

UNIVERSITY OF EDUCATION, WINNEBA

**THE CURRENT TRENDS OF TATTOOING: BELIEFS AND EXPERIENCES IN
GHANA.**




PROSPER KWAKU ASIEDU

2014.

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The logo of the University of Education, Winneba, is a circular emblem. It features a central four-lobed floral or geometric design in blue and white, set against a red background with a white sunburst pattern. The emblem is surrounded by a white border with a decorative, scalloped edge.

**A THESIS IN THE DEPARTMENT OF MUSIC EDUCATION, SCHOOL OF
CREATIVE ARTS, SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES,
UNIVERSITY OF EDUCATION, WINNEBA IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE MASTER OF PHILOSOPHY (ARTS AND CULTURE)
DEGREE.**

JULY, 2014.

DECLARATION

STUDENT'S DECLARATION

I, PROSPER KWAKU ASIEDU, 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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SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis Project as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: PROF. MARY DZANSI-MCPALM

SIGNATURE :.....

DATE :.....

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DEDICATION

This work is dedicated to Frederick Seyedoe Asiedu and Beveridge Selikem Asiedu.



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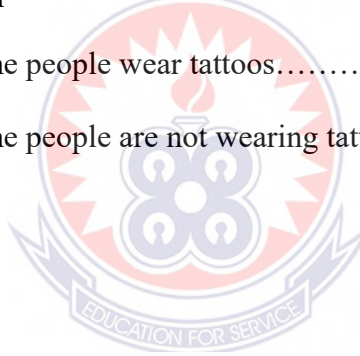
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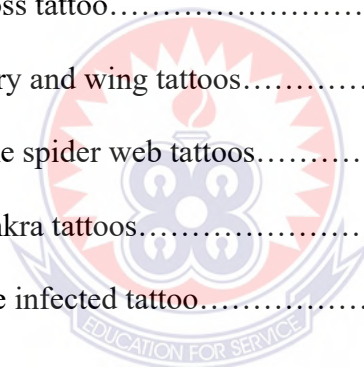
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ABSTRACT

In the study, the researcher has sought to investigate into the current trends of tattooing. The study addressed the beliefs and experiences of tattooed persons, tattooists and non-tattooed persons in Ghana. In gathering the relevant data, the researcher greatly relied on the use of interview, observations and document analyses. These interviewing types were structured, semi-structured and unstructured and for the observations, the researcher used the natural type. The researcher particularly used the purposive and snowball methods of sampling data. The study used a sample size of one hundred and forty respondents. At the end of the study, the researcher has found out that; modernity in the use of the electronic media and multi-cultural integration has immensely contributed to the spread of tattooing from different cultures into the present Ghana. The spread has been so quick in the country and it can be seen across all age groups. Also, most of the people wearing tattoos in Ghana have this body art for beautification, religious, sentimental and identification purposes. Some people who are also not wearing tattoos have drawn conclusions that, they do not wish to wear one because they fear contracting infections, the state of it being permanent and also religious reasons.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Humankind expresses himself in a variety of ways to give information to the general public. This means of expressing oneself is an aspect of art. Obeng-Tweneboah, (2007) states that “art is an expression of inner feeling shown outwardly through a medium for the consumption of the public”. He went on to say among other things that whatever is in the human mind cannot be known unless the person expresses himself in a particular way. It is observed, that it is when a person makes his intention known to the general public that observers can either appreciate or criticize it. This means of self-expressions can be done through drawing, painting, sculpture, poetry, drama, music, graphic design, textiles and many other ways. All these means of self-expression gives us the knowledge about what the artist wants the general society to take note of.

Broadly, there are two major branches. “These are liberal arts and creative arts”, Annor, Adom and Amuzu (2011). They proceeded by stating that “liberal arts are the arts which are better known as the Humanities. It includes History, Literature and Philosophy”. Aside this, they stated that, regarding the creative arts, “it is the art which involves using ones ideas in creating something new. It is also divided into two major forms. These are: “Performing arts and the Visual art”. Based on these writers, one can deduce that, the creative arts are practically oriented and they require the artist to employ skills and imagination. Obeng-Tweneboah, (2007) supports this assertion by stating that “art is the conscious use of skills and creative imagination especially in the production of aesthetic objects”. Mankind therefore needs both skills and creative imagination to

produce an art work that will be pleasing. This art work must also show originality to be able to qualify as a creative work. It is when a work exhibits much aesthetic values that it can be said to be successful.

The works of art (drawing and inscription) which are in the category of picture making and graphic design respectively, that are done on the support (human body) using indelible inks that are described to be tattooing. This tattooing has been present in almost every culture in some form, for thousands of years. Witze stated that “In 1991 discovery of the 5000 year old Oetzi, the Iceman with 57 tattoos on his body is thought to be the best-preserved frozen mummy to illustrate the practice of ancient tattooing”, (1999). “In general, tattooing today can be found on people of all ages, occupations, and social classes with almost 50 percent of all tattoos being done on women” (Armstrong, 1991). Drews, Allison and Probst, (2000) also agreed on this and stated that this is “including many mainstream adolescent, college students and young adults”. This tattooing can be done on various parts of the body provided that particular part of the body can be pierced and ink injected to leave a permanent mark or design.

These forms of art on the human bodies are done for numerous reasons. Presumably, they are done for identification and other reasons. There is the need for the going into this issue to help come out with reasons why some people desire to have their bodies tattooed in this 21st century and the various ways through which this body art is being undertaken.

1.2 Statement of the Problem

Tattooing as the name implies is a form of body art which people do for many reasons. This tattooing is described as “the art of leaving a permanent design on the skin of the human body through pricking or staining with colour that cannot be rubbed easily” (Osei-Boateng, 2013). This tattooing can be done on human beings as well as animals. This form of body art has been with mankind for ages and people who engage in having their bodies tattooed cut across all the age groups. People who tattoo their bodies do it for various reasons of which the commonest ones are identification, entertainment and beautification purposes. Aside tattooing being done on the human body, they can also be done on the bodies of animals purposely for identification purposes.

“This tattooing of the body can be done on various parts provided that particular portion can be pierced and ink injected” (Osei-Boateng, 2013). These parts could be areas where the tattoo can be either exposed to the general public or made unexposed to the general public. These areas of the body may include the arm, forehead, neck, chest, breast, legs, feet and any other part where the tattooee wants the body art to be.

Despite the fact that people with tattoos on their bodies can be found in all the areas in the country, be it the rural or urban, the researcher finds Accra more accessible and most people with tattoos on their bodies had this body art done for them in the city as it is the occupation of some people in the city to make tattoos on the bodies of interested people. This study area will also give way to the opportunity of meeting many tattooees and tattooists who can be of great help in the acquisition of enough knowledge in this form of body art.

It is very interesting to note that the humankind has adopted this tattooing with much zeal and for many reasons. The researcher is therefore interested in investigating about the current trends which includes the methods employed and how fast the issue of tattooing the human body is spreading to most parts of the world especially Ghana. The researcher also has the interest in examining the beliefs and experiences that are connected to this tattooing. These beliefs will also cut across the health oriented issues that are associated with this tattooing.

1.3 Purpose of the Study

The broad aim of the study is to examine the current trends of tattooing in Ghana. The major areas that are of interest to the researcher include examining the beliefs and experiences of tattooees and tattooists. These beliefs will cut across the health hazards that are associated to this form of body art.

1.4 Research Objectives

The specific objectives are to:

- (i) investigate the current trends of tattooing in Ghana
- (ii) examine the beliefs of tattooing in Ghana
- (iii) examine the experiences of tattooees and tattooists in Accra, Ghana.

1.5 Research Questions

- (i) How has the trend of tattooing changed over the years?
- (ii) To what extent does the beliefs about tattoos have influence on tattooees and

tattooists?

- (ii) What are some health related issues to tattooing and how does the public view tattooees in Ghana?

1.6 Significance of the Study

It is envisaged that the study will provide a number of benefits. The basic purpose of undertaking this study is to investigate into the form and nature of tattooing. The study would bring to light some of the current trends of undertaking tattooing which seems to have come to stay with mankind.

This study will also give information on the processes that are employed in making tattoos on the human body. Also, to focus on the tools and materials that were started with and the changes that have been brought into tattooing due to modernity.

Finally, it will bring afore some of the health hazards, beliefs and experiences that are associated with tattooing. Aside these, the study would serve as the bedrock and provide the necessary guidelines for future studies into this or similar body art.

1.7 Limitations

Just like most research work, impediments would emanate which could serve as the hurdles that need to be jumped. Some of these issue that the researcher had a tough time addressing are:

That it was very difficult getting attention from respondents like tattooees, tattooists, medical practitioners and most people who were more knowledgeable on this tattoos to give much information in the compilation of this work. This was honestly due

to the fact that these groups of people already had their own tight schedules of activities at their work places and so it was just impossible to put pressure on them to attend to the needs of the researcher.

It was also very difficult to get enough reference materials for the literature review. Due to this getting the actual history and other information pertaining to the tattooing was very difficult and untimely. Altogether this made the researcher to spend so much time in the gathering of necessary information to enhance the study.

Apart from these, some tattooists and tattooees never compromised. They did not want to talk about their body arts with the claim that the researcher was not in their 'class' (tattooed). They said they would not open up since most people do say "ill things" about their body art.

Despite these numerous hurdles, the researcher did his best to collect enough and accurate data to ensure a high level of validity and accuracy of this work. This was because some few people who knew that the research was for purely academic purposes contributed immensely to the success of the work after they have read the introductory letter that the researcher had from this institution.

1.8 Delimitation

The study would be limited to the tattooees and tattooists based in the Greater Accra and its environs. It may not be a representation of all the areas that tattoos are done in the country but a fraction of that. Due to modernity, the methods that are employed would be very similar.

Also, the medical practitioners who were involved in giving information in this research study gave information based on their findings in the medical fields. This could be a general prescription and recommendation they may be known to all health administrators.

Additionally, in considering the beliefs of tattooing, the researcher only involved the Christian and Islamic religious groups. This may not be a general representation of all the religions practiced in Ghana.

A future study should therefore consider investigating the ways through which the beliefs could be averted so that health related issues could be resolved or put under control. This will thereby enrich the literature on tattooing in general.

1.9 Abbreviations and terms used in the study

Tattoo : This is the process or art of leaving a permanent design on the skin of human body through pricking or staining with colour that cannot be rubbed easily.

Tattooee : Is the term used to describe a person wearing tattoos.

Tattooist : Is the term used to describe a tattoo artist.

Body arts: Is the form of art that deals with the decoration of the human body.

Naturalistic art: Is the art that deals with the depiction of things in their real form.

M This letter has been used to represent male in various parts of the study.

F This letter has been used to represent female in various parts of the study.

T This letter has been used to represent total in various parts of the study

W This letter has been used to represent “people with” in various parts of the study

W/O: These letters have been used to represent “people without” in various parts of

the study.

Prim. : This has been used to represent “Primary” in various parts of the study

J. H. S. : These letters have been used to represent “Junior High School” in various parts of the study.

S. H. S : These letters have been used to represent “Senior High School” in various parts of the study.

Ter. : This letter has been used to represent “Tertiary” in various parts of the study

Tat : These letters have been used to represent “Tattoo” in various parts of the study

M.R.I: These letters have been used to represent “Magnetic Resonance Imaging” in various parts of the study.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter is about the information on what other writers on tattooing have documented. This review of related literature has numerous merits which include the very few that this researcher has touched on.

The writing of the literature review has helped the present researcher to examine the course of development of written literature on the subject of this thesis. The review has informed him about past written records which have in turn helped him to determine the direction of this thesis. With a clear view of what others had written so far on tattooing, the researcher has adequately made intelligent decisions regarding exactly what to write on the subject. In fact, while the present researcher was writing this thesis, the review of related literature enabled him to know the vacuum left to be filled by him. This has of course enabled him to contribute significantly to the growth of knowledge on the subject.

The literature review has also helped the writer to know certain information provided by some previous authors which were proven incorrect. The researcher also got the opportunity to point out the incorrect information while providing the correct ones through comparison with other sources of literature and the field research for his own benefits and that of others. Apart from these, this review has also enabled the researcher to compare and contrast his own research findings.

In addition to all the above, the reader of this review gets the opportunity to have some background knowledge on the subject and also some ideas on what to expect in the

research study. If the reader is a potential writer on a similar topic or subject, it is a good opportunity for him/her to decide how to approach it. He/she, through the literature review is assisted in choosing books and other documented information related to the subject for further studies.

2.1 A Brief History of Tattooing

The art of tattooing has indeed undergone so many metamorphoses over time. It has therefore survived a varied history in the context of how it is viewed by many in various parts of the world. The concept of tattooing is seen as the art of leaving permanent designs on the skin of human body through pricking or staining with colour that cannot be rubbed easily, Osei-Boateng, (2013). This writer goes on to suggest that, it has to do with some state of permanency on the skin of the tattooee (a term used throughout this study to describe a person wearing a tattoo). Therefore, tattooing is a form of body art that has undergone numerous metamorphoses in view of the methods used and the ideas that people have about wearing a tattoo and this continues unabated.

Within the context of marginalization, writers have brought their ideas to book. Among these great personalities and writers are Goffman, (1967) and Sanders (1990) who have it that “tattooing is somewhat associated to prison inmates”. Therefore “the concept/idea of wearing a tattoo can be used as a form of asserting solidarity and reclaiming power”. Sweetman, (1999) also had another view altogether when he said among other things that “tattooing is a form of fad or fashion, and many tattooees recognize their ink as an accessory that they can choose to show or not show”. Sweetman,(1999) went ahead to identify some parts of the human body where some

people wear their tattoos. This he continued to make it clearer that some people who have tattoos willingly decide to exhibit their tattoos and others feel it is unnecessary to open it to public view. This is seen in situation where some tattooees have their body arts done at obscure places like their private parts including on their breasts, genital organs, and buttocks etc. which are not exposed to the general public. Other tattooees have them at places which can easily be displayed to the general public. These types are usually found on the foreheads, arms, chests of men and feet/legs, Lemay, (2008). Pitts (2003) and Johnson (2006) supports this assertion of where tattooees wear their tattoos by stating that “tattoos are highly individualized acts and as a form of claiming ownership over oneself”.

Since tattoos are highly individualized, the tattooee is known to be the sole owner and he/she decides where to wear his tattoo. This idea of tattooees wearing a tattoo at places of their choice has indeed generated lots of controversies. This hot debate and arguments over the social value of tattooing, considers “its relation to social marginalization and or deviance. This has therefore continued through decades, with most perspectives generally leaning toward the latter”. Of late, however, there has been a significant change in the collective attitudes towards tattooing. “Between the 1960s and 1980s alone, the number of licensed tattoo parlours in the United States increased from 500 to 10,000 and it is reasonable to assume that one in five American is inked” (Velliquette, 2006, Koust 2006). This has indeed made the issues on tattooing to change considerably over the few decades. Due to this shifts, modern tattooees hold a unique and advanced perspectives on the practice of this kind of body arts rather than their decorated predecessors.

More so, the movement of the practice of this tattooing has indeed transcended to various parts of the world with the passage of time. It is therefore evident that the practice of tattooing first went to America as an extension of European colonial exploration. Captain James Cook and his crew first came across this practice of tattooing of the Maori while exploring New Zealand. Most of the information gathered also reveals that the ship's records indicate that some of the area's natives wore curvilinear facial markings which they described to be "Moko". This made people aware that permanent markings can be done on their bodies but at that moment it was not described to be a tattoo. On seeing this "Moko", Captain Cook and his crew were very excited with this form of body arts. Having knowledge of the fact that it's a permanent mark or body art which even dead and preserved bodies still had these markings, there was a strong desire to show what they have discovered in other lands to their native men and women. Cook (the navigator) and his men therefore collected the preserved heads of these individual and transported them overseas as souvenirs for European collectors. Over the ages, Europeans had long been ceremoniously marking their bodies through a similar process which they called "pricking". Cook however was the first to introduce the practice as a form of purely aesthetic body modification. He also championed and coined the term "tattoo" which is believed to have been derived from the Tahitian word "ta-tu" which means "to strike" or "to mark" (Sanders, 1989, Blanchard, 1991 & Caplan, 1997, 2000b).

Being a new form of cultural exchange, the practice quickly captured most of the European imagination. These sailors therefore started having these permanent markings on their bodies. Not only did sailors at the time usually returned wearing exotic Polynesian and Maori designs, they also brought with them tattooed natives and

displayed them as spectacles in pubs, dime museums and exhibition centers. Undertaking this practice honestly offered an intrigued and novelty to the European audience and helped them to legitimize and perceive a great advancement combined with superiority over the primitive cultures (De Mello, 2000).

With much advancements, in the late 1800s, following Cook's exploration and the opening of Japan to the West of trading purposes, tattoos experienced their first real surge in popularity among the most European audience. Reports have it that "aristocrats and political leaders such as Czar Nicolas II, Kaiser Wilhelm and most of the male members of the British Royal Family spotted some form of ink as a means of participating in the latest trend", (Sanders, 1989).

With the passage of time, the practice of tattooing has gained popularity/notoriety across the Atlantic and prompted the development of a purely American tattoo industry. At this time, however, tattooing was still a delicate practice that involved rhythmically injecting ink into the skin with a single needle, one puncture at a time. The invention of the electric tattoo machines by Samuel O'Reily in 1891 opened the practice to the public and was able to serve a much larger clientele, (Blanchard, 1991). Despite its obvious benefits, this technological advancement ultimately helped lead to tattoos becoming the mark of the poor and alienated. Increasing disinterest from more elite consumers, unfavourable media stories and spread of disease destroyed the reputation of tattooing and all those who wore them in the eyes of all men.

Getting to "the mid-20th century, tattooing was seen as a deviant unsavory activity", (Sanders, 1989). This marked the beginning of mass stigmatization of tattoos and those wearing them. In other developments, getting to the latter half of the century, a

desire to test the limit of what society deems acceptable resulted in a surge in tattooing. At this time, members of society's recognized marking one's skin as a form of collective identity assertion and began to utilize the practice as a way to test cultural boundaries and express an "us versus them" mentality. (Sanders, 1989 & De Mello, 2000). Mifflin, (2007) stated that "the widespread popularization of tattoos and the transformation of the practice into a branch of fine art is a cultural phenomenon known as the "tattoo renaissance". Since the emergence, of this tattoo renaissance as coined by Mifflin, the revolution has transcended cultural, ethnic and gender boundaries and redefined society's perspective on deviance, (2007).

This issue about the tattoo renaissance actually first began in the 1960s and early 1970s when more people began to show much interests in "foreign" culture. This led many people into the act of Japanese tattooing. Since they accepted this fad more quickly, getting to the latter parts of the 1970s, it began to gain more significant momentum with the emergence of lifestyles described by many as the "New Social Movements (NSMs). In addition to the adoption of any newest form of lifestyle, the New Social Movements included the practice of other forms like the gayism and feminism. These groups of people who belonged here tried severally to have "rights" to do things their own way. "The groups of these kinds encouraged participants to integrate collective objectives into their behaviours and decisions and thereby making membership a cultural and lifestyle based changed", (Pichardo, 1997).

It was evident therefore that wearing a tattoo became a way of identifying oneself with a particular group or subculture and design choice began to serve as a reflection of affiliation with philosophy or group. Also, more ideological groups emerged and this

made the various societies to become more fragmented. Therefore, individuals began to use tattooing as a means of anchoring themselves amidst the change. Velliquette, Murray and Creyer, (1998), simplified this phenomenon by opining that “as diversity becomes further emphasized, the tattoo becomes one more way of reassuring the pressure”. The above resulted in a correlation of increase between social change and body modification. As time is passing, many tattoo parlours are equally improving on their technology and making themselves more available to a wider range of clientele. Tattoo artists are thereby putting in much effort to meet the various and variety of demands of their clients. As the tattooists are making this much efforts in their various field to show mastery of their skills in art, they try to re-brand themselves as fine artist rather than unskilled stencil workers. Kienlen, (2005) and Sanders, (1989) shared this view about the re-brand of the tattooist by stating that “many of tattooists now boast experience and training as fine artists and are now consequentially able to develop more sophisticated designs that conform well to body contours”.

It is now evident that tattooing collectives had valuable artistic skills and aesthetic sophistication. The tattooists also pride themselves on their professionalism and thereby making a vigorous effort to change techniques to meet the demand of the modern day people/client. In view of displaying professionalism, some tattoo artists are now seen to be “showing off”. Sanders, (1989) described it that “the groups are aware that displaying, marketing and discussion tattoo forms allows them to have significant control over their works”. This thereby allows them to encounter “a new client pool with sophisticated aesthetic tastes and sufficient disposable income to purchase extensive, custom-designed art products”. Koust, (2006) share a similar idea by opining that more

groups are now seeing the idea of wearing a tattoo as an acceptable thing in the society. They are therefore using their “body as canvas” and these are in a further some way, helping to bridge the gap between tattooing and art. Aside Sanders 1989, and Koust, (2006), Velliquette et al (1998) also states that “labelling one’s tattoo as a “work of art” helps others understand the practice as a creative expression of the self rather than a challenge to society’s valued systems.

Tattooing in modern times is now appearing as an international phenomena post-renaissance thing and Koust (2006) described it as an “ironic trend”. Looking at how tattooing is appearing to the fore of our societies of late, there has been a contrast between the permanence of it unlike the temporality of other forms of fashion passing out each moment. Also worth, mentioning is the popular cultural labels on tattoos that they are rebellious are now being marketed in ways that are “gentrified and desirable”. These are thereby integrating the practice of the tattooing into a wide mainstreaming culture. Also, “it is no longer possible to classify consumers of tattoos on the basis of age, gender, sub-cultural activity or class, as increasing numbers from across the social spectrum are acquiring tattoos, all be it in varying quantities and for different reasons”, (Armstrong and Murphy, 1997; Millner and Eichold, 2001, Goulding and Follet, 2002). As time is gradually changing some people are trying all means to link their body arts to the “creation of identity” and in particular the roles of the embodied self” (Mauss, 1979; Joy and Vankatesh, 1994; Featherstone, 2000). “The main relevance of this can be clearly seen in the growing literature on consumer behavior relating to the body” (Featherstone et al, 1991; Synott, 1993; Joy and Venkatesh, 1994; Falk, 1994; Thompson and Hirschman, 1995, Featherstone, 2000;; Sweetman, 2000). “All of these include a

relatively recent focus on body modification such as cosmetic surgery (Schouten, 1991; Seebaransingh, Patterson, & O'Malley, 2001) and body arts" (Sanders, 1989, Velliquette & Bamossy, 2001; Goulding & Follet, 2002)

"As the conflicts between art and tattoos kept rising, tattoo served as an expression of individuality for the wearer but also acted as a manner of demarcating group association", Sanders (1989). With time there was a great change in attitude toward tattooing just by examining the relationship of body modification to identify expression and determining how it serves as a reflection of individuals' current social environment. Along the line, it has been argued that "tattooing among younger groups with high social capitals constitutes a form of identity anchoring for those living in the context of post-modernity – a society filled with individuals who suffer from a fragmented sense of self (Gergen, 1991).

However the issue about modern tattooing in Ghana is believed to have started with the people travelling from our country to other nations where this form of body art is predominant. The actual time when the first Ghanaian had the body tattooed remains unknown to all just like how it is being very difficult to state the time that the first person in the world had himself tattooed. The origination of tattooing in Ghana has been difficult to find out because most of the people who first exhibit this form of body art came down with it as in the case of how the navigator Cook brought down some tattooed people from other Polynesian countries into their country when he and his team discovered them.

Also, most of the tattoo artists claim they studied this form of body arts from these foreigners, people who have travelled abroad (countries where tattoos are more patronized). Also some of the tattooists had to travel (abroad) to get their tattoos done and

also learn it as a trade/profession. It is therefore not surprising that this form of body art does not have its roots in the history of Ghana. Additionally, all the materials and tools are imported from other countries like in American and European countries where tattooing is mostly practiced. But due to modernity and multicultural interrelations and interactions tattooing has spread to all parts of the world.

2.2 Purpose of Tattooing

Having known the genesis of tattooing and how it has transcended into various parts of the world, it is important to consider the various reasons why people decide to wear tattoos. Since this form of body art has been with mankind for ages, it is vital to find out whether the purposes for which people opted for this form of body art still remain as it was from time immemorial or there have been some changes just to suit the passage of time. This has made it necessary to help people engaging in tattooing in recently times to find out if the meanings associated with tattoos remains like in times past. Also it paves way for the 'modern' tattooees and tattooists to find out if the meanings and purposes for acquiring a tattoo are somehow interrelated to the ones practiced in times past.

Considering the passage of time the researcher has therefore decided to group the purposes for which tattoos are done into:

- (i) Ancient purposes of tattoo and
- (ii) Modern purposes of tattoo

2.2 (i) Ancient Purpose of Tattooing

This represented the major reasons for which people started wearing tattoos as a form of body art in the world. This was meant to show what people who wore tattoos in the olden days stood for. It is believed that the reason for starting something can change from one form to the other or it will remain as it was started with or without any advancement. Therefore the purpose for which the ancient people wore tattoos may be the same reasons why some people are wearing tattoos or deciding to go for tattoos, Caplan, (1997, 2000b).

History has it that the concept of tattooing in Africa dates far back to thousands of years. Issues about tattooing increased tremendously in Africa during the period of the Atlantic slave trade. Despite the fact that Africans tattoos were not borne for ornamental appeal, tattooing equally existed during the prehistoric era and it has its roots firmly laid the Egyptian civilization.

Some of these reasons may include:

2.2.1 Symbols of Status and Position

These tattooees were most of the time worn by the people who were blue blooded and their loyal heirs. They wore the symbols like rising sun or the emblem of their empire. It was to classify them as people of royal lineage and as a symbol of status and position. This therefore put them in a certain class and they are most of the time worn for identification purposes which spells out the exact group to which they belong, Caplan, (1997, 2000b). Van, (1960) also holds a similar thought when he stated that “within the sub-culture, tattoos mark the individual as a member, and the more extreme, symbolic or

complicated the tattoo, the higher the position in hierarchy”. This was usually worn to show the class of an individual.



Figure 1: Sample of a Status and Position tattoos

2.2.2 Symbols of Spiritual and Religious Devotion

People at times used to get their religious and spiritual beliefs engraved on their bodies. “They were either the symbolic representations of their deity or some religious quotes or symbols”. “As the followers of the Hinduism used to get “OM”, the divine words get engraved on their forehead or arms, so do some Christians have “the cross” or the face of Jesus Christ engraved on their bodies”, (Caplan,1997, 2000b & Schildkrout, 2004). This was solely to satisfy the beliefs that people who wear spiritual and religious devotional tattoos have them have about their design. African history also has it that, tattooing was done specifically for spiritual purposes in most part of Africa where scarification and other forms of body art were chiefly done.



Figure 2: Sample of a Spiritual and Devotion tattoo

2.2.3 Medal of Courage

At other times too, tattooing was believed to be done as a symbolism of courage. Soldiers used to get the tattoos like swords and arches engraved on their hands and backs. It is believed that being able to withstand the pain that the process is involved in the tattooing indicates how strong someone is. Also where a person has been able to achieve something great for the nation or society, they tattoo him as a symbol of recognition of the achievement. People were at times given the royal emblem in the form of tattoos as the medal for courage. At other times too, during the days when tattooing was used as a sign of rite of passage, the tattooist relied on how brave an adolescent was when he/she is able to withstand the pain in the tattooing process.



Figure 3: Tattoo of medal of courage

2.2.4 Symbol of Punishment

People sent on exile or captured as criminals were also tattooed in order to make them bear the consequence of their crime forever in the form of shame. The slaves from various places were also marked with tattoos so that they do not run away, Caplan, (1997). An example of this type of tattoo is the “Arm Band”- a symbol of slavery and imprisonment. Barbed wire on the forehead is used as a symbol of spending time in prison or being a slave or life imprisonment without any possible liberation, Schildkrout, (2004). Fisher (2002) identifies that “the Greeks associated stigma with their rivals and used tattoos to degrade foreigners among them and subsequently used it to mark other people within their culture such as criminals and slaves”. The Greeks called tattoo

“stigmata” which Fisher indicates may have resulted in the English word “stigma”.
“Tattoos were also done by the Romans as means of state control mechanism”, (2002).

Figure 4



Figure 5



Figures 4 & 5: Barbed wire and arm band as symbols of Punishment

2.2. (ii) Modern Purposes of Tattooing

This represents what the people of “today” think of as a reason of acquiring and wearing a tattoo. This may also include some of the ancient purposes branded in another way to suit modern demands.

2.2.5 Cosmetic Reasons

In present times, the tattoos are one of the most valuable things in the fashion world. People therefore decide to do tattoo to exhibit their fashion forwardness and coolness. “At times tattoos are also used for hiding skin discolouration or a little blunder that happens to a particular part of the body”, Burchett, (1956). These are commonly undertaken by women and occasionally by men. Most of these ones are done by making the said designs on the lips, eyebrow and any other part where cosmetics are commonly used to beautify.

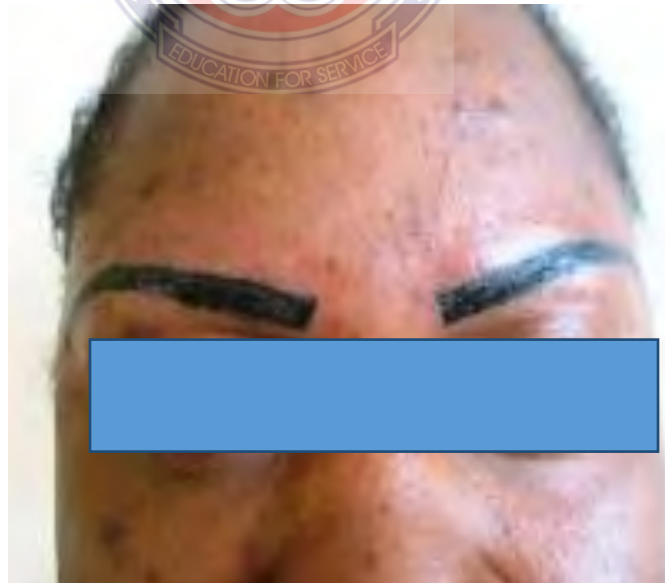


Figure 6: Tattooed eyebrow depicting a Cosmetic tattoo

2.2.6 Sentimental Reasons

The sentimental reasons are the prime reason that people get tattooed apart from being a fashion chic. People often sport the name or zodiac of their parents, kids or beloveds to show the permanency of their love, Goulding and Follet, (2002a). As far as these are concerned, people have some sort of love for a particular group of people or a relative like a husband and a wife or people who are courting or in some kind of relationship which they believe are supposed to last forever. People who have this thought do write names of their relatives or symbols that both of them admire.



Figure 7: Sample of a Sentimental tattoo

2.2.6 Religious Reasons

Up to this present day, people get tattooed for religious reasons. People who deeply believe in their religious philosophy get the symbols or hymns of their religious belief on their body parts engraved in the form of tattoo. This is usually done with the

belief that, that symbol or text they have tattooed on their body will affiliate them more to what they have faith in. Most Christians who share this belief and want to wear tattoos therefore go for bible quotations or the picture of Jesus Christ inscribed on the various places of choice be it hidden or exposed to the general public.

Most of those who go for these religious tattoos are the staunch believers in their specific deities. Though some of these religious beliefs have scientific back-ups, most of them are done simply due to the extreme faith of the people in this art as well as their religion.



Figure 8: A Religious tattoo showing Jesus Christ

2.2.7 Identification of particular groups

People belonging to same groups also at times get engraved with similar kinds of tattoos in order to be identified as members of that particular group. This is commonly seen with members of football teams and musical bands. Van, (1960) also stated that

“within the sub-culture, tattoos mark the individual as a member...”.this was in line with when groups decide to wear tattoos as a symbol to show that they are members of a particular association.

Also, Tanner, (2003) has it that “among the Indians of the North-West, it is a very general custom for them to tattoo themselves with the totems”. At other times too people want to showcase their countries of origin and so they wear tattoos to show this or any thing that exhibits their country and can be used to identify them without much difficulty.



Figure 9: A tattooed ‘Coat of Arms’ of Ghana to show he is a Ghanaian.

2.2.8 Tattoos for spiritual protection

In many parts of the world, tattoos are done for protective purposes. In many cultures, tattoos are regarded as the protective amulets and also “it is a very general custom for them to tattoo themselves with the totems”, Tanner, (2003).

Some people use all types of rings on their fingers and on their toes. Aside this, people use different kinds of beads threaded in ways that it is purposed to be. However these may not be permanent as the wearers may wish it to be on their bodies and so they go for tattoos which will be more permanent on their bodies. Most of these beliefs have somehow originated from their religious beliefs because they do go for these inscriptions on their bodies so that it could protect them against unforeseen circumstances in life. An example of these may be in the form of a Rosary.



Figure 10: Tattooed rosary for protection

2.3.0 Techniques/Methods of Tattooing

The making of tattoos on the skin of the human is not only an art of today but rather an art form that started some centuries back. Though the processes involved may be similar, there has indeed been outstanding development of the “how” of tattooing

based on the advancement of technology. Apart from that, the desires of the tattooist to try all means to satisfy the needs of their clientele in order to get more customers for themselves bring about changes in the methods being used in executing their works. Due to the passage of time and advancements to suit the needs of clientele, the researcher has decided to re-classify the methods of tattooing into two main categories. These categories are described below;

Tattoos of the ancient time (ages) and Tattoos of modern times (ages). These will also comprise the various methods that are employed in executing them.

2.3.1 (i) Tattooing Methods of the Ancient Time

The practice of marking the skin has been done and recorded in almost every culture all over the world. The methods used by different cultures are similar in that the result is to get the ink or pigment under the skin in such a way that it heals and becomes permanent. The practice and tools differ from one culture to the other and they have changed overtime with influence from outside societies. In making these permanent marks on the skin, one needs to have some basic knowledge that, the human skin is surprisingly strong and durable, water proof and yet permeable. In order to achieve a good result, one of the following techniques or methods needs to be employed. These methods include the Piercing, Puncture or the Cutting method.

2.3.2 Piercing Method

This method comes with the means by which the object is pushed into skin and sometimes being drawn out through the same hole. Piercing is done as a motion to

introduce tattoo pigments into the skin. This is generally and exclusively done at an acute angle of the skin. This requires less force to penetrate the stacked cell structure and often this method allows a faster motion and less resistance.

Some of the earliest tattooing needles used for this piercing technique of tattooing date from the upper Paleolithic period (38,000 BCE to 10,000 BCE). Found at several archaeological digs around Europe, the sharpened bone needles pierced the skin easily and the pigment came from dipping the needle into a disc of red ochre mixed with clay.

Needles made of fish and turtle bones have also been excavated on American Indian land from the Plains Cree to the Mohave. The Yuma, of Arizona share similar patterns tattooed on the chins of the women, vertical stripes from one corner of the mouth to the other and varying in thickness according to the shape of the individual's face. It is also recorded that long thorns and splinters of rocks, possibly flints were used.

The ancient Egyptians tattooed the courtiers and concubines of the Pharaoh. Many mummies have been unwrapped to reveal elaborated patterns of dots and stripes around the waist, buttocks, legs and back. Needles of copper or bone and thorns are believed to have been used to make these marks.

The Sixth Century Roman Physician Aetius wrote "...prick the design with pointed needle until blood is drawn, then rub in the ink..." The word stigma is defined by Webster as Latin and Greek in origin meaning a "tattoo mark", a prick with a pointed instrument, a mark of disgrace or reproach", Fisher, (2002).

The Inuit tribes of Canada and Alaska also used a piercing method; however the needle has the same structure as a bone sewing needle and has an eye at the blunt end. A thread is strung through the eye and drawn across the ink to soak it. The needle is then

sewn into the skin, up and down, pulled through and the pigment deposited in the channel left by the needle. This is highly skilled work and generally only practiced by the older women of the tribe. They have the extensive knowledge and experience gained through sewing animal skin clothing, boots and boat covers. To complete one line you must sew the first pass and then repeat to fill in the gaps between the stitches. The depth of penetration should be limited to allow the skin to hold the ink. Too deep and the immune system will flush the pigment as a foreign body, too shallow and the skin will push out the skin through growth and cell replenishment.

Aside Canada, the traditional Japanese also employed this method which is piercing. Theirs was described as “Tebori” in which a group of needles is attached to a stick of bamboo, wood, iron or various metals, and is held in one hand. The other hand holds the skin and the tool is placed between thumb and forefinger much in the same way a pool or snooker cue is held (Meiko, 2000).

The needles are drawn back across the surface of the skin at an acute, shallow angle and then pushed forward to pierce the surface. This motion is repeated around 5 times a second in the hands of a master. The pigment is applied to the needles before they are pushed into the skin and one must dip into the ink which may be on a brush held between the ring and small finger on the stretching hand, frequently. The artist uses different needle groupings for different sized lines or for shading and colouring. This method is still used today and in the hands of a master can produce amazing subtleness of colour blending and shade. The ancient tools were often long and delicately sharpened iron needles, intricately carved works of art in their own right. Split bamboo could also be used for a wider distribution of ink. The application of permanent make-up in beauty

salons can also be done by hand and this is similar to the “Tebori method” but using shorter hand notes. A needle group is held in a short, stout handle and dipped into the pigment. The needles are rested on the skin's surface, drawn back at an angle and pressed forward and up piercing the skin and placing the ink. The resulting sound is something close to cutting or crushing, vegetables such as carrots. Aside the disturbing sound, this method is noted to be virtually painless, Meiko, (2000).

According to the oral traditions of Ghana, tattooing is believed to be made by using the seed (nut) of the cashew. The traditional or local tattooist puts this nut of the cashew into fire to burn. As the nut is burning in the fire, it produces some liquid which is acidic. This liquid from the burning nut is believed to be non-edible because of it is poisonous. The inscriptions that the tattooist wants to write are done using this hot liquid and a piece of stick which can pick the liquid. The process is however known to be very painful because of the hotness of the liquid involved because it burns the skin lightly which may cause some little bruises. It is when these bruises heal that one can clearly see the inscription being made by the tattoo artist.

Piercing as a method of tattooing has been chiefly improved upon to be used in modern times. The modern tattoo machine is a piercing and puncturing instrument. Groups of needles are driven up and down at various speeds (approximately 80-150 strokes per second) into and out of the skin. Resistance can be a factor if using larger groups of needles and tends to be negligible when an appropriate machine setup is used. Power and depth of penetration will depend on the individual machine and its operator's preference. Modern tattooing considers the nature of the skin and also depending on the

desired result. Lining a tattoo generally happens at ninety degrees to the skin and colouring and shape at lower, more acute angles (Gilbert, 2001).

“I relate the needle groups to my clients as “steel brushes” a fine line would be painted with a fine brush and a wider shaded area with a wider brush, the same through process applies here. Three needles together in a tight point for a fine line and larger round grouping (eight or even fourteen etc.) for shade and colour. Flat needle configurations have the same use. These double stacks of flat needles were reputedly invented by Norman “Sailor Jerry” Collins in the 1940’s.

The pigment is retained in a cone shaped reservoir at the tip of the tube and is deposited via a combination of injection (the needle pushes ink into the hole it’s making) and suction (the ink is drawn into the hole as the needle is withdrawn). Fetzer, (n.d.)

2.3.3 Puncturing Method

Puncturing the skin is when an object is put through the surface which requires a relatively large amount of force. As a protective barrier to our environment, the skin is an amazingly strong and resilient material; it must be water proof yet permeable, flexible and durable. The tissue structure of stacked, cells provides an effective wall against most everyday strikes and scratches. This process is somewhat similar to the piercing method. The difference between piercing and puncturing the skin lies in the angle at which the instrument enters and the force applied. Piercing requires a shallow angle and relatively little force. Puncturing, however, seems to take a disproportionate amount of energy.

In Burma monks practice tattooing with a long, sometimes up to about four feet in length, severely tapered, brass or even glass rods. This is guided through a brass sleeve

which serves to steady the rod while it is repeatedly driven up and down inside with one hand. The instrument is dipped into the ink and then applied to the skin which must be stretched by assistants while being worked upon. The top of these rods often are decorated with animal and mythical creatures.

Similarly, in Thailand, the instrument is similar but no guide sleeve is used. Designs made this way can be seen to comprise of hundreds and thousands of dots punctured into the skin. There is a ritual still practiced in Thailand that uses clear oil, which has been blessed, and is tattooed onto the shaved head of the participant. This oil will leave no mark when healed so one must conclude that it is done purely for the act of tattooing, the sacrifice of time. In this act, the blood and the pain endured become the ritual results. However, the Polynesian method is usually equated with the word tattoo; records show that the Polynesian practice was undertaken before Captain James Cook coined the term “tattoo” in 1774.

In traditional tattooing, the tools consisted of a comb with needles carved from bone, conch shell or tortoise shell, fixed to a wooded handle. This looks much like a small rake. The needles are dipped into the pigment and then placed on the skin and the handle is tapped with a second wooden stick, causing the comb to puncture the skin and insert the pigment.

In 1774, Captain Cook returning from his trip to the Marquesas Islands wrote in his diary “they print signs on people’s body and call this tattow”. He did make some mistakes though when putting it into phonetic English. For a long time it has been thought that the word related to the sound of the stick that beat the colour into the skin. But with a little knowledge of the Tahitian language we understand it to be spelled “ta-ta-

u”. In this the “ta-ta” does not relate to the sound but to an act that is done with your hand (ta) and “u” means colour. Therefore, the repetitive “ta-ta” tells that your hand beats several times to the colour “u” into the skin. The Marquesan word is “Tatau”. It is also called “Tatau” on the Island of Tonga, where the word means “picture”.

In 1721, Sir James Turner, a military historian, used the word tattoo to denote the beating of military drums that signaled the closing of the canteen in garrison or camp. The roots of “tattoo” are from the mid 1500’s and indicate a strike or tap (tap-toe). It is easy to see how the meaning of the Polynesian “tattau” could have been equated with striking or tapping. This method requires two hands to administer so some helpers to stretch the skin being tattooed are needed. It can be excruciating and lasts for hours at a time. The needle combs vary in width from five points to fifty or so.

The Dayak tribes of Borneo use much the same instrument as the Polynesian and in the same fashion. The difference however was that, their sticks are a little shorter and the beating stick often has a hammer headed end which is intricately carved. Traditional designs are cut from wooden blocks and printed with ink onto the skin before being hammered over to tattoo the skin below. The tattoo instruments are stored in special box also carved with protective images such as dragons and serpents. Fetzer (n.d.) and (www.tahititatou.com)



Figure 11: Sample of how tattooing is formerly done

2.3.4 Cutting Method

Cutting the skin, also scratching scraping divides the surface cell structure and gives access to the underlying cells. The flesh has a tendency to resist an object cutting through it and “drag” may slow this method down. In this, the pigment must come into the equation at some point and this can be before, during or after the skin surface is breached depending on the method used.

As far as this method is concerned, the Maoris of New Zealand have a long history of “Ta Moko”, intricate spirals and swirls tattooed on the face and body. The instruments used to create these designs are chisel shaped called “Uhi” and are made of greenstone or various animal bones with the preferred bone material being from the Albatross. The first pass is with a straight edged chisel (Uhi) to cut design into the skin, followed by toothed edge “Uhi”. These are dipped in ink and struck with a mallet repeatedly to put the ink in the skin. A very painful process which must be done with no

reaction from the receiver of the tattoo, it is the measure of their fortitude and bravery, if so much as a wince is shown the tattooing is stopped. An unfinished “moko” is a mark of disgrace and shame. “Ta moko” is also tattooed with instruments similar to those used in Borneo and Polynesia and modern tattoo machines that are used today. Cutting was also the preferred method for the native tribe of Virginia.

Regardless of the method used; the results project the real identity. Also in each of these societies and cultures those applying the tattoos revere the process, the ritual and of course the results, Cowman, (1921).



Figure 12: Picture of how tattooing was done by the cutting method

2.4.0 Classification of Tattoos

Tattooing is seen as one of the most popular forms of body art in the recent times and this tattooing can be described as a permanent marking on the body. In the art of

tattooing, coloured ink is inserted into the body, through the layers of skin. The result is a change of the skin pigment, whether for decorative purposes, identification, protection or otherwise. Undertaken since the prehistoric times, tattooing art is today practiced almost throughout the world. One can find a wide variety of tattoos being offered by the tattooist at their parlours. The types of tattoos differ on the basis of the style of designs used therein. Some of these types are;

2.4.1 Abstract Tattoos

These are mostly derived from archaic styles of tattooing and it does not involve too much art work. Abstract tattoos are usually done in shades of black and classic gray. Such tattoos are commonly made around the navel, chest and calves. Of late, the arms and upper backs are also emerging as a popular choice. The forms of abstraction tattoos include tribal and Celtic style tattoos, Old English lettering and Chinese symbols.

2.4.2 Naturalistic Tattoos

This comes into place when an attempt is made to portray the tattoos in a realistic style. They therefore tend to take the “natural” form. In naturalistic tattoos, the portrayal, involves minute detailing. Shading and perspective is also done in such a way that it imparts the tattoo design as much realism as possible. Naturalistic tattoos are most often seen in the faces of Native Americans and religious leaders. It therefore suggests that any tattoo that really depicts things in their realistic form and shape can be classified as such.



Figure 13: Picture of a naturalistic tattoo.

2.4.3 Dedication Tattoos

The dedication tattoos are commonly known as “pledges”. It involved the use of the sailor-based designs like the heart and name banner, the anchor with ship and the insignia of a military regiment. These are not much popular in the present times because they command a reasonable price and mainly because of the reason that they are amongst the standard designs offered at a tattoo parlour. These were also commonly done to portray a profession in which someone belongs to. As the name suggests, this particular type of tattoo does give the knowledge that the exact person wearing this tattoo.



Figure 14: Picture of a dedicated tattoo

2.4.4 Simplification Tattoos

The simplification tattoos do not have any limitation boundaries in terms of the designs. Almost any and every shape and size can be included in this type as long as it is stylized by the tattoo artist. Right from the action figurines and animals to flowers and hearts, the range of designs in simplification tattoos is quite wide. Panthers and lions are the popular designs in standard simplification tattoos, while dragons and zodiac signs rule the roost in custom-made stylized tattoos. These are therefore simple images that the wearers of the tattoo wish to showcase.

2.4.5 Complex Tattoos

Complex tattoos, as their names suggests, involve designs that are much more intricate than the other types. They are also known as combination tattoos. Based on the name, one can notice that they comprise an amalgamation of various tattoos, making them much more impressive than the other type of designs. The most complex tattoos comprise of traditional Japanese body suits and combination of unrelated images.

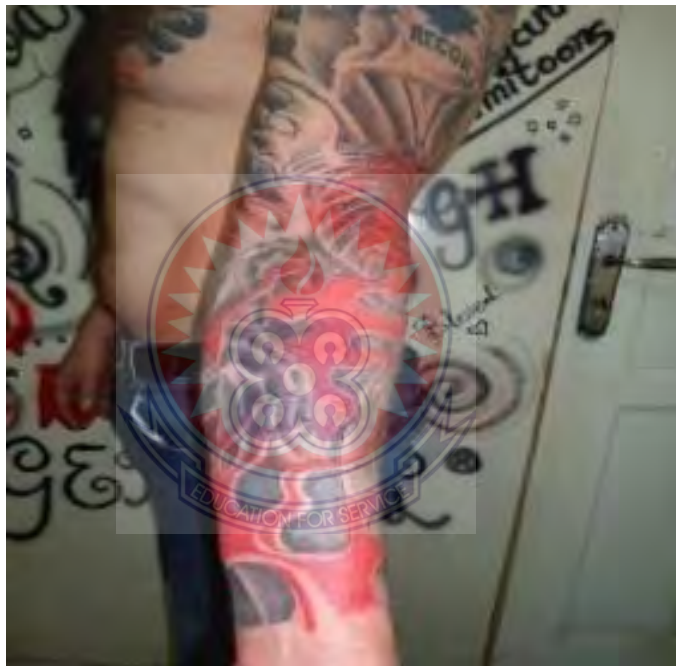


Figure 15: Picture showing a complex tattoo

2.5.0 Types of tattoos according to their body placement

2.5.1 Eyebrow Tattoos

These are also called permanent eyebrows. The cosmetic eyebrow tattoos is usually done on people with little or no eyebrow hair at all. This intra dermal micro pigmentation should only be done by someone with right qualification and diligence for

it. The plus point of getting this tattoo is that people with meager amount of eyebrow hair can have a permanent solution to the problem. Regarding this, Schouten (1991) in his study of cosmetic surgery describes it as “irreversible, expensive, painful, potentially dangerous and nevertheless increasingly”. Schouten continued by stating that “these are words that could equally apply to the acquisition of all tattoos”.



Figure 16: Eyebrow tattoo

2.5.2 Tongue Tattoo

This is one of the latest trends in the tattoo world. It is noted to be more hurtful than the usual tattooing procedure. The speech is initially affected after getting a tongue tattoo. It follows the same technique as getting a tattoo done on any regular part of the body, but with some modification.



Figure 17: Tongue tattoo

Aside these types, there are other newest types that are up-coming. Among these are the teeth tattoo, fluorescent tattoos, and inside lip tattoo. These are springing up to meet the needs of modernity and technological advancements of the clientele.

2.6. Processes of Tattooing

Since the tattooing process leads to a permanent design on the skin of the wearer, it is always appropriate to make certain enquiries about it, Mandel and Johnson (2002). As a beginner, it is appropriate to study and be more conversant with some of the suggestions by Hudson. These are in a form of rhetorical questions to be answered/pondered over by the person interested in wearing a tattoo. Some of these include:

Getting a tattoo – overcoming pain and fear issues: For a lot of people, the biggest obstacle to overcome when deciding whether or not to get a tattoo is the pain or fear factor. Therefore questions like:

- Does it hurt that bad?

- Is it worth it?
- What can you do to reduce the level of pain during the procedure
- Which hurts more – outlining or shading?

Moral, Ethical and Social Issues

- Should I get a tattoo?
- Should Christians/Muslims get tattoos?
- What will people in the society think about me?

Choosing the Perfect Design

- Common designs and meaning
- Where do I put my tattoo design?

Choosing the Right Artist for the Job

As far as this is also concerned, one thinks about the right artists and the right studio. These two go hand in hand. A stellar artist is worthless if the shops sanitation practices are lacking. Likewise, a super clean shop doesn't make up for an artist lacking in skills. One therefore thinks about issues like:

- What to expect from your tattoo shop.
- What do I look out for in spotting a qualified artist?
- Should smoking be allowed in tattoo shops?

2.7 Choosing a tattoo design and where to put it

After the wearer of the tattoo has decided on the artist for the new tattoo, the next thing that comes to mind is what design to get and where to put it. Most often, this issues of what to get and where to put a new tattoo is really a matter of personal preference. However, there are some things that can possibly help you in the decision making.

As far as the place to put the new tattoo is concerned, some parts are more painful than others and these should also be considered before a final decision is made. Hudson, named some of these areas and categorized them as follows:

Most Painful Areas

Men – Abdomen, Spine, Chest

Women – Ankle, Spine, Ribcage

Least Painful Areas

Men – Buttocks, Arm, Back

Women – Abdomen, Buttocks, Thigh, Shoulders



As a new wearer of a tattoo, “one must also consider the professionalism before going in for a particular tattoo design and deciding where to put it”, (Sheth and Parvatiyar, 1995; Martin, 1998, Sirdeshmukh, Singh and Sabol, 2002). Of late it is great to see that many “white-collar” professionals are getting tattoos. It is generally becoming more mainstream and acceptable on all levels of education, background and profession. Unfortunately, though this does not mean it is acceptable to the employers or clientele of the professional worker. Before putting a tattoo in a very visible area of your body, you will have to consider how it will affect those around you.

Also to be considered is the fact that your tattoo is a pure reflection of you as the society sees you. One can just pick up the latest tattoo related magazine and get some good examples of great art works of some very “outspoken” tattoos. Some may even include demon tattoos, serial killers and sexually explicit tattoo but the unfortunate issue is the wearer may not want people to view/see him/her as such. It is usually assumed that whatever you have tattooed on you is the impression people are going to get about the kind of person you are. This also does suggest that if you need a tattoo that badly then it should project a certain image that will reflect you.

2.8.0 Procedures involved in getting a tattoo

This is the actual stage where the design that wearer has thought of having done on his body is undertaken. This has been sub-divided into the ways that tattooing was formerly done in some cultures and how tattooing is done in modern times with the tattoo machine (tattoo gun).

2.8.1 Traditional Tattoo

Some tribal cultures traditionally created tattoos by cutting designs into the skin and rubbing the wound with ink, ashes or other agents. Some cultures continue this practice, which may be an adjunct to scarification. Very interesting to note is that, some cultures created tattoos by hand-tapping the ink into the skin using sharpened sticks or animal bones (made like needles) with clay formed disks or in modern time needles. “Traditional Japanese tattoos (Irezumi) are still “handed poked” that is the ink is inserted beneath the skin using non-electrical, hand-made and hand held tools with needles of sharpened

bamboo or steel. This method is known as the “Tebori”, (Buruma and Buruma, 1980; Meiko, 2000).



Figure 18: Traditional method of tattooing

2.8.2 Modern Tattoo

The most common method of tattooing in modern times is the use of electric tattoos machine. “This machine works by inserting ink into the skin via a single needle or a group of needles that are soldered onto a bar, which is attached to an oscillating unit. The unit rapidly and repeatedly drives the needles in and out of the skin, usually 80 to 150 times a second”. The modern procedure is ordinarily sanitary. The needles are single-use needles that come packaged individually, Gilbert, (2001).

In 1891, the first electric tattoo needle was invented in New York City by modifying Thomas Edison’s electric engraving pen. Before then, a Danish inventor Hans Christian Oersted in 1820 discovered one called electromagnetism. This is what is commonly implemented as a prime motor for the doorbell circuit. It was this that O’ Reilly re-

modified and his (O'Reilly) machine was based on the rotary technology of the electric engraving device rented by Thomas Edison. The modern tattoo machine uses electromagnetic coils. The first coil machine was patented by Thomas Reilly in London in 1891, using a single coil. The first two-coil machine, the predecessor of the modern configuration, was invented by another Englishman, Alfred Charles of South of London in 1899. Another tattoo machine was developed in 1970-1978 by the German tattoo artist Horst Heinrich Streckenbach (1929-2001) and Manfred Korhrs, (Marcel Feige).



Figure 19 & 20: Some tattoo machines and how it is held.

2.9 The Tattoo Dyes and Pigments

These are commonly called the tattoo inks. The early tattoo inks were obtained directly from nature and were extremely limited in pigment variety. In the ancient Hawaii, for example, kukui nut ash was blended with coconut oil to produce an ebony ink. Today, an almost unlimited number of colours and shades of tattoo inks are mass-

produced and sold to parlours worldwide. Tattoo artists commonly mix these inks to create their own unique pigments.

A wide range of dyes and pigments can be used in tattoos, from inorganic materials like titanium dioxide and iron oxides to carbon black, azo dyes and acridine, quinolone, phthalocyanine and naphthol derivatives, dyes made from ash, and other mixtures. Iron oxide pigments are used in greater extent in cosmetic tattooing. Modern tattooing inks are carbon-based pigments that have uses outside of commercial tattoo applications.

Concerns have been expressed over the interaction between Magnetic Resonance Imaging (MRI) procedures and tattoo pigments, some of which contain trace metals. The magnetic fields produced by MRI machines interact with these metals including non-ferrous metal particles and while rare, are capable of causing first-degree or second degree burns or distortion in the image. The type and density of the ink as well as the shape of the tattoo may also increase the risk, particularly if the shape approximates an RF pick-up loop. (Offret, Offret, Labetoulle and Offret ; (2009) and Wagle & Smith (2001).



Figure 21: Tattoo inks

2.10.0 Procedures in acquiring the actual tattoo.

The entire process begins with the selection of a design. Most tattoo shops will have pre-drawn pictures also called “flash” that you can choose. Once the design has been chosen, then the actual work will now be executed.

2.10.1 Getting the tattoo

After choosing your design, the tattooist will prepare your skin. The area will need to be cleaned and in this the tattooist will have to clean the entire place with an antibacterial soap. Most of the time the tattooist prepares a far larger than the actual place where the design or image is supposed to cover or place to be tattooed. This is to make sure that every surface that the tattoo artist touches during the tattooing actual procedure should be cleaned. Usually, the tattoo artist wants to be sure that any bacterial that might be lurking innocently on the skin’s surface are eliminated before the skin’s surface is broken with the tattoo needle. The area is then shaved to prevent the tattoo needles from getting caught in your hair which could pull and hurt more. It also prevents the tattoo needles from pushing down a hair into the skin. If this happens, it can result in bumps when healing as the embedded hair tries to free itself from your skin. It can also cause patchy healing around the places that the hair tries to resurface.

When the skin is ready, tattooist will place an outline of the picture on your skin. This is usually done using special papers called the tattoo stencil or it can be done by drawing a custom tattoo design onto your body directly with a surgical marker or even a fresh sharpie. The more preferred approach however is to make the transfer in bits. For a larger design, the complicated details are drawn on paper and the transfer is made using a

thermal fax stencil machine. This machine makes a copy of the drawing on a sheet that works in such a way that it leaves some sort purple mark on any wet surface.

After applying the stencil to your skin using either soap and water or some kind of special transfer solution called the stencil stuff. This stencil stuff is sterilized glue for tattoo stencil and it holds the transfer for a longer period of time without smudging. This is more applicable when working on portrait tattoos.

After the application and the transfer of the design onto the surface to be tattooed, it must be left to dry. This is to ensure that it will not wipe during the tattoo process. Most tattoo artists use this time to pour inks and set the tattoo machines. These settings may take some few minutes. As this settings are being done by the tattoo artist, the wearer may show it to a friend around so that if there is a need of correction of any kind, it can be made before the inking itself since that is a permanent one and cannot be wiped off.

When you are comfortable with how the tattoo is placed, the tattooist will begin inking the design into your skin. A tattoo machine/tattoo gun uses tiny needles to place the ink just below the skin surface. The needles move rapidly up and down, a little like a sewing machine. The artist guides the needle to create bold lines, shadows and or blocks of colour. Usually he will begin by outlining the picture in black ink and then will fill in the outline with colours or shading. The artists may switch needle types during the tattooing process, depending on the need for fine lines, fill or shading. Inking takes from a couple of hours to several days of sessions, depending on the size and complexity of the design.



Figure 22 Preparation of the place for the tattooing process.



Figure 23: Outlining the transferred designs



Figure 24 Actual shading of the design

2.10.2 How deep does a tattoo go?

Each human being has seven layers of skin. The tattoo artist uses the expertise to embed the tattoo into three layers down. This is presumed to be deep enough to remain in the skin for a long time without shedding off. It is also to prevent the infection and to protect it from the invasion of foreign materials. If a tattoo goes too high up, they usually heal with a patchy effect and the tattoos that go deep into the skin cause permanent scarring. These scarring are irreversible and will make the tattoo raised. Also, the tattoos that are too deep in the skin can heal very darkly or lose their colour altogether in the scarred parts. When they are too deep into the skin too they usually get itchy and raised when the humidity changes to be unfavourable to your skin.

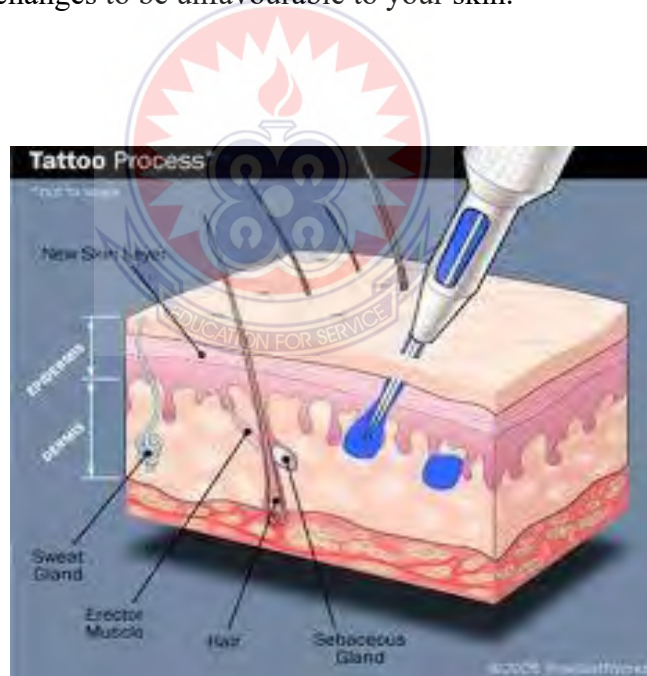


Figure 25: How deep the tattoo ink goes into the skin

2.10.3 Pain during the tattooing process

Tattoo hurts. The entire process involves needles which prick the skin hundreds of times as the ink is placed. Some people find tattooing more uncomfortable and others just have to grit their teeth against the pain. The pain that wearer feels depend on:

- 1) the individual's personal threshold,
- 2) the location of the tattoo and
- 3) the style being employed.

Some people say the outlines hurt the most; others find that the pain builds overtime, so that the colouring is the hardest part.

NOTE: Is okay to ask for a break anytime during the tattooing process. Your artist would rather give you a chance to rest than have to pick you up of the floor after you faint. A good artist is mostly used to different people's reactions and should be patient with you.



Figure 26: Picture depicting the pain factor in tattooing

2.10.4 When the tattoo is done

After the actual pricking activity, it is very normal to find the spot or areas around the tattoo are swollen a little and turning reddish. It is also normal to see a little bit of blood around the pricked spots. However the bleeding should stop fairly quickly. The tattooist should clean the tattooed area gently and then place a bandage over the new tattoo. Ointments such as A & D or tattoo Goo is usually used to treat the fresh tattoo after which information on how to take care of your tattoo is given to the wearer. The tattooists usually advice that an ointment should be used on the area for a few days and then switch to lotion. Also, the tattooed person should not stay out of the sun and stay alert for signs and infection.

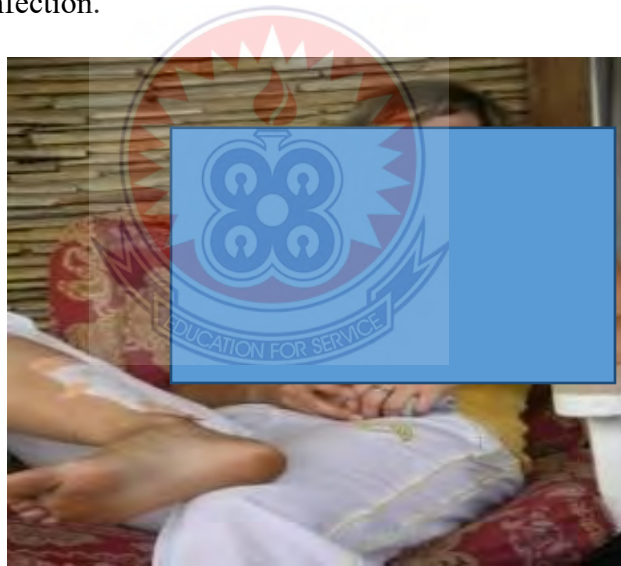


Figure 27 How the tattooed area is covered after the process

2.10.5 Caring for Tattoos – The After Care

Tattoo artist and people with tattoos vary in their preferred methods of caring for new tattoos. Some artists recommend keeping a new tattoo wrapped from the first 24 hours while others suggest removing temporary bandaging after the hours or less to allow

the skin to breathe. Many tattooists advise against allowing too much contact with hot tub, pool water or soaking in a tub for the first two weeks to prevent the tattoo ink from washing out.

The general consensus for care advises against the removal of the flakes or scab that may form on new a tattoo. One should also avoid exposing one's tattoo to the sun for extended period for at least three weeks. This is because it can contribute to the fading of the image. It is always agreed that a new tattoo needs to be kept clean. In respect of this, various products may be recommended for application to the skin ranging from those intended for the treatment of cuts, burns and scrapes to panthenol, cocoa butter, A & D, hemp, bacitracin, lanolin or salves. In cleaning also, a new tattoo can be cleaned with lukewarm water and mild, liquid antibacterial or antimicrobial soap (satin and provon are most recommended). Another type is the dial but it tends to be too a harsh-generic brand. Antibacterial soaps are usually better gently wash away any ointment, blood and or plasma and to completely clean the area. It is advisable never to use wash cloth or anything abrasive. If the tattoo feels slimy and slippery, the individual may probably be oozing plasma. Try to gently remove as much of this as possible because when the plasma dries on the skin surface, it creates scabs.

Also, oil based ointments are most of the time recommended for use on very thin layers due to their inability to evaporate and therefore over-hydrate the already perforated skin. In recent years, specific commercial products have been developed for tattoo aftercare. Although opinions about these products vary, soap and warm water work well to keep a tattoo clean and free from infections. It is also advisable never to use Neosporin. Though, this is wonderful product for cuts and scrapes, but not for tattoos.

This is because some people can have an allergic reaction to the Neosporin, which cause little red bumps. When the bumps go away, so does the ink and you end up with polka-dotted tattoo. But most recommended also include the H₂Ocean Lubriderm and any other kind of lotion which is dye and fragrance free. As the wearer of the new tattoo does everything possible to maintain good hygiene of his/her new body art, it is also good to note that the amount of ink that remains in the skin throughout the healing process determines how the final tattoo will look like. Also, if a tattoo becomes infected or the flakes fall off too soon (example: if it absorbs too much water and sloughs off early or is picked or scraped off) then the ink will not be properly fixed in the skin and the final image will be negatively affected.

No matter the skills of the tattoo artists, there is the likelihood of experiencing some little peeling and scabbing. But where the peeling and scabbing are occurring in excess that could suggest that one had a poorly-done tattoo. In handling this, the wearer of the tattoo must occasionally apply warm moist to compress the scabs for about five (5) minutes 2-3 times a day so as to soften them and they will eventually come off on their own. It is never advisable to apply any kind of ointment or lotion to a softened scab. It is better to allow it to dry.

Apart from the above, the wearer of the new tattoo will also start to itch just like a sun burn when it begins to heal. The advice here too is “never pick and don’t scratch”. If the skin continues to itch, slap it. If it is peeling on its own put lotion on it and if it is scabbing, just leave it alone. Your tattoo is almost healed and now is not the time to ruin it.



Figure 28 Ointments for treating tattoos

2.10.6 Protection from the Sun

After your tattoo is healed, from now onwards, you will always want to protect it from the sun's ultraviolet rays. These can fade and damage a brilliant tattoo very fast. Before spending a lot of time in excessive heat, protect your tattoos with a minimum of 30SPF sun block. This will keep your tattoo vibrant for many years and it will continue to be a source of great pride.

2.11.0 Beliefs about Tattoos

This aspect of the study comprises of what people think about tattoos in general. It has been sub-divided into:

- (i) The major types of tattoo designs and their meaning.
- (ii) The religious beliefs of tattooing

2.11.1 Tattoo designs and their meaning

The major issues being considered here are the various classes of tattoo designs and what the wearers of the tattoo believe their meanings are. This also has something little to do with what tattooees believe to be getting from their tattoos.

As the tattooee has made up the mind to get a tattoo, they usually do wonder which design will be more appropriate to go for. The tattooee may be having an idea or a reason to opt for tattooing but how to portray it is sometimes a problem to many wearers of the tattoos. They may thus have the same meaning or belief connected to his/her body art but at other times too, there will be slight deviation from the general meaning and belief for acquiring that particular kind of tattoo designs. Vale, (1999) stated it that “today, however, tattooing has not only been appropriated, but commodified as the choice of design, meaning and quality, increases to meet accelerated demand for variety and variations on symbolic representations”. Some of the tattoo designs and their general meanings associated to them are:

2.11.2 Tribal Tattoos

These are the most common style of tattoos seen in all places. Such tattoos represent primitive history and culture and have their root in continents like Africa, Asia to Oceania and the Pacific Islands. The most popular ones are from the ancient cultures from Maori, Haida and Polynesian designs, Gilbert, (2001). These designs in new age take their inspiration from indigenous and aboriginal cultures, articulated in a graphic design to suit the new age fashion requirements. This form of tattooing is also functioning as form identification. People decide to wear this type of tattoos by inscribing

established symbols on the body, the tattooee is identifying him/herself or as part of a given group. Stars use tattoos to identify themselves in effect advertising and popularizing oneself.

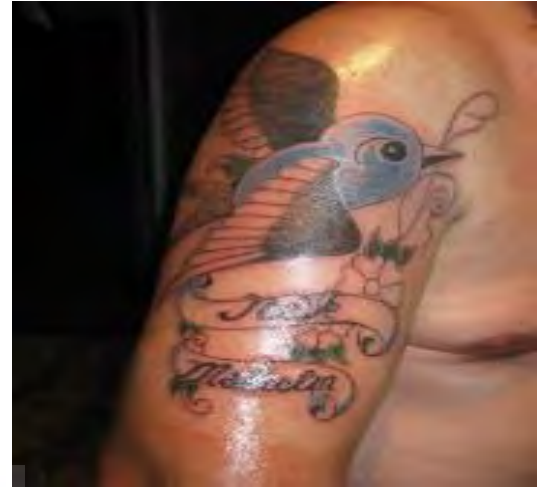


Figure 29: Tribal tattoo

2.11.3 Animal Tattoos

These tattoos are chosen for many different reasons. This type of tattoos is mostly done, to indicate the affinity and respect for animals. Despite the fact that this may be the general meaning or belief that people who wear tattoos have about their body arts, each particular animal may have a peculiar meaning or belief attached to it. Some of the most common animals that people tattoo on their bodies include; birds to show freedom; dragons which represent the American symbol for strength but Japanese symbol for wisdom and intelligence, butterflies to denote the feminine energy and a symbol for mysticism for life and nature. Where these animals are depicted alongside tiger it may symbolize wisdom and beauty or fierceness and a dog is used to represent trustworthiness

and loyalty. Also a tattooed eagle shows power and it is used to signify strong patriotism in America.



Figures 30 & 31: Showing some animal tattoos

2.11.4 Cross Tattoos

These tattoos are mostly found in different styles and colours they generally represent religious symbolism. It is more often than not connected with Celtic stylization. Such tattoo designs symbolizes fusion of religious and Celt history. They usually have much to do with the individual wearer's faith and object of worship. Their actual representations include: sacrifice, Christian symbol for faith, love and salvation.



Figure 32 & 33: Some cross tattoos

2. 11. 5 Face Tattoos

Face designs in tattoos put across our own view about humans. Most of the people either get face designs (portraits) of deceased family members, or mythical and fantasy characters.

2.11.6 Fairy and wing Tattoos

Fairy designs make the popular female choice and it represents the child in them which thinks fairies and pixies. Wings in a tattoo denote the divine spiritual meaning like; wisdom and protection. These wings can be as strong as that of an eagle or as delicate as that of butterfly.



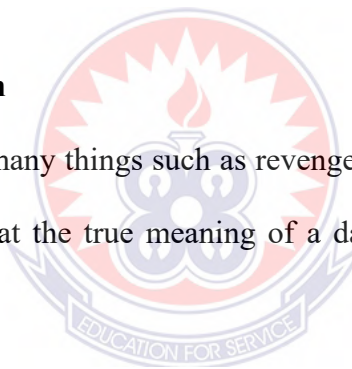
Figure 34: Wing tattoo



Figure 35: Fairy tattoo

2.11.7 Daggers design

A dagger can symbolize many things such as revenge or getting stabbed in the back, but Lemay (2008) explains that the true meaning of a dagger is from the Japanese culture which is a sign of loyalty.



2.11.8 Grapes

Grapes are a symbol of the Greek goddess of wine named Dionysus. When you see someone sporting a grape vine up their leg thinking it means growth, they are really telling you they are drunkards.

2.11.9 Spider Web

Lemay (2008) explains the spider web tattoo is used by bikers to protect and save the wearer of that particular tattoo from harm. It can also mean time spent in prison and a time caught in a web of gang life.



Figures 36 & 37: Showing some spider web tattoos

2.11.10 Adinkra symbols

Now individuals derive their own symbols. It is important to know an image may have several meanings depending on the individual's interpretation. In Ghana, some symbols such as Adinkra, clan, and other symbols are tattooed. These symbols have their prospective meanings and people decide to wear these tattoos based on what each Adinkra symbol really mean according to the Ghanaian culture.



Figures 38 & 39 Some Adinkra symbols

2.11.11 Religious belief of Tattooing

As far as the religious tattoos are concerned, the study focused on two main religions. These religions are the Christianity and the Islam.

2.11.12 The Christian beliefs on tattoos

The Christians side of the concept of tattooing varies from the individual understanding of some of the texts in the Bible. Broadly, all Christians know that the Holy Scripture (Bible) is divided into the new and old testaments. Some Christians think most of the texts forbidding tattoos are in the Old Testament and others are also of the view that whether it is in the old or new testaments, it is still one Bible that they as Christians share their faith in.

Quite a good number of renowned Christians do believe that we are living in the end times, right before the return of our Lord Jesus Christ to rapture home His blood-bought bride, which is the Church. It is also said that, Christians are seeing it clear that these are

“perilous times” as recorded in 2 Timothy 3:1. This was to attest to the current trends that Christians seem to be adopting towards this issue of tattooing in the latter days. Due to the global acceptance of body art, there are even Christian’s tattoo shops emerging to the fore and therefore people are “tattooing for Christ”. The debate however is that, it is not stated categorically in the Bible that Christians should not wear tattoos and so it is not really forbidden.

Most Christians therefore argue in line with this assertion that tattooing procedure actually involves in cutting the flesh with a sharp needle or instrument in order to carve out or make designs. The result is something called “blood-letting”, Gilbert, (2000). This blood-letting has both occultic and demonic origins as it is considered a power source that is supernaturally unleashed. Several pre-tattoo historians indicate the connection with scarification and blood-letting associated with religious practices. Another source indicates “the importance of licking blood that was released during tattoo operations “(Gilbert, 2000). In the Bible, Leviticus 19:28 says “Ye shall not make any cuttings in your flesh for the dead, nor print any marks upon you: I am the Lord”. It is therefore evident that the permanent patterns or marks being made on the body by the use of the said needles are forbidden. It is often said that Satan is the god of this world and his agenda is to deceive many Christians, especially in the last days. These tattooing has indeed shown that we are in the “perilous times” The fact about tattooing remains that the tattoo has its roots in beliefs and practices that are demonic and paganistic.

Many pro-tattoo books indicate that tattooing is respected as a priest or shaman; it is connected to a religious ceremony and performed by priests and or priestesses; it is intended to put the human soul in harmony with supernatural forces; at other times

dancing accompanied tattooing ritual to exorcise demons. In other words, it is connected with the spirit world and a tattoo is really much more often than not a simple body decoration. Today's popular tattooing craze is "tribal tattoos" which are pure paganism. These designs bear serious symbolic mystical and occultic meanings. They are strongly connected with channels into spiritual and demonic possessions. Many pro-tattoo artists and historians can attest to this by saying things like "tattoos have a power and magic on their own", there is in addition to the opening of numerous inlets for evil to enter", allowing the clients' demons to help guide the needle". Scutt (1970) in his "Art, Sex and Symbol", covers a lot about the history and culture of tattoos. He documents that "most of the time tattoos are associated with spiritual, religious and mystical purposes; linking it to mystical significance such as sun-worship, serpent worship and the sun-god ball".

Also worth mentioning is the fact that most Christians see that act as "the mark of death" – As inscribed in Leviticus 19:28 "Ye shall not make any cuttings in your flesh for the dead, nor print any marks upon you" I am the Lord". Yet, death is the number one theme of tattoos! References from tattoo books reveal this is a fact: death and darkness have always been a classic tattoo theme-skulls, snakes, demons" Ferguson, (2009) states that, "probably, the most popular tattooed image of today, the all-pervasive grinning skulls", "skulls imprinted on skin abound, and depictions of the Grim Reaper are commonly seen". "Possibly, at the same time, to a death's figure on one's body may be an invocation of what-ever indefinable forces of nature....in an attempt to protect the wearer from such a fate". Tattoo shops mostly display morbid scenes of death, demons, serpents and hell. Grim reapers, flaming skulls, snakes crawling through skulls, demons, Satan, pornography, blasphemy, naked flames of hell-every satanic scene of hell is

glorified. The question one then asks about tattooing therefore is “who is really the Master tattooist”? Rev. 6:8, Heb. 2:14 states among other things that is Satan.

Christians and other true believers of the bible therefore support it as “the author of death; and the representative of Hell (Rev. 6:8, Matt 25:41); also of the serpent (Genesis. 3:1, Revelation. 12:9, Revelation 20: 1-2). There are many tattoo artists who embody satanic symbols of death and hell while they display demonic scenes in their shops, calling it “art”. It is therefore appearing clearer to the Christendom that there are some people who demonstrate their allegiance to Satan with vile and filthy depictions of the under-world.

Also, to note is the fact that tattoos do serve as “the mark of rebellion”. They argue that, the scripture clearly condemns all rebelling throughout its ages and declares that the rebellion is as bad as witchcraft. 1 Samuel 15:23, has it that “for rebellion is as the sin of witchcraft and stubbornness is as idolatry and teraphim (household good luck images). Because you have rejected the word of the Lord, He also has rejected you from being king”. It is stated clearly that the tattoos have always been an indication of a spirit of rebellion and deviancy on its wearers. In addition, the tattoo is considered a mark of disgrace or reproach by the same tattoo books. Throughout history, the tattoo was used to mark the criminals, adulterers, traitors, deserters, the deviant and outcast. Also, tattoos have been the mark of sideshow freak of indecency. They were associated with barbarians in barbaric, immoral Greece and Rome, (Caplan, 1997; Fisher, 2002; Schildkraut, 2004).

Scutt (1974; 79) says “In a society that considers nudity as dirty, indecent and subversive or in morality...it is not surprising that decorations of the body are allocated

to the same category”. Studies have been done that indicate a high percentage of deviant behaviours and troubled persons that were tattooed. Studies have also been done that link tattoos to homosexuality, lesbianism and gross sexual perversion, Pichardo, (1997)

Another issue discussed about tattooing which needs to be mentioned is the fact that the process of tattooing runs a risk of acquiring any number of deadly diseases, including Hepatitis C and other forms of cancers. The reason being that because the needle that is used to tattoo puncture the skin about 3,000 times a minute, in about one hour, that could be about 180,000 times that puncture wounds would be on the skin and this could provide a potential path to a deadly disease. Also, many tattoo artists do not inform their clients of possible infection from the needle or the ink. The Mayo clinic sounds a warning about commercial tattooing: “few states have hygienic regulations to ensure safe tattooing practices in commercial tattoo parlours and even fewer monitor and enforce standards” (Body piercing and Tattoos: More than skin Deep, Mayo Clinic, www.mayoclinic.com).

In another development, tattoos can cause many chronic skin disorders such as sarcoid, keloid scarring, allergic dermatitis, photosensitivity reactions, psoriasis and tumours. Regarding Psalms 38:5-8, “my wounds stink and are corrupt because of my foolishness, I am troubled; I am bowed down greatly; I go mourning all the day long. For my loins are filled with loathsome diseases: and there is no soundness in my flesh. I am feeble and sore broken: I have roared by reason of the disquietness of my heart”.

Based on the above issues discussed true Christians have in mind that since the scriptures forbids it and we believe in the scriptures, then Christians should not do tattoos and that Christians should not be conformed to this world” Romans 12:2 states it as “Do

not be conformed to this world (this age), (fashion after adapted to its external, superficial customs), but be transformed (changed) by the (entire) renewing of your mind (by its new ideals and its new attitudes), so that you may prove (for yourselves) what is that good, and acceptable and perfect, will of God, even the thing which is good and acceptable and perfect (in His sight for you).

2.11.13 Islamic perspective on tattooing

Most people in the Islamic religion forbid the idea of having themselves tattooed. According to Bukhari, “the prophet forbade mutilation or maiming of bodies”. Therefore, several Sunni Muslim scholars believe tattooing is a sin because it involves changing the creation of God. Sunni Muslims have it that “due to Sharia the majority of them do not wish for tattoos”. They believe that tattooing is religiously forbidden alongside with most forms of ‘permanent’ physical modification”. This view arises from references in the prophetic Hadith which denounce those who attempt to beautify that which was already perfected. “The human being is seen as having been ennobled by God, the human form is viewed as being created beautiful enough therefore acts such as tattooing is seen as mutilation”, Bukhari.

Islam however permits henna painting which is similar to tattooing but this is not permanent and so they are not regarded as tattoos. It is also believed that those who engaged in tattooing out of (Jahilia) ignorance before becoming converted can still perform “Wudhu” and do all Islamic duties. This is because Islam erases all sins that a non Muslim committed before he/she became a Muslim. Allah says, “except those who repent and believe (in Islamic monotheism), and do righteous deeds. For these, Allah will

change their sins into good deeds and Allah is oft-forgiving, most merciful”, al-farqaan 25:70.

2.12 Health related beliefs of tattooing

Some people choose to use their entire body as a canvas. Vale (2008) reveals that some people get tattoos for artistic self-expression. Govier, (2001) also said that “Others use tattoos and surgeries to shift their appearance from human to animal. Since tattooing involves the use of needles and blood, they carry several risks. When tattoo artists follow all the correct sterilization and sanitation procedures, risks for disease transmission are relatively low. The tattoo artists/professionals therefore use rules known as universal precautions to prevent the spread of illness during and after tattooing an individual. These precautions are part of the Blood borne Pathogen Rule issued by the United States Environmental Protection Agency (U.S.E.P.A.). The same rules apply to hospitals and medical doctors’ offices. The Centre for Disease Control and Prevention (CDC) is a good resource for information about universal precautions.

The precautions for tattoo parlours include the glove use, sterilization and covering bottles and tools containing tattooing inks and any other thing that the tattooist uses in executing his/her work. Some of these are:

- Checking gloves for pinholes tears during tattooing, since petroleum-based ointment erodes latex.
- Pouring ink in advance, using clean tissue to open ink bottles during tattooing and preventing nozzles from touching contaminated surfaces.

- Patting tubes dry after rinsing during colour changes never blowing excess water from them.
- Spraying liquid soap into a tissue, not directly onto bleeding area, since blood can become airborne when the spray hits it.
- Giving pens used for drawing on the skin, which should be medical grade and sterile to the client after use on them.

Tattoo artists must also take special safety measures regarding their hands. Gloves help prevent disease transmission from bodily fluids, but bacteria thrive in the warm, damp environment they create. This means that artists must:

- Wash hands thoroughly and often
- Inspect hands for cuts or sores and cover them with bandages
- Remove hand nails and keep nails short to prevent punctures to gloves.
- Refrain from tattooing when experiencing lesions, dermatitis or allergic reactions

U.S. Food and Drugs Administration, (2008)

2.13 Constituents of Tattooing Dyes

It is believed that our tribal predecessors made tattoos with dyes from the natural environment. Many of today's dyes contain an unknown conglomeration of metallic salts (Oxides, Sulphides, Selenides) organic dyes or plastics suspended in a carrier solution for consistency application.

In the European commission's report on the health risks of tattooing, they noted that close to 40% of organic colourants used in permanent tattoos are not even approved for use on the skin as cosmetic ingredient and just fewer than 20% of the colourant

studied contained a carcinogenic aromatic amine. Many of the chemicals found were originally intended for use in writing and printer ink as well as automobile paints. These inks are injected deep enough into the skin so that they cannot even be destroyed by severe burns.

The Food and Drug Administration of America (FDA) does not require ingredient disclosure on the inks. They considered proprietary (trade secrets) and so tattoo inks may contain any chemical including those known to be mutagenic (capable of causing mutations), teratogenic (capable of causing birth defects) and carcinogenic (capable of causing cancer) or involved in other biochemical reactions in the body that might take decades to disappear.

The FDA does not list cancer in their list of potential tattoo risk; they only cited infections, removal problems, allergic reactions, granulomas, keloid formation and MRI complications. The Northern Arizona University made a study on the constituent of tattoo ink and came out that each brand of ink has completely different ingredients. Universally, the carrier solution itself might contain harmful substances such as denatured alcohols, methanol, rubbing alcohol, anti-freeze, detergents or formaldehyde or other highly toxic aldehydes. (Sewak; Graham and Nankervis, 2009).

The oldest pigments came from using ground of minerals and carbon black. According to Wikipedia.org, a wide range of dyes and pigments are now used in tattoos, “from inorganic materials like titanium dioxide and iron oxides to carbon black, Azo dyes and Acridine, quinolone, Phtalocyanine and Naphtol derivatives, dyes from ash and other mixtures”. Currently popular is Acrylonitrile butadiene styrene (ABS plastic) which is used in Intenze. Some of the pigments like the plastic-base-ink eg. Glow-in-the-dark ink

has led to polymerization under the skin, where the tattoo pigment particles converged into one solid piece under the skin.

(<http://chemistry.about.com/od/medicalhealth.a/tattoocarrier.htm>)

There have also been severe allergic reactions occurring with some of the many metals put into tattoo inks, with nickel being one of the most common metal allergies. Others have reacted to the mercury in red cinnabar, to cobalt blue and to Cadmium Sulfite when used as yellow pigment. Some inks were also found to have high levels of lead, some contained lithium, and the blue inks were full of copper. (Tattooinfo.net)

Aside the low incidence of reported allergic reactions to permanent tattoos, however certain temporary Henna tattoos have been problematic. Henna tattoos that contain the dark brown dye Para-Phenylenediamine (PPD) can cause a delayed allergic reaction and subsequent PPD hyper-sensitization that may permanently prohibit one from using sulfa drugs, PABA sunscreens, benzocaine and other anesthetics and hair dyes. Also, fragrance sensitization may occur, and in some cases, the reaction will include skin necrosis, scarring and hypo-pigmentation. In all the toxicity is multifaceted, it is highly noted that when alcohol is used as part of the carrier base tattoo ink or to disinfect the skin before, the application of tattoo, it increases the skin's permeability, helping to transport more chemicals into the bloodstream. Alcohol also works synergistically with mutagens, teratogens and carcinogens to make them even more harmful, increasing the chance that they may cause mutation or disease, both at the site of the tattoo and systemically. (<http://chemistry.about.com/od/medicalhealth.a/tattoocarrier.htm>)

2.14.0 Some Complications of Tattooing

Some of the complications associated with tattoos either with ink or the equipment. These include;

2.14.1 Magnetic Resonance Imaging (MRI) Complications

There have been few reports of complications of MRI which are mostly burns. These problems tend to occur with designs containing large areas of black ink. This is because black commonly contains iron oxide; the MRI scanner causes the iron to heat up either by inducing an electrical current or hysteresis. The burning can occur on smaller tattoos such as “permanent make ups” but they are rare. (Wagle & Smith, 2000 & Offret, et’al, 2009)

2.14.2 Dermal Conditions

The most common dermal reactions to tattoo pigments are granulomas and various diseases. Other conditions noted include cement dermatitis, collagen deposits, discoid lupus erythematosus, eczematous eruptions, hyperkeratosis, parakeratosis and keloids. “In fact, anytime the skin is “penetrated” there is a good chance of contracting an infection” (Govier, 2001)

2.14.3 Delayed Reactions

Hypersensitive reactions to tattoos are known to lay latent for significant periods of time before exhibiting symptoms. Delayed abrupt chronic reactions, such as eczematous dermatitis are known to manifest themselves from months to as many as

twenty years after the patient has received his/her most recent tattoos. The AZO-type pigment used in tattoos turn to clear through enzymatic catalysis of redox reaction, resulting in highly electrophilic aromatic amine by-products capable of covalently binding with DNA. Naphthel and AZO's breakdown in sunlight exposure into toxic and/or carcinogenic aromatic amines. As with heavy metals, these by-products of the pigments' decomposition accumulate in the lymphatic system. Plastic-based-inks (e.g. glow-in-the-dark) are known to lead to polymerization particles converge into one solid plastic piece under the skin. (mayoclinic.com)

2.15.0 Other Adverse Effects

Other documented conditions caused by the tattoo pigments have been carcinoma, hyperplasia, tumours, vasculitis and kertoacanthoma which may also occur and make excision of the affected area mandatory.

2.15.1 Haematoma

Occasionally, when a blood vessel is punctured during the tattooing procedure, a haemotoma (bruise) may appear. The actual bruises generally heal by a week but they can appear also as halos around a tattoo or if blood pools as one large bruise.

2.15.2 Burden on Lymphatic System

Some pigment migrates from a tattoo site to lymph nodes, where large particles may accumulate. When these larger particles accumulate in the lymph nodes, inflammation may occur. Smaller particles such as those created by laser tattoo

treatments are small enough to be carried away by the lymphatic system and not accumulate.

2.15.3 Interference with Melanoma Diagnosis

Lymph nodes may become discoloured and inflamed with the presence of tattoo pigments but discolouration and inflammation are also visual indicators of melanoma; consequently, diagnosing melanoma in a patient with tattoos is made difficult and special precautions must be taken to avoid misdiagnosis. (Wagle and Smith, 2000 & Offret, et al, 2009)



CHAPTER THREE

METHODOLOGY

3.0 Overview

In this chapter, the researcher makes known the different methods employed in gathering relevant data for the completion of this thesis. This methods employed were of qualitative and quantitative elements. This qualitative approach involved collecting and processing the data by using words to describe and evaluate situations. The quantitative approach, however consists of numerical factors employed to analyze the data most especially in the case of the testing the hypothesis. The above approaches made the study to be undertaken using the mixed method design. Creswell, (2009) suggests that combining them or using the results side by side reinforces each other. Additionally, Creswell stated that the approach involves philosophical assumptions where mixed methodologies are employed in a research which may involve working with different types of data.

3.1 Research Design

It must be pointed out that by the nature of the research, methods used were mostly qualitative data collection methods, such methods included historical method, narrative method, descriptive method, interpretative observation, face-to-face interviews and telephone interviews. There was the collection of primary data which was mainly through face-to-face interviews, photography, interviews and observation. Also, there was the secondary information which was mainly from books, articles, journals, unpublished theses, newspapers and also from the internet. Vivid data collected from

these two categories were assembled and evaluated. Interesting but accurate conclusions have been drawn from them.

3.1.1 Historical Method

Historical research has to do with searching to find out facts, of events that happened some time ago. It is therefore an analysis and description of past events to ascertain as much truth as possible. This historical research helps to arrive at an accurate account of the past. This assists to gain a clearer perspective of the present which forms a base for building the future.

In this thesis, the historical research gives us a clear picture of the origin of tattooing in the world, how it came to be part of some people in our country, the current trends of this tattooing, some of the beliefs associated with tattooing and the general welfare of those who engage or have their bodies tattooed. Most of the sources of this information in this method of research came from documented sources and oral traditions/information on the history and “how” of tattooing in Ghana and the world.

3.1.2 Descriptive Method

This descriptive method portrays accurate profiles of persons, situations and events after very careful and deliberate observation. This method was employed to help elaborate on the chronological occurrences of events over the years as far as tattooing of the human body is concerned. It helped the researcher to bring out the procedures and the meaning of activities as they unfolded in the processes of acquiring a tattoo on parts of the body.

3.1.3 Narrative Method

The narrative method was used to show how tattooing was actually done. This helped to bring about some important information on the history of tattooing. Also, this narrative method helped much in gathering information on the procedures that are involved in wearing a tattoo.

3.1.4 Interpretative Method

Due to the usage of some pigments and needles in pricking the human body, medical practitioners were equally involved in helping to give much information of tattooing on our health. In this interpretative method the medical practitioners (pharmacists and doctors) interpreted most of the medical terms and the negative effects of some of the chemicals that are injected into the human body as part of the procedures that are “must” when one wants the tattoo designs on his/her body.

Also, the interpretative method was used to state the meaning of some art objects and symbol as far as the acquisition of the various designs are concerned. This was mostly used in situations where the researcher needed to understand some of the tattoo designs that people were wearing. At the end this helped the researcher to understand complex issues better.

3.1.5 Observation Method

A great number of information was obtained through observation. Since the tattooing process is a pricking process, one can just look on the face of the person being tattooed and tell whether it is a painful act or not. In another instance, a good observation

of the tattoo designs gives clear information about the reason why the person with the tattoo had that particular design.

Additionally, having a good observation of the tattooed designs gives much knowledge about whether what the interviewee is saying about his/her tattooing could be true or whether there was some relation of any kind between the interpretation being given and the design that had been tattooed. In effect, this observation method was used to access the authenticity of some of the data that the researcher gathered through other afore mentioned methods.

3.2.0 Library Research Conducted

Every good research necessitates the review of other documented materials related to the topic. The literary research also formed some bulk part of this study. In Winneba, the researcher sought information from the main library of the University of Education, South Campus and that of the North Campus. The researcher also visited the College of Art Library at KNUST, Kumasi. In addition to the above, the researcher also had some information at Koforidua Library. Documented sources of information were from books, publications and articles on the internet.

3.3.0 Other Available Facilities

Other very important information was gathered from the tattoo parlours in Accra where the researcher actually undertook the study and also at Koforidua where tattoos are done.

3.4.0 Setting of the study

Greater Accra, popularly and simply referred to by many as Accra is the capital of the country Ghana. This city (Accra) is located at the southern part of the country. Accra is densely populated by different races. This is because people from all walks of life go there for various reasons. This city therefore has a population of about four million plus with the majority being the youth and most of them of school going age. However, there are some other categories of people who are there to transact businesses of all kinds as it is the capital of the nation and hence very busy.

Despite the fact that people with tattoos on their bodies can be found in all the areas in the country, be it rural or urban areas, the researcher finds Accra more accessible and most people with tattoos on their bodies had this body art done for them in the city. This is because it is the occupation of some people in the city to make tattoos on the bodies of interested people.

This therefore gave way to the opportunity of meeting many people with tattoos and tattoo artists. It also paved way to have the opportunity of having enough knowledge about the processes that are employed and the significance of the tattoos as well as their bodies and experiences. The researcher therefore selected this region purposely for its accessibility, familiarity and convenience.

3.5 Targeted Population for the Study

The target population of this study was made up of tattoo artists, tattooees, art teachers in the various institutions in Ghana, Some Art students at the various levels of the educational set-up, medical doctors and pharmacists were brought afore to give information on the health hazards associated with tattooing.

The entire targeted population was then sub-divided into three categories for easy classification-tattoo artists (tattooists), those with tattoos and general society. These categories were labeled as category A, Category B, and Category C.

Category A: This comprised tattooists: who draw or ink tattoos on people. They are sometimes described as tattoo artists.

Category B: These are tattooees: those with tattoos of any kind of design on them.

Category C: This group was labelled as the general society. They were the group of people who have a fair knowledge about tattooing. They included Art teachers from the various educational institutions in Ghana, Art students, some people in other professions not related to Art, some medical doctors and pharmacists. The major categories are with the following number respondents.

Category A = 4 tattooists/tattoo artist

Category B=58 people with tattoos on their bodies

Category C= 78 people representing the general society. The group C is sub-divided into the groups as follows:

C (i) = Teachers of Art at the various educational institutions = 20

C (ii) = Arts students = 32

C (iv) = medical practitioners = 4

C (v) = other people who do not have the tattoos = 22

The potential population for the research was one hundred and forty respondents (140).

3.6 Sample and sampling techniques

There are a wide number of people who have tattoos on their bodies, Art teachers in the various educational institutions, medical practitioners, students and other people in the vicinity but not everyone could be included in the study. As far as the selection of respondents for this research work was concerned; the researcher employed the probability and the non-probability sampling techniques in selecting the respondents from the population.

Specifically, the researcher used the purposive and snowball techniques to select the tattooees (those with their bodies tattooed) the tattooists (tattoo artists) and medical practitioners which also involved the pharmacists. This technique was employed because there are quite a wide number of the doctors and so they should be selected to suit the need. The basic aim of using this purposive technique of sampling was to help gather the views of people who are knowledgeable about the subject being studied. This purposive technique is highly acknowledged by Kwabia, (2006) and also Babbie, (2007) to be very useful in educational research. Neuman, (1994) also supported that purposive sampling

technique is appropriate when the researcher wants to identify a sample that is especially informative, and when the researcher wants to identify particular types of cases of in-depth investigation. This was indeed the case of this researcher. The snowball technique also helped in linking the researcher to other people who could contribute to the success of this study. The entire population has been put into three groups and sub-divisions which made this research work more accurate and simplified.

Table 1: Schematic Overview of the Purposive and Snowball Sampling Techniques used

Population	<p>Category A=4</p> <p>These are the tattooists from whom necessary information were gathered.</p> <p>Category B=58</p> <p>People (both men and women) with tattoos on them</p> <p>Category C=78</p> <p>These people represented the general society. In this category the researcher broke/subdivided the members into the following groups</p>
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Source: Field work, 2014

Teachers of Art in the various educational institutions = 20

Medical practitioners –doctors and pharmacists = 4

People without tattoos in the community = 22

Art students in the various institutions = 32

3.6.1 Sample Population

Total from Category A, B and the various groupings in C

A	B	C			
4	+	58	+	20+4+22+32=78	= 140

Therefore total population used for this study = 140 people.

3.7.0 Data collection instruments and techniques

In order to gather enough and relevant information for the study to be very successful, there is the need to use some instruments. Regarding this research study, the researcher resorted to the use of interviews, observations and also took lots of pictures to support most of the information being gathered. All these instruments were used in the collecting of the primary data for the study.

3.7.1 Interviews Conducted (structured, semi-structured and unstructured)

The researcher was convinced that the nature of the research required the use of interview greatly aside other data collection instrument. Seidman,(1998), described

interviews as “a conversation between two or more people where questions are asked by the interviewer to elicit facts or statements from the interviewee”. It was further stated that “in the qualitative research, interview seek to describe the meanings of central themes in the world of the subjects”. Seidman, continued to explain that “the main task in interviewing is to understand the meaning of what the interviewees say”. Denscombe, (2007), also opined that interviews have generally been described to the exploration of a more complex and subtle phenomena. It was further pointed out by Denscombe, (2007) that interviews are more suitable when a researcher need to gain insight into things like people’s opinion, feelings, emotions and experiences.

The researcher sought to use the semi-structured form of interviewing respondents because it allowed interviewees the opportunity to develop their ideas and speak more widely on the issues raised by the interviewer. He resorted to the use of interview was more because majority of the respondents were illiterates and semi-illiterates and therefore would find the response to questionnaire cumbersome. Also, most of the respondents would have more to offer by way of talking than writing. There were also the opportunities to ask questions whenever it was necessary.

Apart from the above, the places or circumstances in which the researcher met the interviewee, was impossible to administer a questionnaire. For instance boarding a vehicle with someone only to find out that the person has some nice tattoos and also at the market place where the researcher could just engage the person with the tattoo in a brief but detailed conversation to gather good information from them. This was seen to be more comfortable than to seek all kinds of information using other survey instruments. The researcher at least had a brief interview with almost all the respondents involved in

the study. Most of these interviews were a face-to-face and that of the telephone interviews were used as follow-ups where necessary. The venue for the interviews was so wide to an extent that some of the respondents had their tenure in a vehicle when the researcher was travelling together with them, market places and occasionally at home when the researcher visits the said respondents to find out more about their body art. These visits were however done after they have fully agreed that the researcher could meet them at home when they could not make enough time for him at their work places.

Most of the interviews were conducted in the Twi language because most of the respondents were more comfortable with this language and they could express themselves better. Despite the fact the English Language was also used, a third language which is Ewe was partially used when the interviewee is known to be able to express him/herself more proficiently in that language. Responses from the interviewees were mostly recorded on cellular phones, but some of them declined the permission to record their voices. This privilege was given to them so that they would not think it's a plot of any kind and it was merely for academic purposes. They however accept that the information they give would be recorded on notepad even without their names being written down despite the fact that some mentioned their names and ages as well. Even though the researcher had an interview guide, the questions were not sequentially asked all the time. Occasionally, the questions were jumbled and with some taken out based on the time available for the encounter between the researcher and the interviewee. This made part of the interview sessions to be semi-structured.

In administering the interview, a guide was used especially when the researcher decided to use the structured interview format. For those the researcher met in a vehicle or accidentally, the researcher resorted to use the unstructured form of interview.

3.7.2 Observation

The researcher also undertook a critical observation of the respondents wearing the tattoos as the interview sessions were on going. This was necessary to the researcher so that, he could see to being able read a meaning into the tattoos that people have on their bodies. Aside this, in the instances where the researcher went to the tattoo parlours to have a look at how the entire tattooing processes was undertaken; the researcher focused an eye contact on the persons being tattooed. Due to this close observation, the researcher occasionally read in the faces of the tattooee that the pricking activity with the tattoo gun/tattooing machine is not a child's play. This made the researcher to believe more that the process is painful but it was for love of having one's skin tattooed that the people decide to wear them.

In the case of the non-tattooed respondents also, the researcher still made a close observation of them as they responded to interview questions. The researcher tried to read the facial expressions of the respondents as they tried to answer questions regarding their desire or dislike for this form of body arts.

3.8. Ethical Consideration

Every activity that mankind engages in has its own ethics that will guarantee its success. As far as this study is concerned, the researcher equally considered some ethics. According to Bell, (2005) an ethic in research is about being clear about an agreement that a researcher enters into with a research respondent/participant. He continued that getting the consent of the participants to be interviewed or observed is very vital for the success of one's study. Sapsford and Abbot (1996) writing about ethics in research points out that "interview is intrusive". They made it known that in their opinion, interviewees should be assured of confidentiality and anonymity. This confidentiality in research is a promise that the respondent will not be identified or presented in any identifiable form. Regarding the idea of anonymity is the promise that the responses of the respondents will not be disclosed as to which information came from which respondent. They also stressed that in its strict form, even the researcher should not even be able to tell which responses came from which respondent.

Creswell (2009), also opined that, ethical practices in research involve much more than merely adhering to a set of static guidelines such as those provided by educational and professional associations. He suggested that all researchers should always do well to protect their research participants and also guard against misconduct. This would in turn help in promoting the integrity of researches. In view of all these assertions, the researcher sought the consent from all participants who took part in the study.

3.9 Data Presentation and analysis

The entire data collected were qualitatively presented and analyzed well. This was done by involving the use of descriptive statistics. The data collected with the interviews and the observations were sequentially analyzed so as to describe the beliefs and experiences of tattooees and tattooists. This data was highly guided by the research questions formulated to guide the study as stated in chapter one. The data collected will be presented in chapter four and the findings in chapter five of this study. Chapter six would also be the summary of study, conclusions and adequate recommendations drawn from the study.



CHAPTER FOUR

PRESENTATION OF DATA COLLECTED

4.0 Overview

This chapter gives our account of the entire data collected for this thesis. In the entire work, the researcher resorted to the use of interviews and observations as the major instruments in gathering the needed information from the various sources.

With the usage of the above instruments, the researcher relied on finding out more about issues pertaining to the reasons why people wear tattoos and why some people do not want to wear tattoos. Also, the researcher sought to find out issues involving the entire processes of tattooing, tools and materials used, designs and their meaning and issues about whether tattoos are removable or really permanent.

In all, quite a good number of people were interviewed and observe. All people involved were in some way interviewed. This was purposely to help gather enough information which will be also be in-depth into the subject matter. This was because most of the people involved in this study had more to offer by way of speaking than being involved in writing. Also the various people involved had differing level of education. In all one hundred and forty people were involved and they are represented on the table as follows:

Table 2

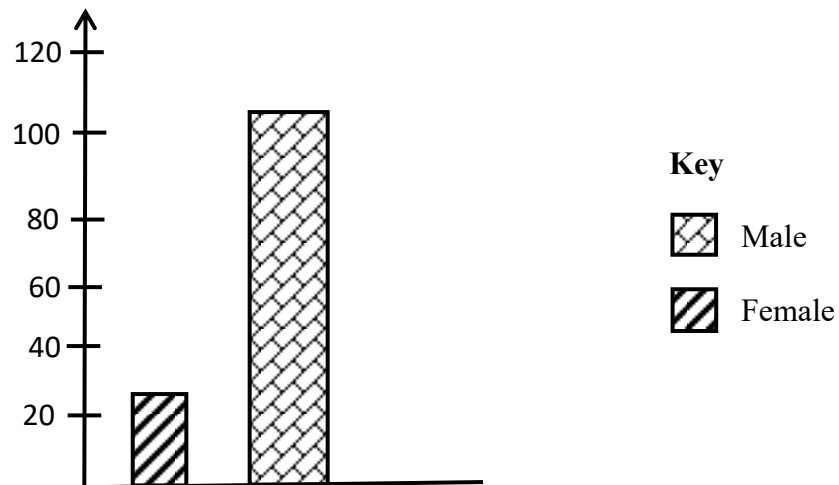
4.1 Category of people involved in this research work

Sex	Number	Percentages
Male	110	78.58
Female	30	21.42
Total	140	100

Source: Field work, 2014.

Based on the table above it is evident that the greater number of respondents involved in this research work is males who were one hundred and ten representing approximately seventy-nine percent. The total number of females employed, were thirty representing approximately twenty-one percent. These numbers (male + female) represent the total number of people which was one hundred and forty representing one hundred percent. This is represented on the graph below:

Graph 1



4.2 Table 3: The overall total of people with/without tattoos

People with/without tattoos	Number	Percentage (%)
People with tattoos	62	44.29
People without tattoos	78	57.71
Total	140	100

Source: Field work, 2014

The table drawn above is to indicate the total number of respondents who either had one or more tattoos and those who were not wearing any tattoos at all. Their respective percentage score have also been put on the table. As can be read, out of the total of one hundred and forty respondents making up one hundred percent, there were sixty two of them wearing tattoos which represented (44.29%) and the remaining seventy eight also represented (57.71%) of the total.

Table 4**4.3 Population of people with/without tattoos according to their sexes**

Sex	With tattoos	Percentage (%)	Without tattoos	Percentages (%)
Male	44	70.97	66	84.62
Female	18	29.03	12	15.38
Total	62	100	78	100

Source: Fieldwork, 2014.

With the above information gathered, it was evident that a total of sixty-two people out of the total of one hundred and forty involved in this study had one or more tattoos. These tattoos are either exhibited or at obscure places where they cover them with clothing and the rest of the people numbering seventy-eight were without tattoos. Based on this totality, it is clear that out of the sixty two, who were wearing the tattoos, representing a total percentage of one hundred, forty four of them representing (70.79%) were men and the rest totaling eighteen represented (29.03%).

Apart from the above information on the sexes of people involved in this research work, the researcher also considered the biographical information and others about the people involved in the study. These include their age ranges, the educational background and the professions they engaged in.

4.4 Table 5: Educational backgrounds of people employed in this study

Sex	Prim	W.	W/O	JHS	W.	W/O	SHS	W.	W/O	Ter.	W.	W/O
	.	Tat	tat		tat	tat		Tat	tat		tat	tat
M.	-	-	-	20	15	5	40	18	22	50	11	39
F.	1	1	-	6	4	2	5	2	3	18	3	15
T.	1	1	-	26	19	7	45	20	25	68	14	54

Source: Field work, 2014.

Note: For the full meaning of abbreviations, refer to the pages 7 and 8

A look at the table above spells out the educational background of people involved in the study. They are categorized into the groups of the various levels of education starting from the primary schools to the tertiary level which includes College of Education (Teacher Training Colleges), Polytechnics and the Universities (whether the person involved is an undergraduate or post-Graduate degree holder). Also found on the table is the specification of whether the person involved has a tattoo or not having a tattoo.

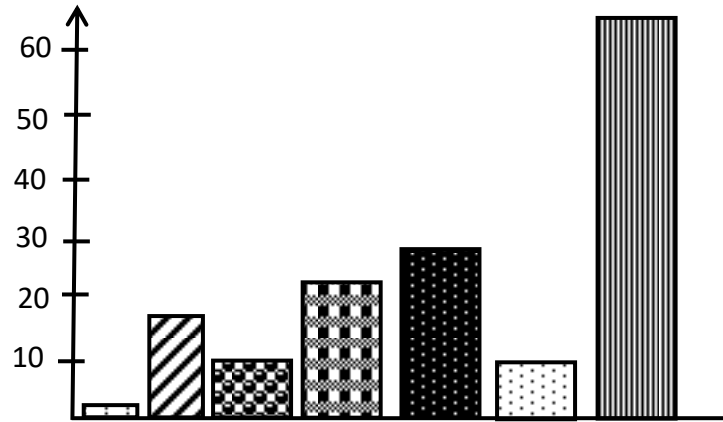
As shown on the table, only one female had a primary school education, twenty-six people had a Junior High School (JHS) education. This is broken down into nineteen people (both male and female) with at least one tattoo and only seven people involved were without tattoos. For the senior high school leavers' forty-five people were involved altogether and this also comprised of twenty people with tattoos and the other twenty-five

without tattoos. Also, sixty-eight people employed in the study had tertiary education. Out of this, fourteen had tattoos and fifty-four were without tattoos.








A further breakdown of each level of education has twenty men with fifteen wearing tattoos and five without tattoos for JHS leavers and out of six women, who had up to JHS education, four had tattoos and two were without tattoos. The next categories were those who had up to SHS education. They were also made up of forty men and five women making a total of forty-five people. Out of this, eighteen men had tattoos and twenty-two did not. In considering the women, five of them were involved with two of them wearing a tattoo and three were not wearing any tattoos.

The final group of people considered was those who have been educated up to the various tertiary educational levels. They included teachers, medical practitioners, religious leaders and other people in professions not mentioned above. In this category, a total of fifty men were involved and eleven had tattoos and thirty-nine men were without tattoos. For, the women who were involved in the study, they were eighteen in number with three of them wearing tattoos and the remaining fifteen were without tattoo. In totality, there were sixty-eight people in this group. The above information has been represented on the graph below:

Graph 2



Keys

- | | |
|---|---|
|  Primary with Tattoos |  without Tattoos |
|  JHS with Tattoos |  Tertiary with Tattoos |
|  JHS without Tattoos |  Tertiary without Tattoos |
|  SHS with Tattoos | |

4.5 Table 6: Age range of people employed in the study.

Sex	15-25			26-35			36-45			Above 46			Grand total
	W.	W/O		W.	W/O		W.	W/O		W.	W/O		
Male	17	7	10	40	18	22	35	15	20	18	4	14	110
Female	6	3	3	13	8	5	6	4	2	5	3	2	30
Total	23	10	13	53	26	27	41	19	22	23	7	16	140

Source: Fieldwork, 2014

The table above clearly shows the age range of people involved in the study. Most of the tattooists consulted in this study stressed on the fact that a person who has interest in wearing a tattoo should at least be eighteen years and therefore they did decline the request for children under eighteen to have themselves tattooed. They however made it clear that in exceptional cases where the parents of such children under the age of eighteen years come along with them they would do the tattoos for them. This is because their parents have fully agreed and signed some documents ascertaining the fact that their wards really needed that tattoo very badly. This “claim” they said is a laid down rule governing all tattoo artists and that they always tried to abide by them. Because of the laws of the land they did not tattoo children.

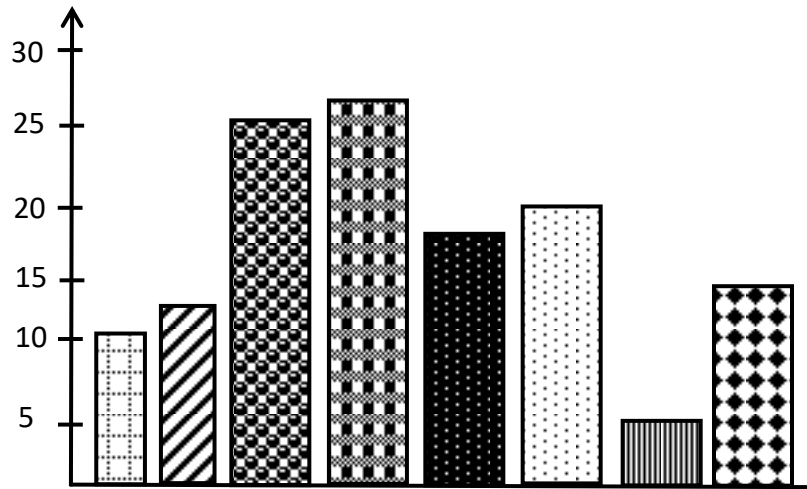
Considering the total of the one hundred and forty people in this study, the researcher came across twenty-three people comprising seventeen men and six women within the age group of fifteen to twenty five years. Out of this twenty-three, ten were

wearing tattoos and the remaining thirteen were without tattoos. Out of the total of wearing the tattoos three were women and seven were men. All the other thirteen respondents seriously disliked having the tattoo.

Also, involved in this research study were those between the ages of twenty-six and thirty-five years. Here, the researcher tactically involved fifty three respondents to help on issues concerning the basic information they have on tattoos. Out of these fifty three respondents, forty were men with eighteen wearing at least one tattoo design and the remaining twenty two were not wearing any tattoos. The female respondents involved within this age group were thirteen. Eight of them wore tattoos and the remaining five did not.

This format continued with the age group of thirty-six to forty-five who were forty one respondents. Regarding this age group it was vividly identified that fifteen men and four women making up nineteen wore tattoos and twenty men and two women also summing up to were without tattoos. Finally, twenty three respondents aged above also involved. This age group came along with four men and three women having tattoos which they said they had been wearing for over five years and the remaining fourteen men and two women were without tattoos for reasons stated in other submissions.

Graph 3



Key









- | | | | |
|---|---------------------------------|--|-------------------------------------|
|  | Age range 15-25 with Tattoos |  | Age range 36-45 with Tattoos |
|  | Age range 15-25 without Tattoos |  | Age range 36-45 without Tattoos |
|  | Age range 26-35 with Tattoos |  | Age range 46 and above with Tattoos |
|  | Age range 26-35 without Tattoos |  | Age range 46 and above with Tattoos |

Table 6**4.5 Table: 7 Professions of people who played major roles in this research study**

Sex	Traders/Bus. People	Teachers	Students	Medical Practitioners	Others
Male	48	15	24	2	21
Female	10	5	8	2	5
Total	58	20	32	4	26

Source: Fieldwork 2014

Considering the professions in which the respondents for the research study are employed in, it became evident that they fell within the categories of traders or business men/women, teachers, students, medical practitioners and another group which was simply described as “others”.

Out of the said one hundred and forty respondents who were duly employed, forty-eight were men and ten women were categorized as business men/women or traders. Their employments ranged from market women who sold petty things like clothes, food items at the market places and those who owned boutiques or small cosmetic shops or supermarkets. Most of the people in this group were spotted to have their names and hometowns or date of birth tattooed on their arm.

Aside this group of business men/women, the other group comprised teachers of art at the various level of our educational set-up. They were chosen because the researcher presumed since they teach art oriented courses they will be more

knowledgeable on issues relating to body arts. They undoubtedly brought afore very significant information to make this piece of work a successful one. For this group, the researcher involved fifteen male and five female teachers making a total of twenty teachers. These twenty teachers were all not teaching art oriented subjects but also the sciences. They were duly included to help give some brief knowledge about health implications they know of before the medical practitioners are employed to confirm hearsays to be true or untrue.

In addition, Art students were also included to find out some of the weird and varied ideas they had about this issue of tattooing. Apart from getting this information on how the students think the tattooing process are undertaken, the researcher also sought to find out if the youth or up and coming younger generation really do know much about tattoos and wish to wear one now or some day if they do not have one or two to show now. Representing these students, the researcher involved thirty-two of them made up of twenty- four men and eight women. Out of these thirty two students, only eight (25%) were at the SHS level. The remaining twenty four (75%) were at the tertiary levels (Teacher Training students, Polytechnics & Universities).

About the medical practitioners, the researcher employed the services of one medical doctor, a pharmacist and one nurse and a Biochemistry lecturer at the University was added to this group. All these respondents were without tattoos neither did they express interest in having one going to wear one someday. Indeed, contributions from this group were truly great. They had enough time for the researcher to explain most of the medical implications. At other times too they provided reference materials with

appropriate pictures and diagrams to make what they were explaining to the researcher very simple and easy to comprehend.

The final group involved was tagged as “others”. In this group the researcher combined many vocations together. The researcher had an in-depth interviewing sessions with respondents here. Of this, twenty six respondents, twenty-one were men and five were women. Those in this group included mechanics (fitters), tailors and seamstresses, apprentices in the various vocations, carpenters with only two of them being bankers. The above information is shown on the graph below:

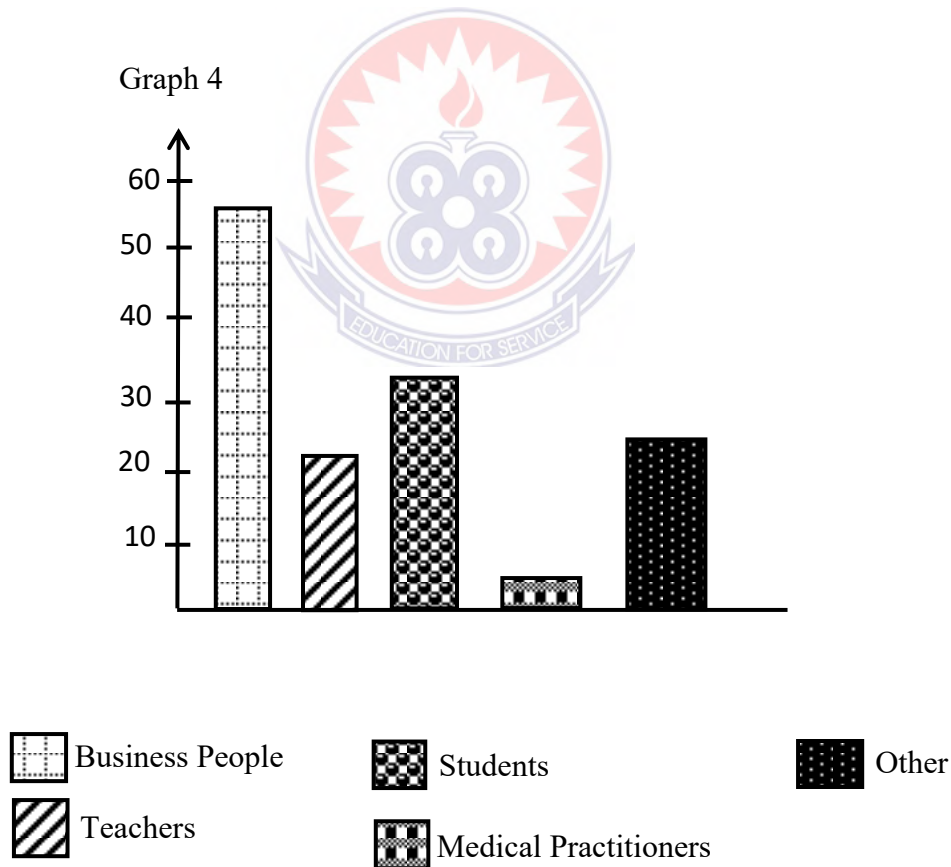


Table 8**4.6 Reasons why some people wear tattoos**

Sex	Religious	Decoration	Identification	Others	Total
Male	11	22	3	2	38
Percentages	(17.74%)	(35.48%)	(4.83%)	(3.22%)	(61.29%)
Female	2	10	3	2	17
Percentages	(3.22%)	(16.12%)	(4.83%)	(3.22%)	(27.41%)
Total	13	32	6	4	55
Percentages	(20.96%)	(51.60%)	(9.66%)	(6.44%)	(88.66%)

Source: Fieldwork 2014

Reasons why some People Wear Tattoos

In finding out the major reasons why people wear tattoos, it became evident that respondents chose their tattoos to suit the various reasons they desire. From the table drawn above it could be read that out of the total of one hundred and forty respondents, there were forty four men and eighteen women all summing up to sixty-two who were wearing tattoos. Seven of the sixty-two (six men & a woman) respondents however did not wish to open up entirely about their tattoos. They just allowed snap shots of some of their tattoos and also responded to some of the few questions they were asked. They claimed some of the things the researcher wanted to find out were confidential to them.

Due to this, the remaining fifty-five were those who spoke openly about the tattoos. Out of this, thirteen respondents comprising eleven men and two women wore religious tattoos, those wearing beautification/ tattoos for decoration purposes were thirty-two. This also comprised twenty-two men and ten women. Apart from this, six respondents consisting of three men and three women had identification tattoos. the final group was tagged as “others”. They were four and comprised of two men and two women. The entire broken down information have their corresponding percentages just beneath them as shown on the table. It is important to add that the seven respondents who partially took part in this aspect also had their percentages calculated based on the total number of tattooees involved in the study. All these information have been shown on the graph below:

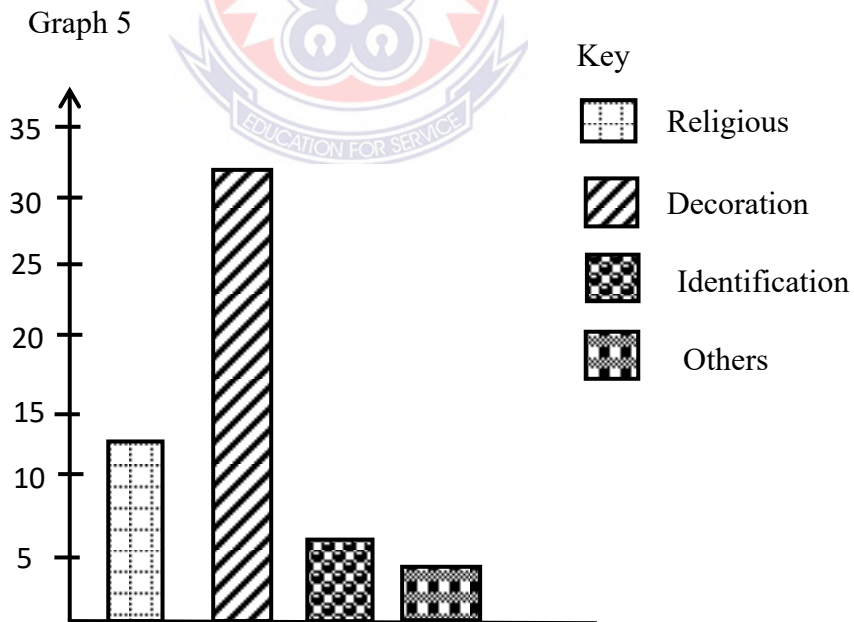


Table 9**4.7 Reasons why some people are not wearing tattoo**

Sex	Religious	State of its Permanency	Pain factor	Dislike	Total
Male	27	5	1	33	66
Percentages	(34.61%)	(6.41%)	(1.28%)	(42.30%)	(84.61%)
Female	3	1	2	6	12
Percentages	(3.84%)	(1.28%)	(2.56%)	(7.69%)	(15.38%)
Total	30	6	3	39	78
Percentages	(38.45%)	(7.69%)	(3.48%)	(50%)	(100%)

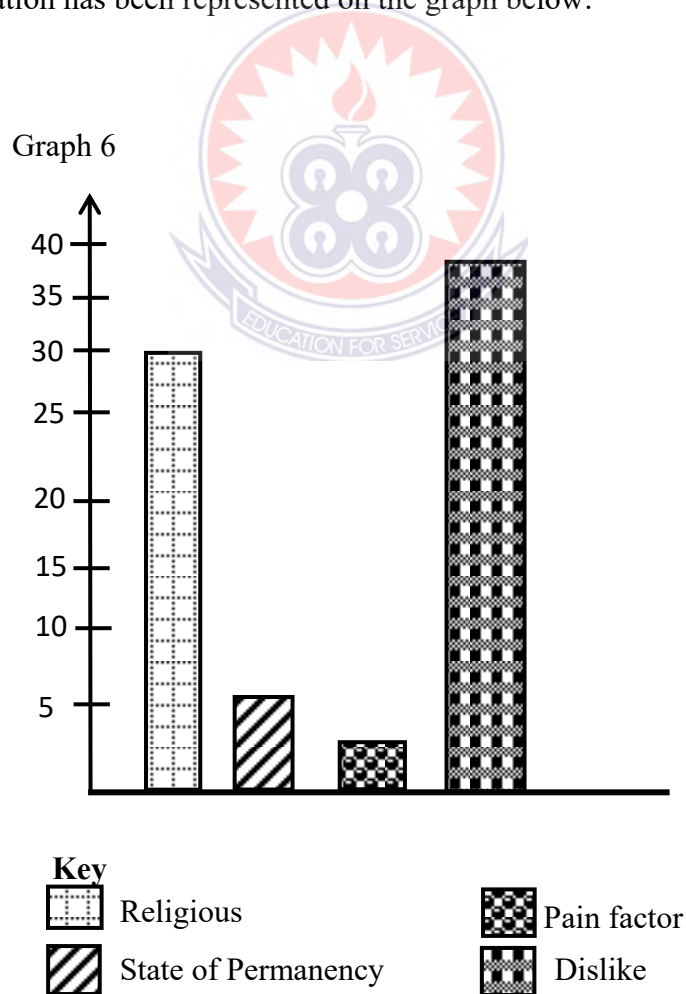
Source: fieldwork, 2014

In considering the views of respondents without the tattoos, the researcher asked them to respond to interviews. Out of the total of seventy-eight respondents, there were twelve women in totality and sixty-six men. All these respondents were without tattoos.

Out of this seventy-eight, thirty respondents made up of twenty-seven men and three women stated religious reasons for not wishing to wear tattoos. The detailed submissions are duly discussed under the findings. In another development, six respondents stated that, they never want to wear tattoos due to its state of permanency. Regarding this, there were five men and only a woman. Another reason cited was that, the respondent claim those who are wearing the tattoos say that the process involved

pricking and or piercing of the skin is painful. They claim those who are wearing one do say one needs to be able to endure pain so as to be able to undergo the entire process of tattooing. This group comprised two women and a man.

The final group that does not want to wear tattoos simply disliked it. This could be either due to a combination of the reasons stated by other respondents. Within this group of respondents, the researcher found thirty-nine people. Out of this thirty-nine, thirty-three of them were men and the remaining six were women. As it can clearly be read from the table drawn above, each of the groupings and sub-divisions has its corresponding percentages just beneath the total number of respondents on the table. The above information has been represented on the graph below:



CHAPTER FIVE

BELIEFS AND EXPERIENCES ASSOCIATED WITH TATTOOING

5.0 Overview

This chapter comprises the information that the researcher has been able to gather to suit the purpose of this study. The way they have been examined and the adequate findings have also been included in this chapter. All the information gathered have been subdivided into headings as follows:

5.1 The inception of tattooing

Tattooing is the form of body art in which a permanent mark or design is usually drawn on the human skin by the activity of pricking and staining with ink or colour that cannot be rubbed easily. The history on the inception of tattooing in the world has been so difficult to find due to record keeping problems. Different authors have tried to trace its true origination but it has been a very herculean task to accomplish. Some authors have tried to draw conclusions that it might have started far back in Egypt when they were ruling many parts of the world. Tattooing in Africa is said to have increased during the Atlantic slave trade. This assertion that it began in Africa has been made due to the fact that some archaeologists have found some tattooed mummies far back in their quest for history. Others have also said that it has been part of the life of those who practiced the Oriental arts. Burchett, (1956), has also affirmed this assertion that “only heaven knows exactly when the first man or half-man, first added some natural ornament to his body or a woman to hers. Not long after, I feel sure, that the first primitive attempt was

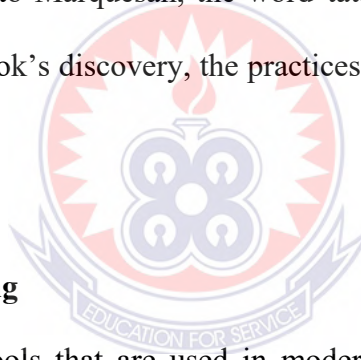
made at putting permanent decoration, or magic sign, on the skin. If so, it would be a proud claim for tattooing that it was one of man's first conscious acts which distinguished him from the rest of the animal kingdom.

We do know from archeologists, that body markings were practiced for thousands of years in prehistoric times. Proof of this has been found in excavations dating back to the Stone Age, more than 12000 years before Christ". The above were quotes from the diaries of the "king of tattooist" who dedicated about seventy years of his life as a tattooist. In fact, Burchett, was quick to add that commentators such as Fletcher, (1882), Bolton (1897), Hambly, (1925), also claim the actual history of tattooing in the world has indeed been very difficult to trace. Paralleled with recent commentators such as Sanders, (1985, 1988, 1989), De Mello (2000), Featherstone (1999, 2000) and Caplan, (2006), they have also discussed how tattooing is used as a permanent feature on mankind and its believed origination and history. All these people in one way or the other agree and state categorically that "it was commonly found among the Polynesians" and that the navigator Cook and his team discovered them. Further studies also reveal and confirm that it was James Cook who championed the name "Tattoo" due to some discoveries he and his team made in their expeditions.

The argument therefore remains that, when exactly did the first Polynesian adorned his/her body in this manner? It is interesting to add that when tattooing was being practiced among the Polynesians, it was not called a tattoo as we have it today. History has it that, the movement of the practice of the tattooing as a form of body art has been credited to Captain James Cook and his crew when they came across the people of Maori while they were exploring the New Zealand. Information gathered from the ship's

records indicated that some of the people living in Maori areas wore curvilinear facial markings. Also the name given to this form of body art at that time was the “Ta Moko”. The most difficult nut to crack here is to find out who exactly brought the idea of the Moko among the people of Maori.

The actual and current name “tattoo” originally has been associated to Captain James Cook and his team when they first introduced the practice as a form of purely aesthetic and body modification. According to Cook’s findings, and championing the name “tattoo-ing” it is recorded that the name originated from the Tahitian word “ta-tu” but spelt as “ta-ta-u”. In this the “ta-ta” relates to an act they did with the hand and “u” meant colour. According to Marquesan, the word “tatau” which means “Picture” on the Island of Tonga. From Cook’s discovery, the practices of this body art has transcended to various parts of the world.



5.2 Tools used in tattooing

Considering the tools that are used in modern times one can just mention the needles and the tattoo gun invented by Samuel O’ Reilly. In the use of these tattooing tools much emphasis were laid on one being infected with hepatitis C. This hepatitis is mostly transmitted through body fluids that can be carried or transmitted when the same needles are used for several people with the infection. Also when the tattoo gun is not well sterilized, this can carry infections and be transmitted to another person. The medical practitioners involved in this research study emphasized that since the entire tattooing processes have much to do with body fluids including blood oozing out during

the puncturing activities great care should be taken in the consideration of tools used in the process and how tattooists care for those tools.

They concluded that in order to curb this situation, the tattoo artists should endeavor to clean and sterilize their equipment very well and cease using the same needles on different people. In accordance to all that the medical practitioners have said on the issues concerning the use of tools and chemicals, the researcher became more particular on finding out more about this and thus he questioned the tattoo artists much on this to find out what they practiced in their parlours. Based on this, it became evident that most of the tattoo artists strictly follow the universal precautions as laid down by the USEPA and CDC of USA. Also, it confirms what doctors at the Mayo Clinic U.S.A, have on record about tattoos and piercing.

With reference to the history of the origin of tattooing, it is evident that the prehistoric men used thorns, bones from big fishes and albatross, and shaped shells of turtles to do the pricking and then burnt candlenuts and put in the pricked areas. At other times too, tattooists used cashew nuts. This shows a clear deviation from what was being practiced and what is being done now.

5.3 Nature of chemicals used in tattooing

In an attempt to really understand the implications of the tattooing on the individuals, the researcher sought to find out the chemicals that are employed. In this, the services of a Biochemical specialist was employed so as to really find out the constituents of the chemicals used in the tattooing processes and also to investigate about how the said chemicals can have any effect on the human body both directly and indirectly.

On this, it came to light that the tattooing as a form of body art comes with many complications. This biochemical specialist said that “the major complications are connected to the ink used and how people handle their body arts” and this statement confirms what Helinensline stated on the effects of tattooing on the human body.

Paralleling these two specialists, it became evident that most of the chemicals used contain materials like iron oxide. This iron oxide in some of the dyes mostly black, when it comes into contact with the MRI scanner makes the iron to heat up which in turn induces an electrical current or hysteresis. Also mentioned is the Azo-type of pigment which is sometimes used as the colour for this body art. The biochemist went ahead to explain that the name ‘Azo’ comes from Azote which is a French name for nitrogen. Additionally, most colours for textile items and leather works/articles are treated with azo dyes and pigments. These colours are usually seen in the ranges of reds, oranges and yellows.

In a furthersome way, this specialist said “many azo pigments are regarded to be non-toxic, although some such as dinitroaniline orange, orthonitroaniline orange or pigment orange 1, 2 and 5 have been found to be mutagenic. And that several case studies have linked azo pigments with basal cell carcinoma. The above assertion is also supported by March, (1992) that “azo dyes should be considered for use with much consideration” and Golka et’ al also confirmed on the carcinogenicity of azo colourants.

On the issues of the assertion that tattoo pigments do interfere with the melanin of the human skin, the medical practitioner involved affirmed it and explained further that “the interference can result in lymph nodes which is treatable but cautioned again that this treatment is solely based on the patient’s general health and that since it has to do

with the infection of cancer, the particular type of cancer should be known before the appropriate diagnosis are undertaken”.

5.4 The cost of wearing/wiping out a tattoo.

In the quest to find out how much it costs to wear a tattoo, the researcher asked about how expensive it is to have a tattoo, one tattooist said “I do not have a fixed rate, it depends on the nature of design and size of work”. He explained further that “it however starts from about fifty Ghana cedis for the very minute work”. He also considers the quantity of ink and craftsmanship that is needed in executing a particular tattoo work. This attests to the fact that the wearers of tattoos indeed pay enough to have their works done by a qualified tattooist. The idea of wearing a quality and nice tattoo therefore move with its cost as revealed above. Gell, (1993) agrees with this assertion when he wrote that “tattoo acquisition was linked to the feudal systems in place where patronage of tattoo artist by the rich was also linked to projection of power, as the rich would subsidize the poor being tattooed in return for support”. Regarding its history too, Gell, (1993) again attests to it that “tattooing was an integral part of the economic life of a society such as in various Polynesia such as Tahiti and Marquesas”.

Also, in line with the fiscal investment onto the body of the tattooee and tattooist, Japan cannot be left out. This assertion is proved right when Buruma and Buruma, (1980) stated that “Japanese tattooing (Izumi) had become an art form and when their skills were in demand in the West, Japanese tattooists would earn up to about £2000 a month in 1890’s money at the height of the tattoo craze”. In another development, Foucault, (1979, 1990a and 1990b) brought to light that “mastery and awareness of one’s own body can be

acquired only through the investment of power in the body”. Baudrillard, (1998), stated in support of concept of gaining power through tattooing when (s)he considered the excavated Oetzi, the iceman where the power invested was through “a medical-magical activity” and hence the recovery of the body”. (South Tyrol Museum of Archaeology, 2000).

In considering the issue of wearing and the wiping out of tattoos, the basic consideration is on the various types of tattoos and furthermore the ways through which they can be wiped out. Basic classification has it that, there are two main categories which are the temporary/false tattoos and the permanent tattoos. The temporary tattoos are produced on a paper backing and they are usually with other items and they are mostly used as wrappers of sweets. There are other types “which are similar to clothing that people wear and they appear in a realistic form and one can easily see-through them. They usually come as sleeves, tights, women’s panties and body stockings”, Cheeky Legs, (2006). The false tattoos are however “applied in the same manner as the ‘normal’ tattoos”. “They do not insert ink under the skin like the permanent”, English, (2000).

In further groupings, “the temporary tattoos which are considered as mimic and not a tattoo also come in two folds. These are the transfer types (Bee, 2000; Mohammed and Nixon, 2000) and the Mehndi or Henna tattoos, (Comphausea, 2000; Mohammed and Nixon, 2000; Phoenix and Arabeth, 2003; Ustiner, Ger and Holt, 2000). The only difference between the false tattoo and the normal type is that “the false can be removed without leaving any trace but the actual permanent tattoos cannot be removed without leaving traces or scars. The removal of tattoos is indeed as old as the inception of the

tattooing process”, (Jones, 1987; Gilbert, 2000). The removals are usually done when one does not wish to have that design or want to wipe away the tattoos entirely.

The tattoo removals are done using various means. Jones, (1987) has it that “the oldest known variant of this service is from the Ancient Rome and required pigeon faeces in its creation”. “The most modern means of tattoo removals are however done with the use of lasers”,(Kupermanbeade, Levine and Ashinoff, 2001). The lasers that are used include the Q- switched Nd: Yag, Q-switched Alexandrite and the Q- switched Ruby. In this, creams are applied on the area to numb the skin. Pulses of light from the laser are then directed onto the tattoo thus breaking up the tattoo pigment. More than one treatment is usually required to remove the entire tattoo.

O'Donnell, et'al 1995, also states that “there are other ways of removing tattoos of which one is dermabrasion or incisive surgery”. They stated further that “these two forms are invasive as they remove tattoos by removing the skin alongside with the ink and thus leave scars”, (Plastic Surgery Network, 2004). This involves the area of the tattooed being sprayed with a solution that freezes the area. The area is then ‘sanded’ with a rotary abrasive instrument causing the skin to peel. There are other ways that are employed but the choice of method to use largely depends on the size of the tattoo, its location and the length of time that the tattoo has been on the skin.

One other way apart from the use of laser and dermabrasion is by excision. This is mostly employed when the dye area is small. The advantage is that the entire tattoo can be removed but where the area is large, it must be removed in stages starting from the middle. This ‘excision’ involves an injection of a local anesthetic to numb the area after which the tattoo is removed surgically, Aggarwal, (2003). The edges are then brought

together and sutured. Where the tattoos are large, skin grafting is done. Bleeding is controlled by electro cautery. This therefore confirms the assertion that, what the researcher found out that tattoos are very difficult to remove and therefore very expensive.

Parry, (1999) and Scutt and Gotch, (1974) affirm categorically that “the process of tattoo removal is not by practice able to remove it in total and that there will always remain an indelible mark no matter what removal method process used”. Capasso,(1993); Cockburn, 1980; Smith and Zimmerman, 1975 also agree that “tattoo has in some instances the potential to exist beyond death”. This is when the dead body is preserved and prevented from decaying. In order to prevent the tattooee from not liking his/ her body art and longing to remove it someday, the choice of tattooist is sometimes difficult to select. On this, Sheth and Parvatiyar, (1995) and Martin, (1998) shared their thought on this issues when they said “the choice of tattooists can also be seen in terms of relationship marketing as exemplified in the trust imbued by the tattooist in the process”. Also, it is “the ability of a tattooist, which in turn makes the tattooee choose them”, Sirdeshmukh, Singh and Sabol, (2002). This therefore implies that the selection of the tattooist largely depends on “the process of choosing a tattoo design which occurs within an interaction with the tattoo artist”, Sanders, (1985). All these are so vital because the entire tattooing process is known to be a permanent process on the body and therefore irreversible.

5.5 The pain factor in tattooing.

The researcher on finding out from tattooees and tattooists whether it is painful to wear a tattoo, the wearers of tattoos and tattooist do confirm that one has to be very brave in acquiring a tattoo. One tattooist states that “a potential tattooee should be able to endure pain during the tattooing process since it involves pricking the skin”. In another instance and like a joke, the tattooist said “nothing good comes easy”. In response to find out from other tattooists how painful it is to acquire a tattoo, they said that “it depends largely on the specific area where one wants to have the tattoo design. The pain factor depends on the area and also differs from men and women”. This confirms Hudson’s findings that “for men, the most painful areas are the abdomen, spine and chest but for women the most painful areas are the ankle, spine and ribcage”. Looking at these areas for both men and women, it is evident that the wearing of a tattoo on the spine is indeed painful for both sexes. This assertion may largely be due to the fact that there is not enough flesh around the spine and therefore a little pricking gets closer to the bone available there and therefore causing much pain to all sexes.

Regarding the least painful areas, it is attested that “for men they have the buttocks, arm and back and for the women, the abdomen, thighs and shoulders”. Looking at these also, it is a notice that considering all the parts of the body, the buttocks is the least painful for both sexes. Also, in selecting the exact area to put one’s tattoo, a tattooee has to consider its quick healing ability. One tattooist stated that with his own experience and complaints that he has received from people he has tattooed; the areas that do not heal too quickly are the elbow and the knee. He explained further that, it was because the

unhealed tattoo keeps bursting open every time one walk or moves the arm at the elbow level. It therefore takes a longer time to heal.

5.6 Reasons why some people wear tattoos

Current trends reveal that the continuity of tattooing is due to the reasons and the actual contextualization of tattoos. As closely observed, tattooing is being adorned by many as a bodily commodity; a representation of identity and aesthetics. All these have been put together within messages or designs that tattooees decide to wear so that it speaks for them. Commonly noticed is the concept that tattooees have about their body arts and also the misconceptions that some people without tattoos have about the tattooees. Along the line with this study, it has been found by the researcher that the reasons for gaining tattoos dating from time immemorial has been so complex, individualized and most of the time very contradictory. In support of this Burchett, (1956) is also identified to have viewed it in a similar way when he stated that:

... it would be downright impertinent if I were to attempt a definition of the reasons of why, men and women, have adorned their bodies with tattoo marks since prehistoric times. For one thing, I know enough about these reasons from personal experiences, to realize how little I know about human mind... the scientist, too are humans and they disagree among themselves about the motives which underlie tattooing.

Interaction with tattooees and tattooists reveal to the researcher that people who wear tattoos do adorn it as a commodity. There have been numerous claims attesting to this fact that “It is my own body, and I decide how to adorn it”. Mostly found, people who

wear tattoos consider the beautiful aspect of this body art and its means of expressing their identity to the general public or society to which they do belong. According to, Follet (2009) in an interview with one tattooist stated that:

What do people think when they are getting Robin Williams' designs on their bodies? They think that they will be like them? Or is it just fashion... I think it's a bit of both, but either way its crap, I mean, who the hell think "Born to be mild" is cool, I mean it's a joke! And on top of that the tattoo itself is crappily done, I mean ... with all their money you would think they (celebrities) would get good tattoos but no, both him and Beckham have crap tattoos in terms of quality... and people come here and want me to give them copies, I mean I do them for them, I can't knock my bread and butter, but I do them properly, also it gets a bit repetitive, you end up hoping for that design that's a little bit different, that's being thought about.

Winston Gomez: tattooist

Clearly showing is the fact that apart from people adorning themselves as a commodity, others do it to have fame and be seen/ identified as celebrities. Findings by the researcher also revealed this form of assimilation when one interviewee stated that "I am a basket ball player who is very popular in my vicinity and play similarly like John Stockton". In the light of this, the interviewee had tattoos similar to what this particular player is wearing.

In line with how tattooees who feel their bodies are bona fide properties, Thompson and Hirschman (1995), share a similar ideology that "the body is a physical commodity in its right" and " it can be sold either partially or wholly", Hirschman, (1991b). All these comments just move hand-in-hand with what some of the tattooist had

said in an interview with the researcher. One tattooist claims that the body is for the wearer of the tattoo and he/she decides what to do with it. Referencing his own tattoo, the tattooist said “nobody has the right to stop me from what I want to do with or to my body provided it’s not against the laws of the state”. The above also satisfies those who wish to have tattoos for identification purposes and those who feel adorning the body is a commodity. It was evident that due to identification purposes some people want to be seen as members of some group or class such as footballers, basketball players and the like so they go for tattoos so that they can really be classified as such.

In this group of respondents who seek to wear tattoos for identification purposes the researcher also found out that, there were market women and some other groups generally classified as business men/women. These respondents concluded that when they have their names and home towns on their arms and there is any vehicular accident or any other thing fatal happens to them, their bodies could easily be identified.

In another development, it has been a belief for most people that they belong to a deity either God or whatever object of worships. And with this in mind, they always wanted to be in affiliation to this object of worship. They therefore decide to have a tattoo or not to have one just to satisfy this desire. And thus some have bible texts written on their arms, belly, back or even pictures depicting Jesus Christ or the Cross of Calvary to depict that they share that faith and also to testify that Christ is in them. In explaining further, some claim that since the tattoo process is very painful, they engage in this to have a share in the agony of Christ for their sins. They therefore conclude that they have tattoos for Jesus Christ and with this belief that Jesus Christ will always be with them. Aside those who are Christians, some people also revealed that theirs was in a rosary

form which serves like a charm that they have and is supposed to protect them in whatever activities they engage in.

Apart from these groups of people, there were the groups who also decide to wear tattoos for sentimental reasons. They usually do wear tattoos to show things that they love or things that have close links to their emotions. They therefore write names of their loved ones or dates that something good or bad happened to them that have effects on their emotions in one way or the other.

Finally on the reasons why people decide to wear tattoos, some interviewees said they engage in it due to the beautification purposes. Some said they admire it and so they wish to have one. Others also say that tattooing can enhance their outlook. Those who think tattooing can enhance their outlook are the ones who decide to wear a cosmetic tattoo. Mostly identified by the researcher is that those who wore tattoos for decoration and beautification purposes consider tattooing the eyebrow and the lips.

5.7 Reasons why some people do not wish to wear tattoos

As some people are adorning their bodies with tattoos for various reasons, there were quite a great number of people who also frown on tattooing. Among the issues discussed with the researcher during the study, adequate conclusion on the respondent without tattoos can also be drawn that some people do not like tattooing because of reasons such as religious, its state of permanency, the pain factor and the general dislike for tattoos.

As the researcher was gathering his information mostly with the semi-structured interviews, some Muslims argued that “Allah’s creations are perfect and so they see no

reason why they should be rebranding or adding beauty to what was created by Allah”. Also, tattooing according to Islam is painful and so it is considered to be “haram”. As a follow-up, others added that when mankind tries to modify a perfect thing done by Allah, it does suggest that, humankind has not been fully created and that other humans (tattooist) could have done better. Due to this their religion frowns on it.

One Islamic scholar who was taken through a structured interview added that the Qur’an does not permit it but when someone is wearing a tattoo before becoming a convert, he can perform “Wudhu” and all other Islamic duties. He added that, they do believe that the said wearer of the tattoos might have done it out of “Jahilia” ignorance. In support of this, he stated that “Islam erases all sins that a non-Muslim committed before he/she became one. Allah says “except those who repent and believe (in Islamic monotheism), and do all righteous deeds. For these Allah will change their sins into good deeds and Allah is oft-forgiving, most merciful” al-farqaan 25:10. He concluded that Islam however permits henna painting which is similar to tattoo but this is not permanent and so they are not regarded as such.

As far as the Christians were concerned, most of them usually quoted Leviticus 19:28 which is forewarning all Christians that “ye shall not make any cutting, in your flesh for the dead, nor print any marks upon you”, I am the Lord” as recorded in the King James Version of the Holy Bible. Because of this part of the scriptures, the Christians say that one defies the Lord when he/she wears a tattoo. Other respondents also claim that they do not wish to wear a tattoo because it has something to do with the mark of the beast as recorded in Revelations 13:16-18 in the Holy Bible.

Apart from the religious grounds for not wishing to wear a tattoo other respondents stated that due to its permanency, they do not want to wear one. They argued that since tattooing is permanent on the skin, when they choose to wear a design and feels they do not want it any more they cannot wipe it out easily, therefore they would not go for it at all.

In another development, another group of respondents said they heard that the process of tattooing involves piercing the skin which would be painful. They therefore do not wish for it. Others also said they admire wearers of tattoos but because they cannot withstand the pain that might be involved in the process, they do not want to wear it.

The final group was those who really dislike tattooing in general. These respondents in this category stated combination of reasons such as those stated above by other respondents. Some of the respondents also argued that they have had information that engaging in tattooing results in numerous infections and their observations reveal that most of the tattoo artists are not professionals since this form of body arts are being a form lucrative job opportunity for anybody who could draw and make graphically good inscriptions. This could therefore make them not to have a good work which could make them liable to numerous discomforts. Others merely say they dislike it and so they do not even wish to have tattooees and tattooists even as friends.

5.8 Is there any regret for being a tattooed person?

Through the interviewing processes to gather information for this thesis, one other thing that the researcher found out was that some people, who decide to wear tattoos, just look at one side of the coin and draw conclusion. This implies that some individuals can

be familiar with a product but they lack the expertise of the side effect which has to do with its permanence and the ability to heal fast or to remove it if the need be. Alba and Hutchinson, (2000) also describe this to be the “analogous view of product”. They added that “when people engage in this form of viewing one side of a situation without considering the other side which may deal with the ways by which their options can negatively affect them in turn, it creates a regret of choices made which leads to a misapprehension of what they opted for”. Radder and Haung, (2008) also share a similar idea with Alba and Hutchinson (2000), when they stated that “the acquisition of a tattoo is analogous to the purchasing of any other product or service, the gaining of a tattoo relates to both high-involvement and low-involvement product purchase activities”. They continued that “this does not look at the ‘why’ or ‘how’ process of the consumer but all the consumer desires is to have or acquire the body art”. In this also, “the main difference is very significant and relates to the level attention, time and energy dedicated to the pre-acquisition or exploration stages throughout the buying process”, Zaichkowsky, (1985, 1986).

In order to prevent this form of an analogous view of a product opined by Alba and Hutchinson, Mandel and Johnson, (2002) also advised that “before one goes for a permanent thing, the tattooee should research the tattoo they wish to place on their bodies. That is, the design, they should also be aware of the process of gaining a tattoo and what the physical actions/interactions are (pain factor, healing and care). They therefore stressed that “there should be much interactions with both actual and potential tattooees, have discussions online and swapping of experiences, its results, review of tattooists, choosing designs before they go in for them”. With these precautions tattooees

will be safe and be sure that they really needed what they are going for and so will have much knowledge as to how to handle every situation that arises from their choices made about their body arts.

During the research, it became evident that some people show some remorse after going for the tattoos. It was however uncommon to find some Ghanaians who have many tattoos on their bodies and at times feel they have had too many of the tattoos. The tattooist said emphatically that some people even do come for their body arts to be done at their “private” parts of their bodies including the breast. The tattooist stressed that “whoever wants that kind of work usually invited him home to have their works done in the comfort of their homes”. The researcher however spotted two ladies who have tattoos made on their breasts.

Further interviewing sessions revealed that the ladies who wear tattoos said that “because the breast becomes saggy with aging, a tattoo done on the breast during one’s youthful age may look good but as they grow they may not like it again when finally their breast sags. Some stated that they would prefer to have the tattoo done at places like where they have the eyebrow than to have any other part of their bodies because that place cannot stretch with time and deform their designs. Another issue that was raised was when ladies have their tattoos done for them on their private parts like their breasts and they give birth someday, how will their babies feed on their breast? However, this was refuted that there are a thousand and one baby foods available on the market these days and so one should free the mind and conscience and do what will make them feel good and happy.

The above comments on the placement of tattoos in relation to the female gender are in line with the thoughts of Agris, (1977), Armstrong, (1991), Goulding and Follet, (2002a), Hawks, Senn and Thorn, (2004). All these researchers stressed on the possibility of regret on tattoo placements on ageing. Sanders (1985, 1986) and Featherstone, Hepworth and Turner (1991) equally share a similar ideology. Goulding and Follet (2002a) on the regret that some people who wear tattoos face said this in an interview with one client,

“I had wanted a tattoo all my life. I don’t know why, but since I can remember, I had wanted a tattoo, and a motor bike (where the motor bike came from, I don’t know). Now, when I was young, I didn’t know tattoos hurt I thought they were just drawn on and magically stayed on forever. My sister had 3 tattoos done throughout her life and that made me want them even more because they were so cool! (She got a butterfly on a stomach, Arabic on her back and Chinese on her ankle.) I wasn’t going to give up until I got one...” My first tattoo

one of the main objectives of this tattoo was to cover a smaller piece of work on my shoulder, which I’d had done about 4 years ago... and had decided was most definitely not what I wanted here

“The only one I have ever regretted was my first tattoo; I had to get a tattoo at that time. I was 17 and everyone else was getting one within my group, this gave me an impetus on the want I had always had for one. I made a quick sketch of what I wanted when my friend Tracy went for a tattoo. I went along and showed him my sketch, (it was a small Celtic design), and he said £5. I sat down; he did it under five minutes. I wish I hadn’t cos he had not placed it straight, but at the time, I didn’t care, as I

had a tattoo, it was only afterwards I regretted it. So it got covered up. I am glad I didn't get any more until I was 25; it gave me time for my taste and realization what permanence is to develop... tattooee : John

All the above facts from interviewees revealed that the concept of wearing a tattoo can be seen to be both positive (the attraction to go for one) and the negative (part being the regret). This is seen in the fact when the tattooee sends a sketch of what he/she wants and when they feel it has not been done well, then the regret sets in. Worth mentioning is the fact that sometimes the tattooist also cause the tattooee to regret wearing a particular design. This is made manifest when, John (tattooee) stated that *“I wish I hadn't cos he did not place it straight”*.

Apart from this, Burchett, (1956) also reports that “sometimes a little blunder happens... On a client's chest, I misspelled the word ‘cause’ in the proverb “BLESSED IS HE WHOSE CAUSE IS JUST, THRICE BLESSED HE WHO CUTS HIS BLOW IN FIRST”, making ‘cuase’. But the client did not mind, and although I offered to correct the mistake, he decided to leave it as it was.” In response to the correction of this, the tattooist suggests that another tattoo can be made as a ‘cover-up’ on the same spot where the first tattoo design was made. Burchett, (1956) again stresses on this ‘cover-up tattoo’ when he stated that “a puncture is a puncture and it is at best a very difficult task to eliminate part of the tattoo once it is made”.

There are times when tattoos that do not receive well-after-care practices become infected. Such infections make the entire tattoo difficult to care for.

Some of the pictures of infected tattoos are shown below:



Fig. 18 Swollen tattooed foot



Fig. 19 Infected tattoo at the back



Fig. 20 Infected tattooed leg
(On the calf)



Fig. 21 Infected cosmetic tattoo



Fig. 22. Infection at the back



Fig. 23 Tattoo on the arm with lesions



CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Summary of work

The entire research study has been centered on the trends of tattooing, the beliefs and experiences of tattooees, tattooists and non-tattooed people in Ghana. The thesis has basically been focused on the nature of tattooing in past years and how it has changed to meet modern demands, and what tattooees think they get out their tattoos and what non-tattooed persons think about tattoos. This therefore brings to light the actual reasons for wearing some particular designs and what they stand for. The said beliefs include the health and religious oriented beliefs, what tattooees and tattooists are getting from their body arts and for those who are not wearing, why they are not wearing a tattoo.

The work also dwells immensely on some of the experiences that tattooees and tattooists are having from friends and family members as well as other tattooees on their works. It was on these issues that the researcher found out that some people are engaging in the wearing of tattoos for identification purposes. This is when tattooee wishes to be seen and identified as part of a particular group and so they try to wear similar tattoos as their “role model”. Most of the people who are usually seen in this group or category are sports men and musical stars and other celebrities. People try all means to imitate these stars with the intention that it will inspire them to be just like these role models.

There are other people who also get tattoos for religious purposes. These are usually seen in people who sometimes say, they are tattooing for Jesus Christ and thereby wearing

images that depict the Crucifixion of Christ or the Cross of Calvary. Apart from these, some people also write bible texts on various parts of their bodies with the belief that they will be having the word of God in the lives all the time.

Apart from the above, some people are also deciding to wear tattoos for the beauty of it. There are some people who admire it so much that they decide to wear them. Among those who do admire those who are wearing tattoos, some claim this is the order of the day which implies that this is really fashion and therefore they wish to partake in what is modern and considered fashionable. This practice of tattooing has mostly been seen among the youth and the elderly/aged people who are seen wearing them had this during their youthful ages.

6.2 Conclusions of work

Tattooing which is about permanently inking the body has been noted to be gradually gaining enough grounds in all parts of the world including Ghana. History has it that from the moment that navigator James Cook discovered some people to have adorned themselves with inks amongst the Polynesians countries and coining the name “ta-ta-u” for it, it has gradually spread to all parts of the world due to the electronic media. There are however insufficient information recorded about its supposed origination in Ghana and other parts of the world. This is being traced to inadequate record keeping problems. However, due to multicultural integration and experiences, tattooist are now doing the improved form of tattooing and day-in-day-out people are wearing more intricate designs on their bodies.

With reference to how tattooing was believed to have started and the tools and materials that were being used to executed this art, there have been changes to the use of more modern tools and materials to help eliminate some of the fears attached to this body modification processes. In modern times, tattoo guns, chemicals and inks have been specially made for tattooing.

In addition to the above, it has been observed and ascertained that some more people in Ghana are getting interested in wearing tattoos and the practice of this means of body modifications is being done by many talented artists though they may not be very versatile in this field of work. This could lead to their clients not getting the best of care and expertise works which could lead to infections due to unprofessional work.

Also, due to modernity, most tattooees have also decided to undertake the activity of wearing tattoos for many reasons due to the beliefs they have about tattoos. Mostly noticed is the fact that people are going for tattoos for religious purposes, identification purposes, beautification, fashion and sentimental purposes.

On the other way round, some people are not interested in wearing tattoos or not having any association with people wearing tattoos because of religious factors, pain factor and unprofessionalism of most tattoo artists in Ghana. This brings afore lots of stigma to tattooists and tattooees from non-tattooed persons.

Finally, this issue tattooing is also being seen across the various age groups and all classes of people both learned and celebrities who may be academically inclined or not. And this is gradually taking away the tendency of associating tattooees with deviants in Ghana.

6.3 Recommendations

There have been numerous observations, interviews and findings as far as this research study is concerned. The researcher on the studies made recommend the following

Since tattooing is being seen in the modern world as fashion that is trending, many people are getting more interested to know more facts about it and so elites in this field of art should be encouraged to make more studies this subject matter and also do well to record their findings in forms of written materials. This would help give the opportunity to upcoming learners to have much knowledge and also know what to study more about to meet demand. It will also give much knowledge to tattooists and tattooees as well so that they will know about their body arts.

Also, since tattooing appears to have come to stay with us as a current trend of fashion and more people are getting interested as the days are going by, the researcher wish advise all tattooists to seek more knowledge into the art of tattooing and upgrade what they already know. This will also make them to give the best of service to their clients and also tattooees should find out more about caring for their body arts to prevent infections.

It is also to be noted that strict conditions of work should be enacted so that the best of hygiene can be made with regards to tattooing. This calls for by-laws on who qualifies to be a tattooist. These by-laws would also give much information on the working conditions as a tattoo artist.

The researcher also recommends that since tattooing is under body art and a form of body modification, most tattooees are not deviants as some people see them to be. It is

therefore recommended that those who stigmatize on seeing tattooed persons should not be too quick to draw their conclusions.

Finally, where a tattooee feels he/she wishes to wipe or remove his/her tattoo, a qualified medical practitioner should be consulted so that their issue can be well addressed. It is not advisable to try any means of tattoo removal method at home since it may not be safe to meet the health needs of the one wearing the tattoo and the one playing the role of the “medical practitioners”.



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APPENDIX A

INTERVIEW GUIDE FOR THE RESEARCH STUDY- FOR TATTOO ARTISTS/ TATTOOISTS

SEMI STRUCTURED INTERVIEW GUIDE

This is meant to gather information from the tattooist on all they know about tattoos.

Please answer the questions below as simple and straightforward as possible.

NOTE: You are highly assured of confidentiality and anonymity.

Basic Information (Biographical information) – Researcher to tick just one of the options provided based on what the interviewee says.

Sex of respondent:

Male

Female

Level of education:

PhD

Masters

Degree

College of Education/ Polytechnic

SHS

JHS

Pri

1. How long have you been in this profession?
2. Are you a licensed tattoo artist?
3. Where did you learn this trade?
4. What do one need to be a qualified tattoo artist?
5. Where do you buy/get your equipments for the profession?
6. How often do you open your parlour?
7. Which groups of people come for tattoos more? (Children, Youth, Adults)

8. Between men and women, which group of people have you done more tattoos for?
9. How are tattoos done?
10. Is it painful?
11. Does it heal fast?
12. How long can it take to have a design like yours?
13. How much does it cost to wear one?
14. What criteria do you use in your pricing?
15. How do you think tattoos came to Ghana?
16. What reasons do people give you for wanting to wear a tattoo?
17. What classes of tattoo designs do we have?
18. Which class of tattoo designs do people come for more often?
19. Can tattoos be wiped-out? If yes, how?
20. In case you are tattooing me and you make a mistake, may be in the inscription, what will you do?
21. What comments do you hear people make about tattoos?
22. How do you see people without tattoo?
 - A) Civilized
 - B) Highly religious
 - C) Unfashionable
 - D) Others. Please specify

23. How often do you pay taxes or any revenue to the government?
24. Apart from the tattoo gun, what other equipment can be used in tattooing?
25. How did tattooing come to Ghana?
26. What are your general comments on tattooing?
27. Are there regulations on age groups that qualify to come for tattoos?
28. What by-laws do you have in Ghana to be governing tattooing?

THANK YOU



APPENDIX B

INTERVIEW GUIDE FOR THE RESEARCH STUDY- FOR TATTOOED PERSONS

SEMI STRUCTURED INTERVIEW GUIDE

This is meant to gather information from the tattooee on all they know about tattoos.

Please answer the questions below as simple and straightforward as possible.

NOTE: You are highly assured of confidentiality and anonymity.

Basic Information (Biographical information) – Researcher to tick just one of the options provided based on what the interviewee says.

Sex of respondent:

Male

Female

Level of education:

PhD

Masters

Degree

College of Education/ Polytechnic

SHS

JHS

Pri

1. Where did you do it?
2. How much does it cost to have this design?
3. Was it painful to wear one?
4. What is the meaning of your design?
5. Why this part of the body?
6. Could it be done on other parts of the body?

7. Did you create your own design or you saw it on somebody?
8. What comments do you hear people make about your tattoo? Your families and friends?
9. Do you have some at other places of the body?
- Yes No
10. How long have you had this tattoo design?
11. How do you care for it?
12. Do you wish to have another? Yes No
13. Why? This is follow-up of question 12
14. Can you direct me to where you did it?
15. Do they sterilize their equipment? Yes No
16. Do you still visit the parlour where you did it?
- Yes No
17. Why? This is a follow-up question for number 16.
18. How do you feel when someone makes a comment about your tattoo either positive or negative?
19. How do you see or regard other people who do not have tattoos?

21. I understand different colours can be used. Why not any colour but these particular colours?
22. Do you have any idea about when tattooing was started in Ghana?
23. How was your tattoo done? Pricking the skin or what?
24. If the body is pricked how long does it take to heal?
25. Have you ever had any form of skin infection from the time you did at the spot of the tattoo?
26. What are your general recommendations on tattoos?

THANK YOU



APPENDIX C

INTERVIEW GUIDE FOR THE RESEARCH STUDY- FOR NON-TATTOOED PERSONS

SEMI STRUCTURED INTERVIEW GUIDE

This is meant to gather information from the non-tattooed persons on all they know about tattoos. Please answer the questions below as simple and straightforward as possible.

NOTE: You are highly assured of confidentiality and anonymity.

Basic Information (Biographical information) – Researcher to tick just one of the options provided based on what the interviewee says.

Sex of respondent:

Male

Female

Level of education:

PhD

Masters

Degree

College of Education/ Polytechnic

SHS

JHS

Pri

1. Do you know a tattoo?

Yes

No

Sample provided to clarify it to those who do not know the form of body art called ‘tattoos’.



2. Have you ever seen tattoos on some people?
Yes No

3. Have you tried to have a critical look at the tattoos people have?
Yes No

4. Are tattoos common in your locality?
Yes No

5. Which category of people do you usually see to have tattoos?
Children Youth Adult

6. Which sexes do you often see with tattoos?
Male Female

7. How do you think tattoos came to Ghana?

8. How do you think tattoos are done?

9. Do you have any idea about the equipment used in tattooing?

If yes which ones do you know?

10. Have you ever tried to read meaning into someone's tattoo?

Yes No

11. Have you ever interviewed someone with a tattoo about their body art?

Yes No

12. Do you admire tattoos? Yes No

13. Which areas of the body do you often see people have their tattoos?

Forehead Chest Breast Back Arms

14. Do you have any idea about the cost of tattooing? (Researcher mentions the range if the interviewee does not know)

Yes No

15. Do you think it expensive to acquire a tattoo?

Yes No

16. If it goes for free, will you wish to have one?

Yes No

17. Follow-up question for question 16. If yes, why?

If no, why?

18. If you wish for one which type will you go for?

Religious tattoo Tribal Decoration tattoos Cosmetics

19. Religiously, what do you know about tattooing?

NB: If you belong to the Islamic, Christianity and Traditional please specify your religious group.

20. How do you think people care for their tattoos?

21. How do you classify people with tattoos? Uncultured

Civilized Satanic Highly religious Others Specify

22. Have you ever met a person with a body tattoo who has shown regret of having one or two? Yes No

23. Follow-up question for question 22. If yes what do you think makes them feel so?

24. Follow-up question for question. 22. If no, what do you think makes them feel so?

25. Have you ever visited a tattoo parlour?

Yes No

26. If you have ever visited the parlour did those doing the tattoos say it as painful?

Yes No

27. What is your general recommendation on tattoos?

THANK YOU

APPENDIX D

INTERVIEW GUIDE FOR THE RESEARCH STUDY- FOR MEDICAL OFFICERS STRUCTURED INTERVIEW GUIDE

This is meant to gather information from the medical officers on all they know about tattoos. Please answer the questions below as simple and straightforward as possible.

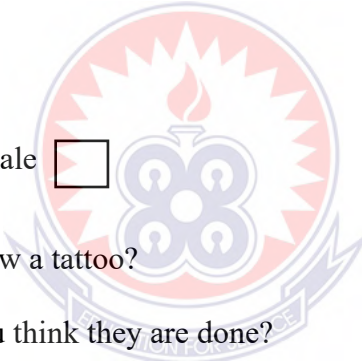
NOTE: You are highly assured of confidentiality and anonymity.

Basic Information (Biographical information) – Researcher to tick just one of the options provided based on what the interviewee says.

Sex of respondent:

Male

Female

- 
1. Do you know a tattoo?
 2. How do you think they are done?
 3. What kinds of chemical are found in their pigments?
 4. Are the chemicals for tattooing harmful to human?
 5. What are some health problems associated with tattooing?
 6. In case tattoos are infected, how are they best handled?
 7. Can tattoos be wiped out?
 8. What are the safest ways to care for tattoos?
 9. What are the ways by which tattoos can be removed?
 10. What is your general recommendation on tattooing?

THANK YOU