtumfunafu Denkyemfunafu (Siamese/conjoined crocodiles), third, Dua Afe (Wooden comb), fourth, Nea Onnim No sua a, Ohu (Anyone who does not know is capable of knowing through education), fifth, Obi Nka Bi (No one bites the other), sixth, Sesa Wo Suban (Change your life), seventh, Pempasie (Sew in readiness), eighth, Aya(Fern), ninth, Nkyimkyim (Twisting), tenth, Nkonsonkonson (Chain), eleventh, Eban,(Fence), twelve, Hwehwe Mu Dua (Measuring Stick), thirteenth, Nyame Biribi Wo soro(God resides in the Heavens), fourteenth, Ananse Ntentan (Spider's Web), Fifteenth, Asase Ye duru (The Earth/Land is heavy), sixteenth, Mpatapo (Knot of

Pacification/Reconciliation), seventeenth Tikoro Nko Agyina, (One Head does not form a council).

These are icons that have proverbial links and meanings and when used, have deeper interpretation and link to the African. A look at the UN official Sustainable Development Goals (SDG) chart showcases several symbols that may not be recognizable to people of different origins and may mean different things. This was with the aim to fulfill the United Nations' pledge to ensure that no one is left behind in the global citizenry's mobilization towards the 2030 agenda (UN, 2020). However, this may be a little foreign and do not suit various nations interpretations according their nativity. If indeed this is towards all nations, then it had to have a structure or of different translation that will relate well with natives of different origins as done by respondent in his chart above.

Yankson, 2020 translated the UN symbols into that which can be better understood and claimed by the indigenous people of Ghana and others of similar origin. In the chart, headings like that of the UN chart have been maintained. On top of individual SDG box is an adinkra icon interpreted in English for a global view and understanding as follows, No Poverty, Zero Hunger, Good Health and Well-Being, Quality Education, Gender Equality, Clean Water and Sanitation, Affordable and Clean Energy, Decent Work and Economic Growth, Industry, Innovation and Infrastructure, Reduced Inequalities, Sustainable Cities and Communities, Responsible Consumption and Production, Climate Action, Life Below Water, Life on Land, Peace, Justice and Strong Institutions and Partnerships for the Goals.

In relating these themes to the adinkra symbols, such as the —ese ne tekrema replacing the symbol for No Poverty as designed by the UN, respondent, deGraft-Yankson,

(2020) aims this as an expression on the need for one to be generous. Further meaning for this is that though the teeth may sometimes bite the tongue they coexist together, there is therefore the need for man to co-exist and make an effort to tolerate others well, especially with diverse people of varying nations. This as a means of accepting each other regardless of flaws makes it easy for one nation or a person to give aid to another and this can curb poverty. The tongue can rub the teeth to clean it from stains and the teeth chew up substances that may be hard for the easy swallowing by the tongue. Therefore, working hand in hand with a to achieve a common goal,

All symbols relate well with stipulated goals by the UN, the SDG chart done by respondent can be understood and matches the culture of especially Ghanaians and this is what could be termed in Akan as, “*wei de3 y3de3 mu*” (this is what we relate to/ are used to), as put by deGraftYankson, (2020) it has been brought home.

The SDG chart by Professor deGraft-Yankson, is possessive and meet the standard of intention he purports. Recent works of respondent are conceptual and with the aim of creating awareness on adinkra as well as raising the need for promoting African identity and patriotism. He is one person that is influential in advocacy for Art and art education in Ghana and abroad. With an aim to change perception and improve minds and encourage students to embrace art in this contemporary and beyond especially as career path. Additional he is passionate on developing authentic skills in students is vexed on developing realistic ways to help students make it in the job market.

4.6 Biography of Professor Osuanyi Quaicoo Essel

Figure 4.49: Untitled Source: (Essel, 2022)



Prof. Osuanyi Quaicoo Essel, was born to Maame Adwowa Doide and Opanin Isaac Kwame Essel. He started schooling at Bowjiase Seventh Day Adventist Primary School from a tender age through to JHS. Maame Adwowa Doide a professional kenkey seller and Opanin Isaac Kwame Essel a sub chief (*odikro*) and farmer separated when he was born, therefore he lived with his mother through the basic level education and joined his father for two years after basic school. However, because of his determination, he decided to leave for his mother's because of the interference of farm work on his studies in JHS; when he had to go for classes, there was farm work too. He completed BECE at his mother's and afterwards stayed with his brother, during his Senior High Education, who was into rubber making, he had to cut and pull the rubbers into sizes and take them to the market for selling.

One incident which shows his tenacious nature was deciding to rewrite the WASSCE examination again he was not comfortable with the grade, he had, this could have taken him to training college but his aim was to further to the University. He mentioned that he sought for advice from a teacher who he trusted, to find out how he can upgrade to go to the University but he remarked —if others are going to university, do you see yourself too. That was a hard blow on a shy young boy wanting guidance to achieving his goal. Meanwhile, that did not stop young Osuanyi from rewriting to attain his goal, after passing the remedial for his WASSCE he explained, it served as a booster for him, he realized that, it was circumstances that had affected his performance that does not define him.

Furthermore, He made it into one of the prestigious Universities in Ghana, UEW which served as a ladder for his current status in Education. Even at a tender age without money for up keep, he would still go to school, and that attitude has been a bench mark which has brought him far, also to mention he was a pupil teacher at Bawjiase orphanage, at some point. He worked at Azar Paints Accra after completion before he attended Obrachire Senior High School in 2000 -2003. What motivates him is what he calls the 3Ds, which is Dedication, Discipline and Determination. When he finished his 1st degree, he did not have money sitting down for his second degree, but he saved from his service allowances and fortunate enough working with Mr. Opoku Mensah a lecturer at the University in the Department of Art education, a prominent sculpture in Ghana; opened ways to commissions which added to his savings and he completed masters within 2 years as one of the 2 who completed on time., he pressed on to complete to prevent paying a penalty. His mother was helpful and always supported with enough food which was great help. Professor Osuanyi Quaicoo Essel completed masters in 2014 and decided to further for a Ph.D. However, having been advised that

he was too young, he bought the forms for PhD and fortunately he was admitted and graduated in 2018 also within the 3 years period.

He became an assistant lecturer at University of Education, Winneba. and due to encouragement and involvement granted by some lecturers on grounds, whiles doing his masters he had published in books and journals already, he did a lot of journals editing for the late professor Kodjo Fosu also lecturer at the Department of Art in UEW, as his personal secretary and this broadened his knowledge on research.

During his 1st degree, he worked in the studio of Mr. Opoku Mensah who he asked to work with, upon agreement, he learnt during weekends and even vacations to improve his sculpture background, by level 200 he single handedly mounted a statue in his village at Bawjiase Catholic church, a sculpture of St. Anthony and most recently whiles he is well vexed in textile and fashion designing, he has a ground breaking sculpture work located at the Holy Spirit Catholic Church on UEW campus- North, titled the —Pieterl inspired by Michael Angelo's famous piece —the Pieterl.

Four years as a junior lecturer in the University, he turned in an application for Senior Lectureship and was granted. Again, after four years he turned in his application and became an associate professor based on researches he had done and by August 2021 it was granted.

He has for books, about four edited chapters, more than twenty peer reviewed books, and exhibition peer reviews are more than five, also, more than one published conference proceeding (peer reviewed), more than one technical report (peer reviewed), more than four non- peer- reviewed publications such as editorials, columns, reviews of other works, are more than ten and artistic works executed include thirteen original

fabric designs for a flower exhibition in Germany, handmade digital embroidery works curated for the (A) Gender matters Exhibition organized by the Transcontinental Exploring Visual Culture Society), Designer and Printer of Association of Art Teachers' Cloth, 2020. Has participated in more than three invited professional presentations, he is a vibrant part of more than ten committee / board groups in education conferences/symposia or workshops, has been an external examiner for close to five tertiary institutions, also an internal examiner in UEW, and has partaken in more than five community service of which the Academic Hero statue, UEW (2015) is inclusive.

Professor Osuanyi in terms of teaching has always been of the resolve that if students are not performing, it is because the teacher is not doing something right. He analyses the works of students with them to determine what the problem is, and makes efforts to help them improve, giving them a chance to redo and submit. He is very happy to see students succeed, he has tutored some students who write in journals online based on his tutelage and that is a big hype for every teacher. He deems it that students should be able to do better than the teacher or be on a par with the teacher, for this is when learning has been done.

He shared the challenges in teaching, which are pending issues with resources for teaching, however, teachers improvise. He also pioneers the perception of Africanism as part of the curriculum for textiles and fashion to decolonize students' minds aiding them to be original and real by making their own artefacts and appreciating their black origin, without copying.

He is into large scale embroidery designs, he designs prints for companies, and believes that what should be done in the art is that, it should be of African origin and that is what

sells. In the same opinion as Professor Patrique deGraft-Yankson, Africa is of resources that are untouched and must be harnessed.

Principally, so to say, if names have an impact, for Professor Osuanyi Quaicoo Essel, with a journey of perseverance, will power and dedication, in which his life journey has not been smooth, but has fought on from one accomplishment in studies to another without fail, the name Osuanyi suits his studios nature, and he is one practicing art educator worth heralding.

4.6.1 Critical analysis on biography of respondent

Prof. Osuanyi Quaicoo Essel has played a pivotal role in advancing art practice, research, teaching, and academic leadership, becoming a transformative presence in Ghanaian art education. At the University of Education, Winneba, he has distinguished himself with an extensive scholarly output, including books, peer-reviewed journal articles, edited chapters, conference presentations, and technical reports, while also serving as an examiner and actively engaging in numerous academic committees. As an artist, he has crafted significant public sculptures, such as the “Pieter,” inspired by Michelangelo’s Pietà, and has pioneered innovative large-scale embroidery and textile designs, with fabric works exhibited internationally. He is a fervent proponent of African-centered art and design education, advocating for originality, curriculum decolonization, and the celebration of African identity in textiles and fashion. Through committed mentorship, editorial work, and community engagement, he has nurtured the development of emerging scholars and artists, reinforcing his impact as both a creative practitioner and an academic leader.

4.6.2 Analysis of works

Figure 4.50: Untitled

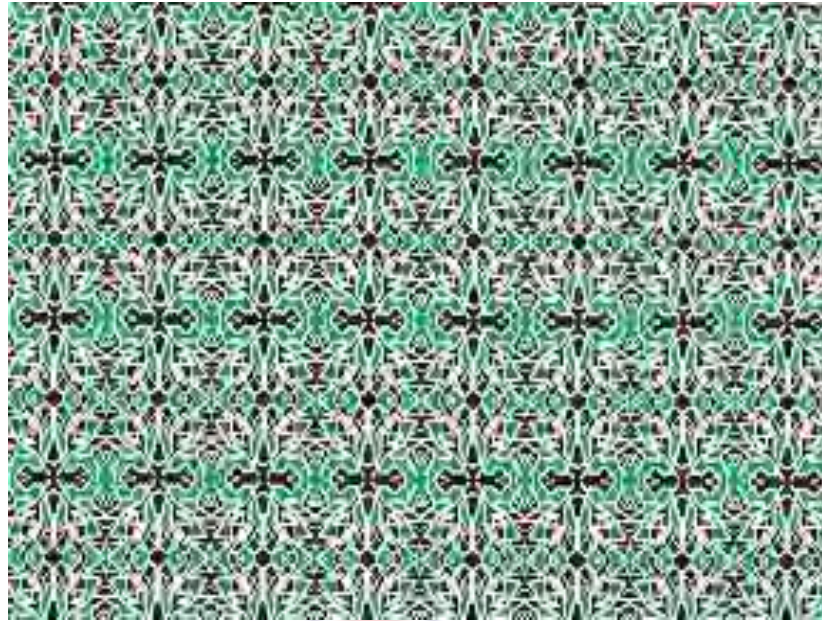
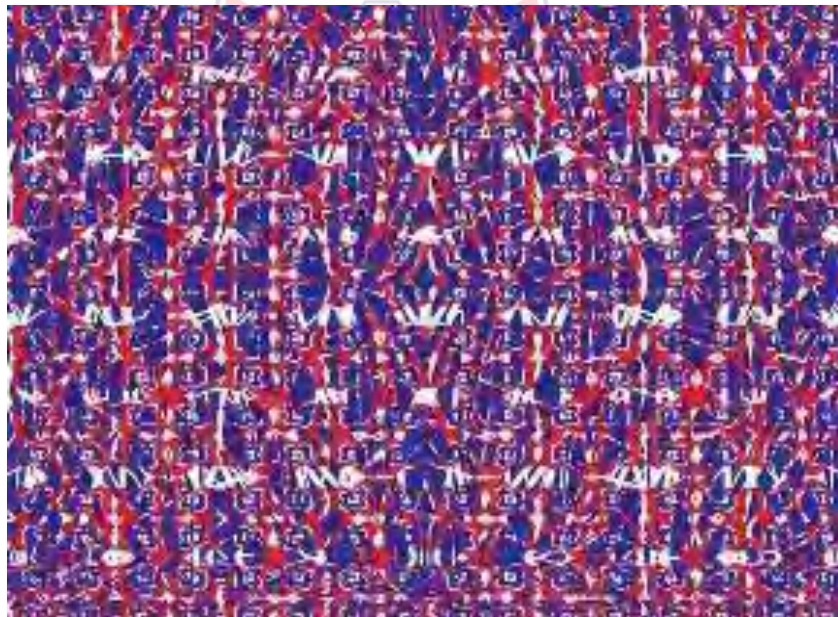


Figure 4.51: Untitled



The above work fig.4.50 is of symmetrical balance, has a shaky look resembling that of cymatics (the technique of creating sound art). This is where art is blended with science, the visible nature of the piece is vibrative in texture due to the combination of different elements which visually emit sound. With the use of colour to an advantage,

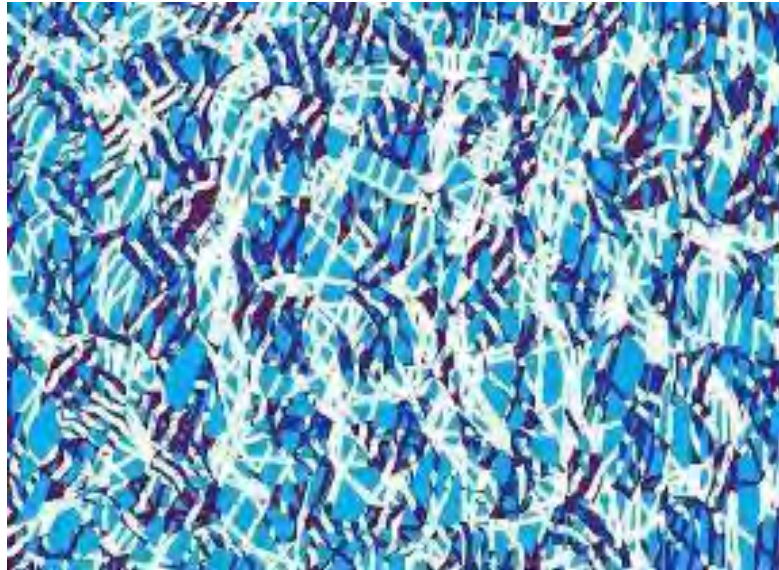
several colours and elements mingle based on the expertise of the creator. This create composite frequency patterns that gives a communicative look. Like water, light and sound vibration, or sand and sound vibrations on a surface, this tension brings life to matter.

The pieces above created by the artist digitally gives that look. Over 100 years ago according to cymascope institute, (2024) Picasso and Braque foresaw the digital age with their cubism, which demonstrated how the world might be viewed from a variety of perspectives. Professor Osuanyi Essel makes cloth designs by looking at indigenous made prints and makes similar looks with technological programs like coral draw. This according to him depicts extra ordinary and African oriented prints with sell on the market and are original. Such fabrics look indeed peculiar and unique, especially with modifications of its physical elements the use of radial balance and a wavy look gives the work a natural look and of resemblance to electromagnetic radiation. Colours in the cloth to the left is composed with warm green colours and designs and unto brown or black colour designs in the middle as motifs and patterns within the cloth. The white patterns suggests a resist dyeing method, while the granulated design in the background gives a shaky and vibrating appearance.

Fig 4.51 is also a cloth design comprising of reds for the design and like unto a trypan blue colour for background. This has an intricate look of merging lines forming intricate patterns like a tied broom. This piece explains more of unity and togetherness which blooms into something peaceful and united spreading across areas, as if to overcome every obstacle. The Akan proverb — “*praye wo ho yi, wo yi baako a na ebu wo ka bo mua enbu*”, which means a single broom is easily broken but a bundle is strong.

The design motifs in Fig 4.50 are like crucifixes or spanners arranged or brought together. This emits a glow or radiating light of charm, divinity and awe. This can grace very happy occasions of vitality, health and growth such as wedding, birth rights, spiritual occasion like church.

Figure 4.52: Untitled



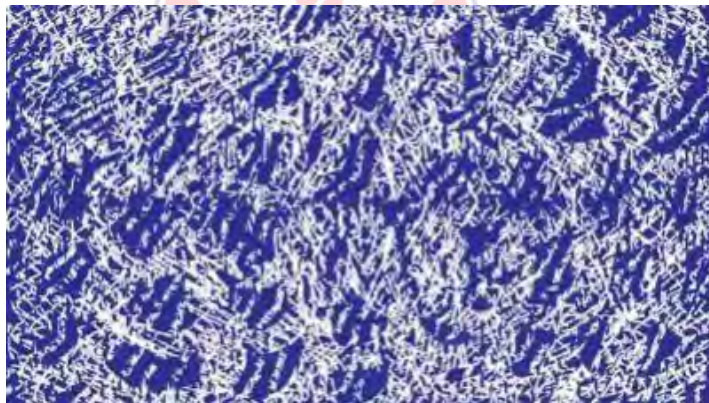
This colourful cloth piece (Fig 4.52) is of white, blue, red and violet pattern design work by respondent. There appear to be mapped paths in white colour, and other line motif in what looks like wine colour playfully coinciding with a blue background like unto short dashes or squares and this resembles a cloth design done using the marbling technique in art. Patterns look rhythmic and in motion leading the viewers eyes in curves through the work. Colours appear warm and graceful, with patterns mapping into each other this gives a form of playfulness to the eyes. Since respondent makes cloth designs by looking at locally made cloths the outcome is indeed unique. It has a likeness of a kente cloth pattern separated and split apart in smaller patterns as if to depict letters within it. Some African made clothes have writings in them especially in

the Akan language expressing the purpose of the event and the mood for the occasion. This cloth design suit joyous occasions and events of awe as well.

Figure 4.53: Untitled



Figure 4.54: Untitled



Cloth Designs of Osuanyi Quaicoo Essel, PhD, are very mesmerizing. Engaging and appealing. The above technically generated designs appear intricate, the design, fig 4.53 has pattern designs like a spider's woven web or a puzzle. On surface nature is like a rumbling sea of waves yet calm and is fun to observe. Since textiles prints communicate by their beauty and designs, it is hard to look away from these cloth patterns. Whiles Fig 4.54 looks like a design of the stenciling batik method the fig 4.53 looks like the

crackle batik technique where wax is smeared unto the fabric after which it is cracked with the hand creating small intricate patterns after dye has been applied.

Colours in his designs blend nicely, the cloth design fig 4.53. has some symbols, signs and marks in it, to the far left, at the immediate top and downwards depending on how it is viewed are what resemble horns, however, this resembles an abstract and manipulation of the unity in diversity symbol, called "*funtumfunafu denkyemfunafu*", in Akan translated as—Siamese crocodile an adinkra symbol when the design is turned upside down.. This symbol of crocodiles, even with the same stomach they fight over food because as the Akan saying goes, the sweetness of food is tasted through the mouth however for peace sake, they would have to work together. , In the middle is what looks like a padlock in abstraction turned upside down, several marks lead from the top of the supposed horns in two straight lines horizontally. This may suggest to unlock unity in the midst of diversity. Colours inside this domain are vibrant to attract attention. Vertically are two long dashes with what resembles the letter C at the ends. Again, a closer look inside the patterns is what resembles an abstracted animal like unto the adinkra tortoise with the adage, "*abofra bo nwa mmɔakyekyedeɛ*", which translates as the back of snail is easier broken than that of the tortoise. The proverb teaches that child should do what is due their age, and this together with earlier interpretations means to wait for one's turn patiently in order not to break. Unity broken in diversity would be chaotic.

The design with its delicate background of designs and symbolic background can be related, to people in the society, and in a broader sense conveys a message to communities. It serves as a reminder to stay united, and reinforce the importance of harmony within diversity for a collective wellbeing.

Broadly, the cloth designs of Osuanyi Quaicoo Essel, PhD, blend African traditional cloth aesthetics and elements with modern technical methods. He uses intricate patterns, vibrant and decorative patterns and motifs to reach a unique appearance of fabric design. They communicate themes of unity, partnership and diversity in living and cooperation. Symbols derived from African symbols like the “Siamese crocodile and tortoise” makes the works indigenous to Africa and conveys meanings of which spells out his origin.

4.7 Biography on Art Educator Theophilus Mensah

Figure 4.55: Photo of Art Educator (Mensah, 2026)



To experience a work of art that is deeply connected to its roots is a hallmark of the creations of Dr. Theophilus Kyesi Mensah, affectionately known by many of his students as Papa Theo. Dr. Mensah teaches Picture Making but practices primarily as a sculptor in the Central Region of Ghana.

Theophilus Kwesi Mensah was born on June 6, 1976, in Dunkwa-Offin to Ishmael Mc Anslan Mensah and Matilda Addison. His interest in art began at a young age, inspired by his father, who enjoyed sketching as a leisure. During his primary education at University Primary School and his secondary education at Disa Secondary School, followed by Komenda College, Theophilus discovered his artistic strengths. At that time, art was primarily craft-based, together with his brother, they often created clay or papier-mâché works for assignments rather than submitting pre-made products like brooms as done by other learners at the time. Drawing inspiration from his father, he experimented with earth colors to make toy guns or masks, which he submitted as assignments.

In secondary school, while initially a business student at the O-Level, he chose art as an elective, a choice he maintained through sixth form, alongside subjects in commerce and economics. At teacher training college, he again pursued art as part of his vocational skills studies. Professionally, he began providing art services around 2002 when he enrolled at the University of Education, Winneba, as an art student. He later earned his MFA in 2018 at the Kwame Nkrumah University of Science and Technology, specializing in painting and sculpture.

Dr. Mensah loves sculpture despite its reputation as a challenging discipline. He believes that wider study of the subject can simplify it. Though primarily a practicing sculptor, he enjoys merging sculpture and painting, considering both media as interconnected. Though he has been teaching picture making as a lecturer, he now also handles a first-year sculpture class. For him, sculpture is essentially painting in three dimensions; the critical thinking, imagination, and effort required for both are very similar. He challenges the common misconception that sculpture is inherently more

complex than painting, attributing such views to the weight of materials, tool requirements, or other practical factors rather than the conceptual process.

This philosophy is evident in his recent works, which often depict lifelike forms painted with vibrant, natural colors. Each piece carries its own dynamics, with many large-scale works resulting from commissions or site-specific requirements. Personal works reflect his commitment to mimicking nature as closely as possible, demonstrating a relentless pursuit of perfect form, balance, structure, attitude, and character.

Notable works include his 10-foot sculpture of Malik El Shabaz (Malcolm X), 12 busts of the founding fathers of the Catholic Church in Elmina, the first black principal of Adisadel College in Cape Coast, and the Unity and Aboakyir monuments in Winneba. His works spread over the nation, in places like Cape Coast, Winneba, and the Volta Region, and internationally, such as in the exhibition “Water Bodies – Narratives of the Anthropocene” at Mahalla, featuring artists from Africa, Latin America, and Europe.

Dr. Mensah’s art draws heavily on African themes, origin, nature, power, and everyday life. As an educator, he emphasizes consistent practice and resilience, encouraging students to develop their inner creativity. He maintains a studio at home where he mentors students beyond classroom instruction. His teaching integrates sculpture and painting techniques. Where he emphasizes correct form, tone, and figurative expression with resilience. He is particularly fascinated by the human body, often studying models to capture movement, posture, or character while maintaining cultural sensitivity in nude works. His sculptures range from busts to full or half figures, including musical instruments as a lover of music or themes on elderly individuals, nude male or female figures, informed by both observation and imagination.

He supports the importance of incorporating life models in art education, noting that art is experiential and requires an understanding of anatomy. He explained that a challenge in teaching is one associated to students who without prior art experience, or interest study it at the tertiary level anyway, emphasizing the need to equip them with practical skills for the job market regardless. As a practicing artist, he notes that physical challenges/ health problems can be developed in practice related to the materials and tools used in sculpture. He expresses concern over poorly executed artworks in society, highlighting the importance of training students to produce proportionally accurate, visually compelling works. Under his supervision, final-year students in Winneba, have produced exceptional murals that reflect his careful guidance.

In terms of artistic philosophy, his works are realistic but conceptually imaginative, with meticulous attention to color, facial expressions, and detail. He encourages students to think critically, persevere, and not fear starting over, demonstrating this himself by sometimes dismantling nearly finished sculptures to achieve perfection. His works often evoke awe and are male-dominated, both in subjects and production.

Art educator Dr. Theophilus Mensah advises aspiring artists to maintain a secondary livelihood, noting that practicing alone in Ghana may not sustain a livelihood. He recognizes that balancing teaching and practice is challenging, therefore without resilience, one may be forced to make a conscious decisions about prioritizing either practicing alone or just teaching.

He further admonish that, if one must thrive in practice, he must acknowledge the importance of developing a unique style to avoid blending into the crowd. Dr. Theophilus Mensah stands by the belief that art should be learned in the African context while also drawing inspiration from other cultures to cultivate versatility and global

awareness. His work as an educator and practicing artist embodies a dedication to technical mastery, cultural authenticity, and nurturing the creative potential in others.

4.7.1 Critical analysis on respondent's biography

Dr. Theophilus Kwesi Mensah's work is a blend of technical expertise, cultural authenticity, public art advancement, and transformative art education. Through his monumental creations, disciplined realism, and mentorship grounded in resilience, he continues to influence both Ghana's sculptural scene and the upcoming generation of artists.

4.7.2 Discussion of works

Sample works of art educator showing mastery of forms and a taste of realism

Figure 4.56: Untitled



Figure 4.57: Untitled



Figure 4.58: Untitled



Figure 4.59: Untitled



Dr. Theophilus Mensah sculpts, animal and, human figures lifelike with much focus on reaching perfection. Works of respondent are bold and vibrant, early works are not very painterly or colourful but have a similar feel of mastery. Figures depict scenes of Africanism mixed with cultural symbols and signs. His works are often cast and bronze based on the demand of the customer and the site preference. He shows tonal gradation in skin and cloth rendition, giving the work more depth. His showmanship of body features are exceptional, revealing skin, folds, wrinkles, tribal, marks, originality of traditional items used by members of the priestly or kingship lineage, and attachments of items that gives the viewer the actual look. Dr, Menash's works are irresistible and full of admiration. His personal works are an exploration of forms as shown in Fig 4.57; the show of imagination in striving for something that gives the actual look, more importantly so poised in African personality, themes, history and cultural identity.

Figure 4.60: Title Maxwell Quaye (n.d)



Figure 4.61: Nana Mbra. Year: 2024



Fig 4.60 is a semblance of a mature African man wearing traditional clothing, he is depicted life-size and realistic in nature. The figure is dressed in a beautiful golden brown fabric and wears symbolic regalia of rings, wristlet and a chain, he stands erect and in a calm stance. His posture and awe with facial look gives an impression of a King. Just like other works this is a commissioned sculpture of Maxwell Quay a chief in the Volta region of Ghana, Tongor to be precise as identified by the artist educator. The figure is encircled by a patterned fabric with evident adinkra such as the love symbol known as the 'akoma' in akan, also the edwene si edwene so pattern which connotes 'wisdom upon wisdom, aside at that are other crystal shaped linear patterns and an abstract flowery design which repeats in his regalias. Whiles the symbols are depicted in black or dark brown within the cloth the regalia's are gold and dark brown as well with symbols in gold colour and bands in dark brown or vice versa. Gold according to Ghanaian colour symbolism connotes royalty, richness whiles dark brown means earth, and home in some contexts. The ring is conical and pointed all gold or bronze as his necklace which looks like a star seal. There is tonal gradation in skin

colour, a darker brown yet different from the cloth colour, this suggests a dark skinned person. Facial features are proportional, as the ringed neck and body gives a feature of a handsome looking man. At his feet is the popularly known slipper in Ghana called the 'chawchaw' in Akan, in gold and black colours. The figure's colours and coverings suggests continuity, identity, and heritage in addition to being an apparel. The garment's geometric and symbolic designs stands for intellectual concepts, history, ancestry, or social standing. The accessories, including the wrist jewels and necklace, are extra indications of honor or rank. Prestige and potentially ceremonial and authority. The notion that the subject holds a significant social or historical place is reinforced by them.

FIG 4.61 portrays another figure also standing in wrapped heavy patterned cloth with intricate designs suggesting a kente cloth. Features suggests a male either above 50 or a little above 50. He wears a black head band with golden round shapes on it. On his chest are what looks like chains with designs, across his shoulder lies a thin necklace which gives a look of a spiritual leader/ The chains are depicted in rich yellowish-gold colours, as his rings on both arms and rounded bracelet with a fly whisk known 'bodua' in the 'twi'. In order to reveal his right wrist against the dark brown cloth, it appears in a bright gold colour different from the left arm that rests. At his feet are ring like anklets with a ceremonial 'chawchaw' slipper, in a darker brown colour. This work is titled "Nana Mbra" located in London Bridge, Cape Coast executed in 2024. This was to serve as a commemorative monument for the King. This piece also highlights cultural and significant roles of traditional leaders in the Ghanaian society and their impact in a modern age. The artist educator has a fine way of hyping culture and exhibiting it grandly in spaces to preserve historical leaders.

Figure 4.62: Tetteh Quarshie.



Source: Courtesy of Art Educator. Year : 2025

If there was ever a time where the Ghanaian forgot about people who have made great impacts in the history and lives of the people, Dr. Theophilus Mensah is just the artist educator to consult to make monuments that reminds the people. Fig.4.52 is a sculpture of a popular figure Tetteh Quarshie, located at Accra Mall, mounted in 2025 as explained by respondent. Tetteh Quashie as the popular story goes brought cocoa beans to Ghana from Fernando Po now known as Bioko in Equatorial Guinea. He is known as a black smith and farmer who travelled in 1870 to bring cocoa pods according to Sunberg (2011). These he planted in Mampong and Ekuapem in the Ashanti land of Ghana which sprouted cocoa industrialization in Ghana. Thus the sculpture shows a standing man holding what resembles a cocoa pod in his hands. He wears a shirt,

trousers and shoes probably because he traveled outside Ghana or to give it a modern look, however he wears a cap on his head showing his origin as this resemble a cap worn on smocks or other African apparels. Also in bronze, his hair is evident as if to intentionally show his black origin, he wears what resembles a singlet within his shirt, the pod appears in a more yellowish gold colour with a white insides. He seems to be showing the pod to passers-by and anyone who cares to know about the heritage of cocoa in Ghana. This showcase power, presence of for bears and a need to preserve the nation’s natural resources of the Africa. What intrigues the observer is the way Dr. Mensah blends the shades of bronzes in his works to highlight every aspect of the figure as if to give it life.

Figure 4.63: Unity Monument



Figure 4.64:



Figure 4.65:



Figure 4.66: Aboakyir Monuments



Figure 4.67: Untitled



Sources: Courtesy of Art Educator

Fig 4.64 and Fig 4.67 reveals how high the works of the respondent are mounted and the various areas for which he has to design sculpture to fit. FIG. 4.63 to FIG 4.67 are a closer view of how his recent sculptures are rendered lifelike and colourful. 4.56 is a view of an artwork at his studio, how they look like before the mount, and 4.55 also shows a site specific view of his creations. In FIG 4.63 is a show of muscles and forms that based on facial features, are suggestive of male figures at work looking bald, with cloth or a short shorts around their waste, bare chested. Their clothes are a careful rendition of drapery, and enhances the postures of the sculptures as they appear to be acting or in motion. There are 2 figures holding a rod, which is a suggestive flag, it reads 'together we build' as seen in Fig 4.64. The flag is intelligently made to fold which gives an impression of movement and atmospheric influence. With bronze skins and peculiar colour renditions, he used grays for beards, and eye brows in dark brown and black colours. This is suggestive of their African origin, their stands and how they hold the flag looking busy trying to fit the flag to the ground, admonish the people of Winneba to come together to build the town, it suggests hard work, perseverance and collaboration among members of the community. FIG 4.65 is another work suggestive of a fisherman with same bronze and shiny looking bald head and skin, realistic in nature with a fishing net of fishes. This is a wonder to bestow, no wonder Dr. Theophilus Mensah dislike sculptures that are faulty in proportions and stature.

To add to. FIG 4.67 is also a monumental piece by respondent known as the Aboakyire Monument in Winneba (2021). It unravels the history of the people of Winneba in their celebration of the festival of Aboakyir. There stand 5 men on top of a roof, 3 of the figures to the left stand with a raised animal-like figure resembling an antelope, Their mouth looks wide opened as if to sing or shout in joy for catching the animal as the history foretells. The other figure to the rare right also standing is suggestive of a man

with sharp tools who seem according to stance may have helped in the catching of the suggestive antelope; he also with mouth opened shouts and looks strong and supportive of the catch. In the front is an interesting figure clothed in cultural apparel resembling a spiritual leader or a priest. He wears a head ornament of black leather as a cap with cowries on it and a strap that rounds under his chin, he wears a band on his wrist, and a facial look of seriousness and ambition. His attire a big shirt and trousers are colourful and adorned in the smock-like shirt he has on. In it are what resembles gourds, animal bone, carcasses, teeth, the crocodile shell, there are cloth patches in the smock. Also, there is a skull symbol representative of death, and the crocodile shell may suggest longevity, he holds what resembles a long rod with left foot forward and he seems to be the leader of the crew that holds the antelope. He appears to be leading them to perform other rituals. Such showmanship of skill is indeed jaw breaking, he shows performance/drama, forms that are hard to ignore and the wrap of cultural essence and historical antecedents that make the fabric of the African man.

4.7 Major Challenges faced by Ghanaian Art Educators

Poor understanding of what art means in the African context

One of the most significant challenges faced by Ghanaian art educators is lack of clear understanding of what art means in the African sense. This therefore affect students output in being original in their creations. They would rather copy what they see on the internet or on online platforms instead of coming out with their own creations from mind work. This can be related to the colonized minds of the Ghanaian people, which makes it hard for students to think outside their preconceived ideas.

It brings about low-quality artwork creation without specific identities and gives educators trouble and extra work in decolonizing the minds of students for authentic creations and production of works, relating to their cultural heritage and origin. This in the long round increases workload of educators as they have to reeducate most students on how to incorporate their culture, tradition, and rich resources into their creations.

Poor involvement of some experts or art elites

Another key challenge faced by Ghanaian art educators is the lack of active involvement and engagement of art experts and professionals especially of some educators in the institutions. While people enjoy and admire art, the involvement of some major art experts in art is lacking. Stakeholders and people knowledgeable in art who find themselves in various sectors give little or no attention to its practicality. Improvisation is a problem for many in terms of little or no resources and this affects output in various art sectors and the country at large. This attitude produces low skilled students or individuals as they pass through the academic ladder, it becomes extra work for a teacher who wishes to get students well skilled at a level especially in a university setting considering population. With negligence on some art educators' part, there is minimal cooperation to find means of strategizing lessons to be at par this results in lack of well skilled mentors to shape skills of students, also there is absence of professional networks where other art educators can reach out to. This in the long round may disconnect the educator from contemporary art trends, hence making them outdated educators.

Low support for providing 21st century infrastructure, studios, instruments, I.C.T tools for art practice

There is low support for providing 21st century infrastructure, instruments and aid. Studios and classrooms constructed for the art date back to late years and are what is still in use, no refurbishment or expansion even with current population increase. Lack of appropriate supply and aids for teaching and learning, such as printers, model makers, photo studios, multimedia studio and the like. This affect work output and slows productivity especially, instead of mass productions using ICT tools there will be little productions especially when done manually.. This reduces the ability of art educators to teach modern techniques and reduces teaching because learners cannot be engaged or mentored well to standards they are supposed to reach. This also leads educators spending extra time demonstrating lessons with outdated tools and equipment and frustrates some educators and birth negligence sometimes..

Low regard for the art as a benchmark for national development

Visual art has not been fully recognized as a tool for improvement in the nation or as a part for national building. It has not been politicized enough to play the role it has to in the society and the nation at large, this results to the non-sensitive behaviour of some natives; a general lack of awareness about its importance even amongst learners. Many learners even with the passion for the subject do not deem it as a secure career option. It is seen as an avenue of low job security and therefore the key importance of art in the minds of these are sometimes faint. The fusion of art in certain sectors of nation building which will expand its needs is not being realized, this affects art related industries and low productivity of Ghana made art. This leading to loss of value for the course, discourages students and leads to lackadaisical attitudes towards the art. Some students prefer to use online mediums to answer questions because they do not see a

need to be authentic in a subject which would not lead to a stable future even with much dedication. This sometimes lead to thwarting on the part of educators due to decreased students engagement and enthusiasm and limits opportunities for collaboration with other sectors as these sectors have been left dormant, and unattended to.

Pressure from other professorial engagements

The researcher came by the term facilitating art educators. It was realized that some artist educators are only facilitators and no longer practicing because of reasons such as the high population of students, furthering of education on the part of the educator, because he does not solely need to create art works to upgrade in the university for example Professorship level requires writing of certain number of books. Even though there is the other option of making art works, this demands an exhibition and that entails a lot especially time. Therefore, as remarked by one interviewee, why not write. This some respondents felt was a cause of negligence on the part of some art educators in terms of producing tangible works or producing anything at all. Which results in decreased student engagement in practical lessons affecting their overall performance and technical know-how. They added, art education in Ghana should be taught through imbining practical skills into students however, some teachers only act as facilitators and this disconnects them from the crafts and this is resultant to loss of passion for the subject and lack of professional fulfillment as they sit idle.

Most students venture into the arts as a matter of convenience

It was realized that art teachers face significant challenges developing talents/gifts of students who engage in art as a matter of convenience. The reason why some students 'engage in the art explained by some respondents is that, they do not have other options to choose from; for them, all other options may seem difficult but art they see as simple

and easy, some educators are able to fish such students and advice or encourage them however, not all can be detected especially with students 'population this situation, a respondent suggested that having portfolio-based interviews for interested art students upon enrolment will be a solution. The reason being, it becomes an issue for such students to be productive and this leads to reduced teaching effectiveness and professional dissatisfaction on the part of educators.

It also leads to negligence on the part of some educators, again, it was added that some students to an extent use art as an aid to get scholarships, with the aim to study in other areas outside the country or aim for better opportunities outside and this may affect educators' productivity.

Lack of provision for real life models in the art school system

In art education, particularly, in classes where figure drawing and painting are required, it becomes a vague way of teaching, where students are unable to get actual models to copy from. While learning is experiential, students have to learn from the nude; the actual thing or from source. That is real life models in studios for observational lesson to draw human form accurately, this helps in mastery of figure drawing and helps students understand proportions, anatomy, and the nuances of form. While we learn from the known to the unknown this will help in the skill of modifying what is known to getting original ideas through exploration. Students can learn to overlook the nude sexually when trained and be studios about it.

Prof. Seidou who has intelligent ways of using the body as an artwork and other lecturers, have been innovative enough to train minds beyond drawing but to use the body itself as a piece in terms of performances. To attain this, life models must be allowed into classroom and added as part of the curriculum with modalities in place.

Furthermore,, there is the need to train learners to have a professional mindset towards nudity, recognizing its technicality and artistic nature. If not, this limits the educator's ability to teach foundational techniques in figure drawing, and. this also restrict the educator in terms of delivery as they teach in abstract.

A place for life model drawing in the curriculum will affirm educators' stands as they ask learners to observe in sections for life model drawings. Additionally, University board/ educational leaders in art education must get skilled/trained well-paid models for these sections to promote art figure drawings in schools.

4.8 Messages behind Their Works

The works of Ghanaian art educators convey messages that talks about varying aspects of social, cultural and personal identity. These educators reflect on challenges, resources and the aesthetic nature of the Ghanaian society and make works that shows their views even on a global scale. By visually analyzing works Of Ghanaian Art Educators, themes addressed include;

1. Issues on equality
2. Social right
3. Promotional educational issues
4. Issues on illiteracy and its disadvantages
5. Innovational ways of using text differently in building one's identity
6. Akan history and symbolic meanings/happenings
7. African figurative images and their context
8. International ideas and wars and its detriments to the society
9. Biblical ideologies and its relation to life
10. Moods and personal life experiences

11. Nude muses and figurative anatomy of black women and men
12. Traditional events/music/cultural and everyday life stories
13. Demonstrational use of conventional and unconventional materials in art production of indigenous Ghanaian artefacts
14. Colour psychology and its African meanings
15. Educational goals and its relation to African origins
16. Signs and symbology of kente patterned concepts

To expatiate, art educators often explore themes on social hierarchies and power structures like that of Professor Francis Eshun for fairness in terms of gender equality and social justice and the need to encourage equal rights, justice and same opportunities within the society. Art works also talk on societal commitments and economic right like Professor, Caricature Seidou's cartoons, depicting societal struggles, triumphs and hardships in life also on the importance of education, they advocate to promote literacy, and the need to reform education on a global structure, Professor Francis highlights on these themes.

In addition, they engage text through proverbs, local language, and written symbols which affirms the African history and heritage and challenge western influence in Ghanaian education. This theme can be found in all works to mention a few works of Professor Osuanyi Quaicoo Essel and Professor Professor Patrique deGgraft-Yankson, Dr. Theophilus Mensah entails that.

Furthermore, the human body especially the Ghanaian figurative image and its identity these challenges the western model drawings online, this by Papa Yaw Dome PhD, who offers other ways of drawing rooted in African culture and history and challenges

stereotypes. They also touch on consequences of wars, colonialism and international politics which may deter Ghana's improvement. Also, they incorporate biblical themes and stories, aside proverbs and symbols and this creates a religious and moral faith amidst daily experiences in life. This helps in broad thinking of ways of fusing divine teachings and personal beliefs in creating originality.

The depiction of traditional events, societal life, festivals and music in the creations of Professor Howard and almost all respondents serves as a means of celebrating Ghanaian life and shows how to preserve societal customs and traditions, Not to mention, the use of conventional and unconventional materials such manipulating wood, clay, fabric, calabash, recycled materials among others preserves local and indigenous crafts. They incorporate colour symbolism to show emotions and cultural understanding of the Ghanaian people; Professor Patrique deGraft-Yankson.

The works also explore a relationship between traditional knowledge and modern educational systems and techniques and that is in terms of its fusion; by Professor Osuanyi Quaicoo, to gain a holistic view and be at par with modern trends. In sum their works celebrates Ghanaian heritage while conveying messages of unity, togetherness and improvement.

4.9 Contributions of Art Educators to Art in Ghana

Establishment of art hub/group to promote art in Ghana. Example is BlaxTarlines Exhibitions and project by Professor Seidou which led to other establishment such as the Savannah Centre for Contemporary Art (SCCA)-Tamale and Red Clay (Tamale)

Development of different courses and programmes in various Tertiary cycle institutions. For example; Professor DEgraft Yankson was a key pioneer for the

development/design and implementation of MPhil/MA course for Art Education, Textile and Fashion in the UEW among others.

Development of online journals for publications and website for improvement and publicity of the Arts. Professor DeGraft – Journal of African Arts and Culture (JAAC). Papa Yaw Dome online site for studying black nude figurative drawings in education.

Artist Educators are designers and re-developers of the Ghana Art Curriculum for Senior High School in Ghana. These include, Professor DeGraft Yankson and Osuanyi Quaicoo Essel, Professor Caricature Seidou as well.

Decoding and integrating of African Ghanaian concepts and themes into education; a strategy of decolonizing minds. Example SDG goals by Professor Degraft Yankson.

Pioneering the development and refreshment of art sectors in Ghana. Example; Professor Essel as the president for ATAG pushed for the salvation of the Ghana National Museum in 2020 and many more.

Explaining the impact of art educators as role models from their contributions to Ghana's Education based and biographical analysis.

Major themes Include;

- Exhibiting visionary leadership.
- Integrating creativity, critical thinking, and practice.
- Encouraging African self-representation and identity.
- Participating in the development of the country.
- Demonstrating the intellectual and revolutionary power of art education

Art educators exhibit visionary leadership by teaching students how to create systems rather than just vocations. They develop skilled researchers and professionalized art education through the tapping of knowledge and ideas from their immediate surroundings. This transformed art from its culturally depleting stage of unavailable resources to one that is knowledge-driven and exploratory, allowing for the study of society's resources.

Encourages critically and socially engaged contemporary art that fosters critical thinking and serves as an example of sustainability and community involvement. Mentoring of young artists who have exhibited globally, this promotes cooperation between African and diaspora communities. They as well encourage digital innovation and demonstrates a dedication to intellectual production.

Art educators motivate younger academics to undertake research and curriculum development, exhibit innovative leadership in education, and embody academic greatness. Models intellectual decolonization, fosters critical consciousness, and inspires cultural pride. Finally, exemplifies professional involvement to civic duty, and promotes leadership outside of the classroom.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This research focuses on the pedagogical practices of Ghanaian art educators, aiming to address the lack of literature on their contributions. While much has been written about individual artists, there is limited focus on the work of art educators, especially those in higher education who also practice as artist-teachers in the tertiary cycle. The study found that the works of these educators communicate messages about societal issues, personal and cultural experiences, educational themes and many more. Through their art and teaching, they influence students and shape their creative development.

However, the study also revealed challenges faced by art educators, such as an overwhelming student-to-teacher ratio, lack of access to modern technology, and poorly equipped classrooms and studios. These challenges, which have persisted over time, limit the productivity of art educators in Ghana. As a result, many educators shift their focus to teaching or writing for advancement education, though they continue to influence students through their pedagogy.

5.2 Conclusions

Ghanaian art educators, through their professional practice, development, and teaching experiences, recognize the complexity and challenges of art education in Ghana; consequently, they continuously develop personal and instructional strategies to stimulate creative thinking among learners, enabling them to produce authentic artworks that reflect their cultural identity and origins and that they can confidently articulate and defend in any context.

Art educators works suggest possible ways of addressing persistent challenges in art education where Art educators, through their creative works, demonstrate possibilities that emerge beyond the mastery of formal artistic conventions, generating new ideas and sharing them with students to stimulate interest, eliminate monotony, and expand learners' thinking skills and technical abilities beyond the confines of aesthetics and functionality alone.

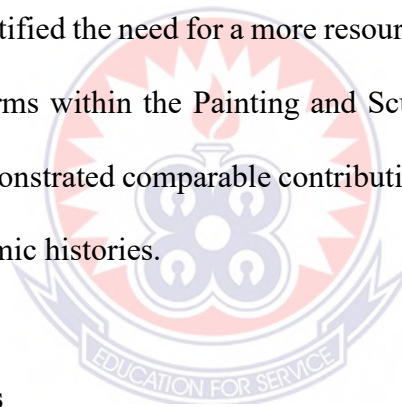
Ghanaian art educators, as creators and masters of their disciplines, continue to think beyond the classroom despite demanding schedules, striving to advance curriculum and pedagogy through professional experience and sustained research. Through these efforts, they contribute to the growth of contemporary Ghanaian art and enhance its visibility and relevance within the global artistic landscape.

Additionally, art educators recognize that many postsecondary teaching strategies are still primarily theoretical and examination-focused, which causes a disconnect between curriculum goals and classroom reality. This leads to less hands-on experience, less experimenting with tools and methods, and less integration of local settings and indigenous art forms into instruction. Thus, their works show how to be creative in one's own environment and how to teach in new methods.

Art educators address social, cultural, and political issues impacting people, communities, the country, and the world through their ongoing professional development. By doing this, they create lasting legacies that express change and effectively address the challenges they discover throughout time.

Art educators discovered that ongoing difficulties have played a part in the persistence of traditional, teacher-centered teaching approaches, especially in art education, where learning that is founded in practice and culture is crucial. In reaction to the changing global setting, art educators' work promotes expressive options and critically rethinks established concepts of art in Ghana.

Upon exposure through travel, professional practice, and advanced studies, Prof. De-Graft and other art educators recognize that Ghana's untapped natural resources need to be harnessed to respond effectively to emerging global trends and advancements in art. Similarly, Prof. Seidou, informed by advanced readings on the Cold War and post-Cold War periods, identified the need for a more resource friendly study content, which led to curriculum reforms within the Painting and Sculpture Department at KNUST. Other respondents demonstrated comparable contributions shaped by their professional experiences and academic histories.



5.3 Recommendations

The following recommendations are suggested to improve the state of art education in Ghana:

The Ghana Education Service (GES), the Ministry of Education (MOE), and the National Council of Curriculum Assessment (NACCA) ought to support ongoing professional development initiatives that are especially designed to improve culturally responsive teaching. Establish mentorship programs whereby seasoned educators assist new instructors in incorporating cultural identity into art instruction. This to improve authenticity and cultural grounding, support workshops and seminars that introduce teachers and students to regional and international artistic practices.

Interdisciplinary approaches should be incorporated into art courses by curriculum planners and implementers in order to promote innovation beyond conventional forms. Teachers ought to support group projects in which pupils experiment with cutting-edge methods and a variety of media. To create safe areas for experimentation and skill development, Ghanaian government and non-governmental organizations working on educational reform should set up innovation laboratories or creative studios inside art departments.

Educators should be encouraged by the Government, MOE, GATA, and ATAG to do empirical study that connects curriculum development with creative practice. Once more, grants or funds should be made available by the Government and MOE for initiatives that record, examine, and develop Ghanaian artistic practices for audiences both domestically and abroad. Art Educators must continue to share instructional techniques and raise Ghanaian art's profile internationally, promote partnerships between international art organizations and post-secondary educational institutions by the help of MOE.

In order to encourage teachers to consider contemporary issues in their work on public platforms like the news, MOE must incorporate social commentary and civic involvement into art education. Plan community outreach initiatives and exhibitions that feature works of art that tackle social, cultural, and political themes. Additionally, cultivate collaborations with non-governmental organizations and cultural institutions to increase the social effect of art created in educational.

In order to prepare educators for global engagement and to foster critical discourse on traditional vs. contemporary practices, MOE, GES, NACCA, and NTC must update their curricula to incorporate global contemporary art trends while maintaining local cultural identity. This will allow educators to innovate while honoring cultural heritage as they nurture their students.

MOE must carry out investigations in collaboration with GES, the University Teachers Association of Ghana (UTAG), and ATAG in order to find untapped local resources (materials, motifs, and techniques) that can be incorporated into art instruction.

To add to, studies like this must be conducted periodically and expanded to other areas of the creative arts to grasp in-depth understanding of art by practitioners in education as they journey professionally. This helps record findings on what can be done to solve impending educational issues across the discipline and project for future generations.

Female art educators must try to avail themselves for like studies to have their professional life findings recorded to expand the scope in art and serve as role models for women in art.

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APPENDICES

Appendix A: Observation Checklist

Observation Checklist

Topic: A Visual Analysis of Works of Selected Ghanaian Art Educators

Methodology: Qualitative Research Approach

A. Artwork Identification

- Title of artwork
- Artist's name
- Year of creation (if available)
- Medium/Materials used
- Dimensions (if available)
- Location of artwork (gallery, studio, exhibition, school, etc.)

B. Formal Qualities (Elements of Art)

- Line – Types, direction, thickness, expressive quality
- Shape/Form – Organic, geometric, abstract, realism
- Colour – Dominant hues, contrasts, symbolism, warm/cool
- Texture – Actual or implied texture
- Space – Depth, perspective, foreground/background
- Value/Tone – Light and dark contrasts

C. Principles of Design

- Balance – Symmetrical, asymmetrical, radial
- Emphasis – Focal point and how it is created
- Movement – Flow or direction for the viewer's eye
- Rhythm/Pattern – Repetition of elements or motifs
- Contrast – Differences in colour, scale, texture
- Unity/Harmony – Cohesiveness of the composition
- Proportion/Scale – Relationships in sizes of elements

D. Technical Skill and Craftsmanship

- Quality of technique (brushwork, stitching, carving, digital work, etc.)
- Handling of materials (traditional, contemporary, mixed media)
- Level of detail and finishing
- Innovation/creativity in material use

E. Cultural and Contextual Features

- Use of Ghanaian cultural motifs (Adinkra, Kente, symbols, folklore, etc.)
- Representation of identity, heritage, or local narratives
- Influence of teaching practice on the artwork
- Social, political, or educational themes

F. Interpretation and Meaning

- Overall message or theme
- Symbolism applied
- Emotional impact
- Connection to artist's professional experience as an art educator

G. Overall Impression

- Strengths of the artwork
- Unique contributions to Ghanaian art
- Relevance to art education
- Personal observer comments



Appendix B: Interview Guide

PLEASE HELP MY RESEARCH BY PROVIDING ANSWERS TO THESE
QUESTIONS.

THANK YOU.

INTERVIEW GUIDE

TOPIC: A VISUAL ANALYSIS OF WORKS OF GHANAIAN ART EDUCATORS

PURPOSIVE SAMPLING: EDUCATORS WITH NOT LESS THAN TEN (10)
YEARS EXPERIENCE IN TEACHING.

BIOGRAPHY

FULL NAME

AGE

HOW MANY YEARS AS AN EDUCATOR AND ARTIST

EDUCATIONAL BACKGROUND

WHICH PROFESSIONAL ASSOCIATIONS, WEBSITES OR PLATFORMS ARE
YOU ON?

LIFE STORY

Please tell me about yourself

What influenced your primary education

How did you see art in the secondary school

Did you choose art or it found you

How was your walk to the teaching profession

How has the experience through teaching been so far

How long have you taught art?

Area of specialization

How is the experience to change from an area of specialization to another

Do you teach using your techniques and works?

How has the journey from primary through to your current educational position in art been like

Are you happy with the decision so far

Where has art taken you (journeys)/exhibitions

What will you recommend can be done to improve on art education in Ghana

ART WORK ANALYSIS

TYPE OF WORK

NAME/ THEME OF ARTWORKS

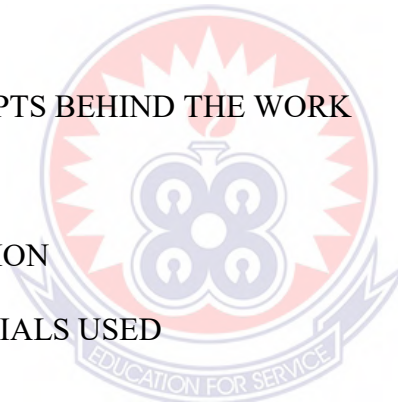
CONTENT (ELEMENTAL AND PRINCIPAL COMPONENTS FORMING THE ARTWORK)

MESSAGES/ CONCEPTS BEHIND THE WORK

TECHNIQUE

YEAR OF PRODUCTION

TOOLS AND MATERIALS USED



INFORMATION ON ARTWORK PRODUCTION

1. HOW MANY ARTWORKS HAVE YOU?
2. HOW DID YOU GET STARTED IN PRODUCTION OF ART WORKS?
3. WHAT INFLUENCES/MOTIVATES THE PRODUCTION OF THE WORKS?
4. WHAT MOTIVATES/ PUSHES YOU IN THE PRODUCTION OF ARTWORKS?
5. WHAT MESSAGES DO THE WORKS CONVEY?
6. HOW HAS EVENTS IN TIME INFLUENCED YOUR ARTWORKS?

7. HOW HAS CURRENT TRENDS AFFECTED YOUR ARTWORKS?
8. HOW HAS YOUR WORKS CHANGED IN TIME?
9. HOW HAS THE PUBLIC RECEIVED THE WORKS ACCORDING TO SOCIAL, POLITICAL OR ECONOMIC CONTEXTS RELATING TO THE MESSAGES IN CONTEXT?

TEACHING/ART PRODUCTION QUESTIONS

1. DO YOU ENJOY (TEACHING AND PRODUCING ARTWORKS)?
2. AS AN AFRICAN EDUCATOR/ARTIST WHAT ARE YOUR EXPECTATIONS IN THE COMMUNITY AND ART MARKET? WITH REGARDS TO SALES AND PATRONAGE?
3. WHAT ARE YOUR BIGGEST CHALLENGES AND FRUSTATIONS AS AN EDUCATOR/ARTIST?
4. DO YOU LINK YOUR EXPERIENCES IN TEACHING AND LIFE IN PRODUCING ARTWORKS?
5. BASED ON YOUR EXPERIENCES TO DATE WHAT EXPERIENCES INFLUENCE YOUR ARTS FROM TEACHING AND LIFE EXPERIENCE?
6. WHAT ARE THE LEADING SOCIAL MEDIA PLATFORMS YOU USE FOR CAMPAIGNS?
7. WHAT CHALLENGES DO YOU HAVE WITH SOCIAL MEDIA PLATFORM CAMPAIGNS?
8. HOW DO YOU INCORPORATE MAKING ARTWORKS AMIDST TEACHING (TIME FACTOR)?
9. WHAT ARE SOME MAJOR ACCOMPLISHMENTS YOU HAVE MADE IN ART? awards

10. WHAT ADVICE DO YOU HAVE FOR SOMEONE JUST GETTING
STARTED?

IS THERE ANYONE ELSE YOU CAN REFER ME TO?



Appendix C: Introductory Letter

