Philosophical and Aesthetic Significance of Ceremonial and Anniversary Cloth Designs of Three Ghanaian Universities

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The study concerned itself with the philosophical and aesthetic evaluation of selected ceremonial and anniversary designed cloths of three Ghanaian universities. The study, which was qualitative in nature, specifically sought to identify, describe, examine and analyse the design patterns of ceremonial and anniversary cloths, appraise their aesthetic values and significance in relation to the ideals, and philosophies of the institutions. The sampled cloth designs were discussed and analysed in descriptive form. The research revealed that there are several symbolic meanings attached to the corporate identities that sum up the objectives, ideals, values and philosophies of the institutions and corporate cloth design, whether for anniversary, ceremony or otherwise serves as an element of social cohesion.

Keywords: aesthetics, evaluation, appreciation, anniversary cloth, ceremonial cloth.

Introduction

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

Ceremonies and anniversaries have various social, religious, economic, historical and philosophical values that bring any institution together as one entity. They focus on promoting unity, morality, among the people within the establishment. They also serve as a way of promoting the products and services offered by the institutions. Years ago, several institutions used the already existing cloths in the market for anniversaries, ceremonies and other social gatherings during such occasions. Educational institutions have also moved from the period when “check” materials were used to identify students. This phenomenon has changed in recent years, giving way to the use of custom made cloths with the corporate identities as the main motif for these designs.

In Ghana almost all institutions have various forms of symbolic identities; the public universities are not left out. The symbols used by these institutions usually depict their vision and mission as well as their ideals, values and philosophies. These identities serve as the major motives for the designing of such ceremonial and
anniversary cloths for the various institutions in Ghana.

They come in various designs with simple and complex motifs with varying shades and tints of colours. The varying designs that appear in various cloths used for ceremonies, anniversaries and other social gatherings by these institutions are imbedded with aesthetic qualities, based on colour combinations, arrangement of motifs and means of texturing in the designs which can be identified for the study of Art Appreciation.

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

There have been some instances where people dressed in clothes made purposely for corporate institutions and could not in any way interpret the meanings associated with the philosophical standpoint of these corporate identities. All that they say is “it is beautiful” and the only explanation goes for the textural component of the design or the colour scheme. The scope of this research covers the appraisal of existing ceremonial and anniversary cloths of three selected Ghanaian universities. The study primarily sought to identify and describe ceremonial and anniversary cloth designs of three selected Ghanaian public universities with the view to appraising their aesthetic value and significance in relation to their ideals and philosophies. These objectives were set against the background of the main concerns of the study, which were directed towards aesthetic implications of institutional ceremonial, and anniversary clothes and the overarching philosophies that informed designs and adaptations.

**Appraising an Artwork**

Evaluation done periodically brings to light not only educational goals but also the appropriateness of the teaching and learning methods used. Nowell (1999) cites Socrates’ opinion that the unexamined life is not worth living. It is important to note that this philosophical idea can be applied to individuals as well as institutions and organizations. Trochim (2006) defines evaluation as the systematic acquisition and assessment of information to provide useful feedback about something. It involves an effort towards determining the merit, worth and significance of something or someone. Moore (1983) has noted that without any appraisal of performance and measurement, there is the tendency for organizations or institutions to become choked with services and operations, which have outlived their usefulness.

Appraisal constitutes a value judgment, and concerns the overall success or worth of a programme or something. It is therefore imperative that ceremonial and anniversary cloths of selected institutions are appraised in order to ascertain their worth or otherwise as far as textiles designing is concerned. Field, Holden and Lawlor (2000) state that evaluation involves making judgments about decisions made in terms of set goals. Such judgments are based on the composite different types of measurement obtained from project tests, projects, assignments, reports, examinations and others. Tamakloe et al (1996) also claim that evaluation is a term which has no universally accepted definition. Generally evaluation involves gathering information on a person, programme or a process and trying to form judgments about the effectiveness of what is being evaluated. In a nutshell, evaluation involves ascertaining the worth of a thing.
Ozigi (1995) opines that evaluation means appraising or determining the extent to which one is succeeding in achieving one objective in a given task. It also describes something in terms of selected attributes and judging the degree of acceptability or suitability of that which has been described. In the field of evaluation, there is some degree of disagreement in the distinction often made between the terms “evaluation” and “assessment”. Some schools of thought consider these terms to be interchangeable, while others contend that evaluation is broader than assessment and involves making judgment about the merit or worth of something. When such a distinction is made, “assessment” is said to primarily involve characterization i.e. objective descriptions, while “evaluation” is said to involve characterizations and appraisals i.e. determinations of merit or worth of something. Merit involves judgments about generalized value. Worth involves judgment about instrumental value.

The above indicates that the terms evaluation, assessment, and appraisal can be used interchangeably as used in this study. Evaluation approaches, appraisal systems are conceptually distinct ways of thinking about, designing and conducting evaluation efforts. Many of appraisal approaches in use today make truly unique contributions to solving important problems, while others refine existing approaches in some way.

West (1981) agrees that evaluation is concerned with the application of its findings and implies some judgment of the effectiveness, social utility or desirability of a product, process or programme in terms of carefully defined and agreed upon objectives and values.

Appraisal in this sense requires the systematic collection and interpretation of evidence leading as part of the process to a judgment or value with a view of action and this is what the study is all about. Its object involves appraising the existing ceremonial and anniversary cloth designs of three Ghanaian public universities, examine their values and significance in relation to their ideals and philosophies as enshrined in their purpose of establishment.

**Methodology**

The study employed the qualitative research paradigm. The qualitative paradigm investigates the quality of relationships, activities, situations or methods. It also lays emphasis on holistic description i.e. on describing in detail all what goes on in a particular activity or situation rather than comparing the effects of a particular treatment (Fraenkel & Wallen, 2000). The appropriateness in the choice of this paradigm for the study was considered against the background that it involved detailed description of cloth designs and their significance to institutional ideals. According to Ary, Jacobs and Razavel (1990) the qualitative research method has the following advantages. It focuses on naturally occurring events in their natural settings. It offers a rich and holistic approach to understanding the “what”, “how” and “why” of events in relation to the particular setting. Again data from qualitative research are described in narrative form (as close as possible to the form in which they are collected) and in sufficient depth and detail so that one who has not experienced the situation or event can understand and appreciate it. This conforms to the design of the study which aimed at offering vivid, meaningful and digested information that is easy for the reader, researcher, policy maker or practitioner to understand than pages of summarized numbers (Miles & Huberman, 1994). The descriptive approach was therefore employed as the main method for the study. The purposive random sampling was used to identify nine ceremonial and anniversary cloths from the institutions for the study. They are made up of four (4) from KNUST, two (2) from UCC and three (3) from UEW. The following four dimensions of ceremonial cloth designs provided the scope for investigation in this study:
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- Profile of the Institution
  This gives a brief history of the establishment of each institution. It outlines the genesis of how the institution came into being. It also describes the various activities that take place in the institution.

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

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

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

Discussion of Results

Kwame Nkrumah University of Science and Technology

Established in 1952 as a successor institution to the Kumasi College of Technology and named after Osagyefo Dr. Kwame Nkrumah, the first President of the Republic of Ghana, the university is situated approximately on a sixteen square kilometre campus of undulating land and pleasant surroundings. It is about seven kilometres away from the city of Kumasi, the traditional capital of the Great Asante Kingdom and the occupant of the Golden Stool, Otumfuoru Asantehene. The campus presents a panorama of beautiful and modern buildings interspersed with verdant lawns and tropical flora which provide a cool and refreshing atmosphere congenial for academic studies. It has within the period of its existence become an important centre of excellence for the training of scientists and technologists not only for Ghana but also for African countries and other parts of the world. In January 2005, the University was re-organized into Colleges to allow for greater academic and administrative autonomy. Under the new system, the various Faculties have been condensed into six colleges, namely,

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

The Colleges, each headed by a Provost, are semi-autonomous with the authority to run on their own without much dependence on the Central Administration. The vision of KNUST is to advance knowledge in science and technology for sustainable development in Africa. Its mission is to provide an environment for teaching, research, and entrepreneurship training in science and technology for the development of Ghana and Africa as a whole. KNUST also provide service to the community, be open to all the people of Ghana and
positioned to attract scholars, industrialists and entrepreneurs from Africa and other international community.

According to Ohene-Adu (2004) it is not known whether the logo design (see Figure 1) was based on the mission of the University, part of which is to provide an environment for teaching, research, and entrepreneurship training in science and technology for the development of Ghana and Africa. From his point of view the logo is made up of the following elements with suggested meanings given to each of them. The elements and their suggested meanings are as follows:

- **Callipers:** This is a tool for measuring widths or distances. It may have been used by the designer to represent Engineering or Technology.
- **The Flame in a Traditional Ghanaian Pot:** The pot is a receptacle for storing important items and also for cooking. The pot may have been used to represent a storehouse of knowledge with the flame representing the quest for knowledge to be kept alive and burning.
- **A Traditional Ghanaian Stool:** This is a traditional symbol of authority and royalty. A stool basically has three parts; the seat, the middle portion, which normally contains a motif and the base. It may have been used to symbolise the fact that the University is the highest level on the educational ladder. It could also symbolise the University’s authority in science and Technology.
- **The Eagle with Wings Outstretched and Perched on a Traditional Stool:** The Eagle is the highest-flying bird and is believed to see a lot from up in the skies. The bird with outstretched wings may have been used to represent the fact that the university is ready to “fly” to or reach the highest heights, and have a wider view of the many problems in the country to solve. The fact that the bird is perched on the traditional stool may be interpreted to mean that, even though the University is a symbol of high education, it aims at achieving excellence.
- **The Leaves Flank the Bird on Either Side:** The leaves may have been used to represent or symbolise vegetation and growth.
- **A Motif in the Middle Section of the Traditional Ghanaian Stool Called “Nyansapo” Which Translates as “Wisdom Knot”:** The meaning of this symbol is further expanded in the motto of the university “Nyansapowosane no badwemba” which translates as “the knot of wisdom is untied only by the wise”.

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

*Figure 1. Logo of KNUST.*
Four different cloths were identified in the KNUST community. These are the anniversary cloths used for the 50th and 60th celebrations of the institution (see Figures 2, 3a, 3b, and Figure 4). All the cloth designs for KNUST identified, employed the University’s logo as a major motif with the exception of Figure 2. The University’s logo and the logo for the 50th anniversary formed the two major motifs in the fabric design of Figure 2 with the latter domineering. The “50” has the “O” being the logo of the Institution and beneath that is the inscription “golden jubilee” (see Figure 2). Three colours are available in the design, with colour green dominating the entire atmosphere set in the design. The other colour is white, which seems to have brightened the otherwise green dominated design. Red was used in the printing of the “5” of the inscription “50” which tends to be bolder than the logo used in the cloth. The use of imaging connected with the use of white and green suggests growth, hope of life and vitality while white symbolizes peace and victory. The settings and the blend of the colours suggest the persistence continuity and harmony in life. The arrangement of both white and green colours in orderly directions suggests indeed that life must be interesting. Where dark green colour (growth) is found, the tail end of it is tagged with a number of white colours that suggests peace and victory. It can therefore be inferred that dignity, peace and victory make life sweet and indeed meaningful life becomes sweeter. This is as a result of growth. As one grows in peace, dignity and victory, one begins to have hope in life. That is why, the green colour (hope of life) is found all around in the background. KNUST teaches students to be dignified and victorious in life and to achieve excellence in all their doings. This victory is attained through carefulness. This is evidenced on the crest “nyansapo” (wisdom knot).

The study identified two different designs for the 60th anniversary celebration. One with a green background (see Figure 3b) and the other white (see Figure 3a). The main motifs in the design are the university’s corporate identity and the 60th anniversary logo.

The anniversary logo has the inscription; “60th Anniversary” on a white background. The “60” has been composed of different objects. The “6” in the “60” is composed with red and yellow arcs forming a semi-circle from the left. The red arc extends downwards while the yellow arc extends upwards. The circle in the “6” has been composed with a nut of a bolt made of red, yellow and green, obviously the main colours of the university. The “0” in the “60” has been composed of red and yellow overlapping arcs forming a semi-circle towards left. The red arc overlaps downwards while the yellow overlaps upwards. The KNUST logo has been placed in the middle of the semi-circular zero. On the up right of the arc has been inscribed “th”. Anniversary in initial capital has been boldly written in black at the right of the 60th. The logos forming the motifs have been arranged in full drop manner. The KNUST logo with a white background has been arranged in full drop.

The first KNUST 60th Anniversary cloth has a green background (see Figure 3a). There is a multiple chain of yellow and green petals-like of a flower which was designed from the pot with flame identified at the top of the university’s logo. This forms the main textural component of the design. The organisation of the logos and the textures form a rhythmic-unity of a fabric design. The second cloth with the white background (see Figure 3b) has a multiple oval shaped patterns lined in gray colour printed on it. This forms the textural component of the design. In-between the gray oval shaped lined symbols are golden wavy line which links the two motifs, providing unity and harmony in the entire design.

Another cloth of the university (see Figure 4) is printed in the colour green. The logo, which is the main motif is printed in the true colours of the university. The motif has been arranged a in full drop pattern. Smaller sizes of the logo are arranged at the lower portion of the cloth close to the selvedge. The abbreviation KNUST also repeated in a full drop pattern in the cloth.
Figure 2. Cloth for the 50th Anniversary.

Figure 3a. Cloth for the 60th Anniversary.

Figure 3b. Cloth for the 60th Anniversary.

Figure 4. Cloth for KNUST.
The University of Cape Coast

The University of Cape Coast (UCC) was inaugurated on December 15, 1962 as a University College and placed in a special relationship with the University of Ghana. On October 1, 1971, the University attained the status of a full and independent university with the authority to confer its own degrees, diplomas and certificates by an act of parliament—the University of Cape Coast act 1971 (Act 390) and subsequently the University of Cape Coast law, 1992 (PNDC law 278). While remaining loyal to its original mandate of training high calibre graduate teachers, UCC has successfully diversified its programme offered to include educational planning and administration, business administration, tourism, commerce, agriculture, actuarial science, optometry, labour studies, governance and democracy, music and theatre studies, computer science and information technology, school of medical sciences. With judicious planning and careful execution, the university has grown from a fledgling university college to a giant institution of excellence and choice in Africa and the world. Their products are found in all socioeconomic and political sectors in and outside Ghana (UCC, 2007). The vision of the UCC is “To have a university that is strongly positioned, with a world-wide acclaim.” It sets the tone for every strategic decision or choice that it has made; and the ambition of the organization and serves as the lodestar that every faculty, school, department, functional division and individual must aspire to. In combination with its mission statement, the university of Cape Coast has articulated a view of a realistic, credible and attractive future for itself; a target that inspires all stakeholders to maximum effort in bridging the gap between their current reality and their desired future. The University of Cape Coast is the “University of choice in Ghana.” It is an equal opportunity university, uniquely placed to provide quality education through the provision of comprehensive, liberal and professional programmes that challenge learners to be creative, innovative and morally responsible citizens. Through distance learning, it also extends the expertise and facilities to train professionals for the education enterprise and business by employing modern technologies.

The elements found in the logo (see Figure 5) of the University of Cape Coast are eagle image and an adinkra symbol called “GyeNyame”. Four colours namely orange, deep blue, golden-yellow and white are found in the crest. The orange colour is found in a horizontal direction and located at the top of the crest and also a scroll at the base of the crest. The cyclone—anticyclone arrangement of deep blue colour occupies the central portion of the crest. This represents the sea at Cape Coast with the “GyeNyame” symbol in the centre-most portion of the crest surrounded by a bit of a golden-yellow colour. The eagle flying across the ocean is significant that knowledge gained from the university does not remain in the country alone but traverse
all over the world. The logo bears a Latin syntax that reads “Veritas Nobis Lumen” and translates as “Truth be our guide”.

The whole arrangement of colours on the crest is concerned with an ambition to improve one’s lot in life, gain access to knowledge and achieve a higher social status. One cannot achieve these improvements in life without struggle and courage. The orange colour is closely related to red and therefore the symbolism of red could be used in association with the orange colour. These hot colour combinations symbolize courage and heroic deeds, and psyches the students to courageously learn at the University to acquire knowledge in serving humanity. Whilst struggling in life to achieve a goal, naturally, prosperity will be sure to the learner. This prosperity is symbolized by the use of yellow colour. This simply means richness and first in command (UCC, 2007).

Another fascinating item of the crest is the use of blue wavy arrangement. Though the blue colour connotes love for mankind, this can sometimes turn to be sour. This is an unavoidable feature of human life. But with God everything is possible. Reference is made to this assertion on the crest by the “GyeNyame” symbol. If we rely on God, despite the odds, there is always a rescuer.

Two different cloths were identified from the University of Cape Coast. These are figures 6 and 7, which pass as ceremonial and anniversary cloths respectively. The cloth (see Figure 6) of the University of Cape Coast has the institution’s corporate identity (logo) as the main motif design. The motif is arranged in a full...
drop pattern. It has the name of the university inscribed in a semi-circular form at the top of the logo. Another motif, seemingly derived from the talons of the eagle, in a form of a chain linking each other is used as a texture of the cloth. The arrangement is in a horizontal pattern; whilst, the vertical component of it is seen as half drop motif arrangement pattern however, the same textural arrangement appears in diagonal patterns. The background colour is sky blue. The textural motif is in three colours. These are gold/yellow, orange and blue. The colours are the same as the ones found on the logo. The cloth shown in Figure 7 uses a motif in blue wavy circular linearism that circumscribes a star-like shape in gold colour. To create a sense of unity, this motif has been treated in a repetitive manner to form, implied horizontal lines whose arrangement creates interesting negative linear bonding that complements the positive design space in forming the solid textural background of the cloth. In that placement, the inscription “50th anniversary” is inscribed in blue circular region with gold coloured leaf-shaped design surrounding it. Adding to the beauty of the design, the University’s name is rendered in an arc form across the lower bottom of the circular shapes that houses the inscription, “50th anniversary”. The red colour that lies at the topmost part of this inscription and its repetitive use in the two small “GyeNyame” symbol at the base, all encased in a rectangular shape brings out much contrast in the composition. This clearly stands out as the 50th anniversary logo for the occasion. This immediate sub-design in the fabric is used as the main motif with the University logo subdued in the entire fabric design.

University of Education, Winneba

The University of Education, Winneba (UEW) was established in September, 1992 as a university college under PNDC law 322. The UEW brought together seven diploma awarding colleges located in different towns under one umbrella institution viz the Advanced Teacher Training College (ATTC), the Specialist Training College (STC) and the National Academy of Music (NAM) all at Winneba; the School of Ghanaian Languages, Ajumako; College of Special Education, Akwapim Mampong; the Advanced Technical Training College, Kumasi (KATTC) and the St. Andrews Agricultural Training College, Mampong Ashanti. The Winneba campus is the seat of the Vice Chancellor with satellite campuses at Kumasi and Mampong Ashanti and Ajumako campus for the School of Languages Education (UEW, 2016). The university was established as part of the tertiary education component of the education reform programme which was launched by the government of Ghana in 1987. UEW was mandated on establishment to train professional teachers and educational administrators for the pre-tertiary education sector in Ghana. Its vision is “to be an internationally reputable institution for teacher education and research”. The mission is to train competent professional teachers for all levels of education as well as conduct research, disseminate knowledge and contribute to educational policy and development. The logo (see Figure 8) of the University of Education, Winneba (UEW) consists of a flaming torch of educational enlightenment firmly implanted on the cultural symbol of wisdom and knowledge, connoting the fact that a well-trained and educated person will be inspired to apply what knowledge and skills he/she has acquired to enlighten and illuminate society. Another symbol in the logo is a starburst with varying wavelengths representing the idea that the products of UEW will find themselves at various locations in society (some will be afar and others will be near).
The symbolism is that UEW products will use the knowledge and wisdom acquired from the university to illuminate and enlighten society far and near. All the symbols are encased in a circle connoting the well-rounded education that UEW provides. The red colour symbolizes hard work and perseverance; blue is used to symbolize excellence; and white to connote the purity of education provided by the University. Together, the colours communicate the message that UEW will aim at excellence, and that excellence will be attained through hard work and perseverance. The idea of UEW products using the knowledge and wisdom acquired from the university to illuminate and enlighten society is underlined by the motto: “education for service” (UEW, 2016).

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

Figure 8. Logo of the University of Education, Winneba.

Figure 9. Cloth of the University of Education, Winneba.
The UEW ceremonial cloth has a white background and a multiple of Ntesie Adinkra symbol printed on it. It has the university’s logo spread with bigger sizes as well as smaller sizes. In-between two big logos is the Ntesie Adinkra symbol with a torch on it. The smaller logos are in the circular position with the Ntesie Adinkra symbol printed in the middle on a white background. The Ntesie Adinkra symbols run vertically in the middle of both the big and smaller logos. The Ntesie Adinkra symbols are made up of two main colours; gray outlines and blue-black fill-ins. The white background projects between the gray outlines. Under each logo is the inscription of the university’s motto “Education for Service”. The logo has been placed vertically and horizontally to each other.

The red colour brittles with one’s face aglow, victory is already on his side. This statement is true simply because the small red colour signifying brightness are surrounded by a large white colour which is a sign of peace and victory. The theme of the Akan symbol “mate masie” meaning I have heard the message, for preservation and for future reference is well demonstrated, in the central part of the crest surrounded by white colour. The significance of this is that, if one is enrolled at University of Education, Winneba, he/she will be given the necessary tuition capable of helping one to face the realities of life. Getting solutions to all problems means wanting to live in peace with other people, which in effect, manifest love for humanity.

**Figure 10a.** 20th Anniversary cloth of the University of Education, Winneba.

**Figure 10b.** 20th Anniversary cloth of the University of Education, Winneba.
UEW 20th anniversary cloth has a broken white background with a multiple chain of Ntesie Adinkra symbol printed on it. The Ntesie Adinkra symbols are made up of two main colours; gray outlines and blue-black fill-ins. The broken white background projects between the gray out outlines. The 20th anniversary logo has been made up of a semi-circular white background, on which there is a sea-blue composition of light rays. “20” in blue-black have been printed on the sea-blue composition. The space in the zero has been filled with the original logo of UEW. The commencement year of the University, UEW and the year of the anniversary have been put beneath the “20”. Anniversary in caps has been put beneath the year of commencement, UEW and year of anniversary. The anniversary logo has been placed diagonally and horizontally. Between each two of the logos on the horizon axis is the Inscription University of Education, Winneba. The “Winneba” has been place beneath the University of Education. Two different colour-ways were identified, Figure 10a with blue background in the textures and Figure 10b with red background as the textural component. The texture in the design is obviously derived from the “ntesie” adinkra symbol which is one of the important components of the university’s logo. The organisation of the texture shows rhythm, harmony and unity of purpose, which provides stability for the design. The design in its entirety gives an aesthetic quality pleasing to the eye.

Conclusion

Most institutions, whether they are educational or otherwise develop symbols by which they are identified as corporate bodies. The research revealed that there are several symbolic meanings that can be read into the corporate identities that the institutions possesses. The corporate identities (crests/logos/emblem) served as the main or major motifs in the identified cloths of selected universities in Ghana and they sum up the objectives, ideals, values, and philosophies of the institutions. The most common philosophy of the educational institutions aims at providing quality education, instilling discipline and making sure that education provides the individual the knowledge, skills, and moral values to function well in the society. This is evident in the various visions, mission, mottos /slogans and aims they set for themselves, and as these are represented in their anniversary cloths, they seek not only to visualise but also to popularise these ideals. Colour-wise—four colours appear predominant in the designs provided for the research. These are red, yellow or gold, blue and green. The colours found on the crests of the institutions are also available in the designs.

It has been revealed that at least one significant colour of each institution has been used in the cloth. This is either used as the ground colour or in textures. Usually the corporate identity is depicted in its original colour. Corporate cloths, whether for anniversary, ceremony or otherwise serve as an element of social cohesion.

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