

UNIVERSITY OF EDUCATION, WINNEBA

**A DOCUMENTATION OF ARTEFACTS IN CUSTOMS DIVISION OF
GHANA REVENUE AUTHORITY (GRA). A CASE STUDY IN SELECTED
CUSTOMS DIVISIONS**



**A thesis in the Department of Art Education,
School of Creative Arts, submitted to the School of
Graduate Studies in partial fulfilment**

**of the requirements for the award of the degree of
Master of Philosophy
(Art Education)
in the University of Education, Winneba**

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DECLARATION

Student's Declaration

I, Ebenezer Tei Gboloo, declare that this thesis, with 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.

Signature:

Date:

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/dissertation/project as laid down by the University of Education, Winneba.

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Signature:

Date:

DEDICATION

This research or project work is dedicated to my dear parents, Mr. and Mrs. Gboloo who supported me with prayers, guidance and funds throughout my tertiary education.



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ABSTRACT

The study seeks to generally document the artefacts used by the Customs Division of GRA, its implications and roles these visual arts play in the Customs Division. The research employed the qualitative approach, using the descriptive research design for the study in the description, analysis and interpretation of data collection. Data collected for the study were used to give a comprehensive pictorial illustration with summary of the analysis and interpretation in a form of text to address the research objectives, using figures and description with detailed physical identification to draw conclusions. The identified artefacts were in the areas of graphic designs, textiles, sculpture, ceramics, leather, body arts and jewellery, which were discussed into details with its implication and roles played in the service of the Customs Division. The major findings of this study reveal that, visual arts have been a supportive backbone to the customs division which is imbedded with aesthetic representation, national significance, values, and hidden philosophical significance that needs to be uncovered for the study of art appreciation and knowledge acquisition. The study concludes that, the identified artefacts should be appropriately documented for knowledge's sake, since it thrives the beauty of art in the Customs Division and are inseparable which cannot be overemphasized. It is recommended that authority and stakeholders should put in place the needed arrangements to increase education on these artefacts. This should be done to ensure that the Ghanaian society benefits from the study being documented with the aid of teaching and knowledge acquisition.



CHAPTER ONE

INTRODUCTION

1.1 Overview

This introductory chapter provides the Background to the Study, Statement of the Problem, Objectives of the Study, Research Questions, Purpose of the Study, Importance of the Study. Finally, the Delimitations, Limitations, Definition of Terms, Abbreviations and Organization of the rest of the text.

1.2 Background to the Study

Generally, art has so many aspects, which take so many directions and serve so many purposes in a variety of ways that one may say it is the highest creation of any culture, and makes history a living reality. This can be related to the Customs Division of the Ghana Revenue Authority (GRA) formally known as the Customs, Excise and Preventive Service (CEPS) as established in 1839, then known as the Department of Customs.

Evolutionary, the customs service has undergone many developmental changes from training scheme of officers and artefacts used by this organization, which are embodiments of art, through their outfits, insignias (ranking), communication and movements (parade drills).

There is no doubt the rapid use of art has played important roles in this agency. Now, customs division as an agency of the GRA with the objectives and functions of collecting and accounting for all indirect taxes levied on imports and exports of goods or services are under the influence of the supportive power of art and constantly using its resourceful ability to produce works of art for the daily operations of the service.

Throughout the historical chronicles, the customs division serving as a remark of documentation of art forms, which had not been documented, as far as art history is

acknowledged, making the art implications in the service unknown and hidden to the public. This means that documentation of art in relation to history is of fundamental importance in the cultural development of the modern world. In documentation of art, the development of human values is presented in a more honesty and clear manner. Which means that it is through the documentation of art that people get to know their past and develop progressive ideas for the future. Documentation therefore, is a powerful primary tool for preserving and upholding the soul and identity of our culture for posterity.

In Ghanaian society, works of arts such as history, values and works of renowned artists are documented in different perspectives to provide an account to national development. It is through these documentations that we get to know how some artists of the past developed ideas through their creative innovation. Without documentations, names and works of some great artists would have been lost many years ago (Suter, 2003). There are numerous ways these documentations are being stored that include Video tapes, Video Compact Disk (VCD), still pictures, literary works, collections in the museums etc. These documentations are stored and presented for comprehensive development of human culture for the future. This means that, the use of documentation to maintain cultures and historical assessment cannot be overemphasized. Hence, the effort to preserve these artefacts used by the customs division, which are embodiments of art and to create awareness of its implications and value has to be the responsibility of all.

1.3 Statement of the Problem

Artefacts form part of our daily lives and through man's artistic creation, these artworks resolve into two-dimensional and three-dimensional forms. In Ghana, almost all organizations have various forms of symbolic identities and use works made from

visual arts that the Customs Division of Ghana Revenue Authority (GRA) is not left out. Symbolically, these artefacts used by some organizations usually depict their vision and mission as well as their ideals, values and philosophies (Brown-DuPaul, Keyes and Segatti, 2001). These visual identities serve as the major motifs, which have cultural significance and values. The motifs of visual identities and designs come in various forms, shapes, shades and tints of colours forming a brand of visual imagery on the Customs Division of GRA as an artistic quality, which is an aspect of visual arts. For instance, the customs division uses variety of visual arts products such as textiles, leatherworks, ceramics, sculptures, painting, architecture, photography on field examination, graphic design and many others. These visual arts products used by the customs division for their daily operations, are imbedded with aesthetic qualities, based on colour combinations, arrangements of motifs on some textiles products and means of texturing design patterns, have hidden philosophical significance that needs to be uncovered for the study of art appreciation.

It is obvious that visual arts is part of the Customs Division of GRA and these can be seen on the adornment of an individual to the entire organization as demonstrated products of visual arts are seen in their daily activities. One of the general aims of the visual arts is to appreciate art, as an integral part of life, be visually literate in skills, competencies and in modes of art appreciation and criticism as enshrined in the Ministry of Education Teaching Syllabuses (2010) for visual arts. This means that, customs division, which is a state organization responsible for the collection of Import Duties, Import Vat, Export Duty, Petroleum Tax and other taxes, uses products from visual arts, which needs to be appraised, cherished and to be documented or recorded for future use and the study of art education.

It is in regard of this that the researcher being a staff of Customs Division in the Western region of Ghana deems it necessary to study these, magnificent artworks that are considered worthy of service, sustained appreciation, attention, interest hidden and unexploited. Apart from the artistic and aesthetic qualities portrayed by these artworks, there is valuable inherent information such as philosophies, technical aspects, expressive and communicative qualities attached to them that can be exploited and utilized fully for the purpose of art education.

An interview with some customs officers at the head office and Takoradi indicates that most officers do not have much idea of the philosophy behind some of these visual artworks such as logos, motifs, and other designs used by the organization. The researcher holds the view that the story might not be different in other customs division elsewhere. All these provide the background for the researcher to undertake the study. The study primarily sought to identify and describe artworks with the view to appraise their aesthetic value and significance in relation to their ideals and philosophies as used by the customs division. The general objective of the study therefore, is to document visual arts, which might have either deteriorated or forgotten and their implications in the Customs Division.

1.4 Objectives of the Research

The specific objectives of the study are:

1. Identify and describe selected artefacts used by the customs division.
2. To examine and interpret the roles these visual arts play in customs division.
3. To analyze the contributions of how best visual arts used by the customs division serve as resource material for art education.
4. To document the visual arts and their functions for posterity within the GRA.

1.5 Research Questions

1. What visual arts products are customs division as a parallel military organization using?
2. What roles do the visual arts play in customs division?
3. How can the artefacts used by the custom division serve as resource material for art education?
4. To what extent can the artefacts be documented for posterity within the GRA?

1.6 Purpose of the Study

The study seeks to generally document visual arts used by the Customs Division of GRA and their implications in the Customs Division.

1.7 Importance of the Study

The study will provide useful data to the accessibility of knowledge on documentation of artefacts used by the Customs Division of GRA, their roles and implications in documentary form for posterity. The documentation will serve as a body of valuable existing information that would be accessed easily and utilized as a useful resource material for teaching and learning. Finally documenting the artworks will serve as a source of record for the Visual Arts programme in Ghana.

1.8 Delimitation

The study was limited to the artefacts, used by customs officials in the Takoradi Port and Greater Accra Regional head office. The subject matter was focused on the identification, description, interpretation, analysis and evaluation of contextual, philosophical and theoretical ideas behind selected undocumented visual arts products, which will enhance and promote knowledge.

1.9 Limitations

The major problem of the study is the artist that produced these magnificent artefacts for the customs division, since 70% of respondents did not have much idea of these visual arts used by the division. It was difficult to know these artist and get more ideas from them, coupled with several constraints including time and finance, this could not materialize. As a result, the researcher could not get some of the names of these artist that invented some of the visual art products used by the customs division of GRA for the purpose and promoting of art education.

1.10 Definition of Terms

To enhance the understanding of the project, the technical terms used in the text are explained as follows.

Artefacts - Anything specifically visual arts products such as a work of art made by human ability. Artefacts in customs division therefore refer to visual art products used by the Customs Division of GRA for their daily operations.

Visual Arts - These are creative arts or art forms whose products are appreciated by the sense of sight and touch, such as painting, design, sculpture, textiles, drawing, ceramics, photography, craft, architecture, video and filmmaking. Artistic disciplines such as performing arts, conceptual art, and textiles arts also involves aspects of visual arts as well as arts of other types.

Art Appreciation - Refers to the exploration and analysis of art forms that we are exposed to. In art appreciation, an individual gains knowledge and understanding of the universal and timeless qualities that identify all great arts products.

Aesthetic Qualities - These are the feeling, mood or atmosphere of the artwork, generated by the use of art elements and principles of designs.

Documentation - The recording of knowledge and the sources of knowledge, organizing such records systematically so that they may be found quickly and disseminating by various means both the knowledge and the sources of knowledge.

1.11 List of Abbreviations

CEPS -	Customs, Excise and Preventive Service
CD -	Customs Division
DTRD -	Domestic Tax Revenue Division
NRCD -	National Redemption Council Decree
SSD -	Support Service Division
GRA -	Ghana Revenue Authority
VCD -	Video Compact Disk
PNDC -	Provisional National Defence Council
AC -	Assistant Commissioner
2IC -	Second in Command
OIC -	Officers in Charge
CRO -	Chief Revenue Officer
PRO -	Principal Revenue Officer
SRO -	Senior Revenue Officer

RO	-	Revenue Officer
ARO	-	Assistant Revenue Officer
RA1	-	Revenue Assistant Grade 1
JRA1	-	Junior Revenue Assistant 1
JR	-	Junior Recruit
SR	-	Senior Recruit
SHS	-	Senior High School
Etc.	-	Et cetera

1.12 Organization of the rest of the text

This study is divided into five chapters starting with the introduction in the first chapter. The second chapter provides the reader with a literature review on previous research within the area of Visual Arts, their Implications in the service of the Customs Division of GRA as far as documentation is concerned and the emergence of a frame of reference. Furthermore, the third chapter describes the research methodology used in this research. In chapter four, the data collected for the research is analyzed and interpreted. Finally, the last chapter discusses conclusions and recommendations based on the findings from the analysis.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This Chapter provides theoretical support to the study, by reviewing some literature related to what other authors have said concerning the use of artefacts in all spheres of life. Appropriate subheadings have been shaped out to cover key related aspects of the review by providing insight into the Historical Background of Customs Division of GRA, Concept of Art, Definition of Documentation, Need for Documentation in Customs Division, Theoretical and Conceptual Frameworks, The Concept of Theoretical Framework, The Concept of Symbolic Interaction Theory, Conceptual Framework, and Significance of Conceptual Framework. The following topics have been reviewed under Art; Categories of Art, Visual Arts, The Structure of Visual Arts, Scope of Visual Arts, Educational Values of Art, Importance of Art in relation to Customs Division, the Functions and the roles of Visual Arts in Customs Division, Definition of Artefacts, Forms of Artefacts used in Customs Division, Understanding Aesthetic Means of Significant, Definition of Aesthetics, Aesthetics in Visual Arts, Concept of Aesthetic Experience in Customs Division, and Art Appreciation.

2.2 Historical Background of Customs Division of GRA

The establishment of Customs Division formally known as Customs Excise and Preventive Service dates back to the year 1839 as the Department of Customs in the then Gold Coast (now Ghana) with the mandate to collect, account and protect indirect taxes. A Principal Collector, who by 1850 acted as the Colony Treasurer, then headed the collection of revenue when it became necessary for the country to enforce the payment of local duty from shipping at sub-ports. The Department handled money

courts, police courts, and determined cases of minor nature, exercising authority within respective localities as magistrates.

In 1851, a three- member executive council to supervise the colony was created with the principal collector of customs as a member (Anipa, 1997:11). This arrangement was reviewed in 1853 and the colonial secretary replaced him. In 1885, the Treasury and Customs Ordinance number 1885 abolished the Office of Collector of Customs and Treasurer and their duties divided and discharged separately by the Controller of Customs and Treasurer respectively. The Controller of Customs Office came into force on September 18, 1885 and his duties defined in Gazette notice of October 1885 (Azure, 2009). It was within this period that the Customs and Excise Department were mandated to wear uniforms as collectors and border guards.

In 1947, Ordinance number 40 section 2 created the name “Customs and Excise Department”. The Department, which had been administered by expatriates, was on July 13 1961, given the first Ghanaian Comptroller, Mr. Frank A. Arthur under post-independence Africanization policy of Government. In 1962 responsibility of the Department was, by a presidential decree, transferred from the Ministry of Finance and Trade to the Ministry of Interior. All personnel and conditions of work were subject to the Police Disciplinary Code, but the Controller would be responsible to the Ministry of Finance and Trade in the assessment and collection of revenue. This arrangement was reversed in 1966 as part of a general reorganization of the entire Civil Service (Azure, 2009).

On October 4, 1965, a first group of Officers started a new training scheme at the Accra Polytechnic. These officers undergo paramilitary training activities, which is a performance under the art category. Nevertheless, the paramilitary agency such as customs division (CD) use artefacts such as uniforms, insignia and other like, which are

also products of art. Throughout the years, many great philosophers have propounded that art is unique but mainly controversial and different from artefact to artefact, culture-to-culture, and society-to-society. Taking into account, theories that have been put forth, one can only be amazed what art actually is.

An official outfit of officers as earliest studies in the psychology of textiles distinguished four core functions as protection, replacement, self-satisfaction and adornment (Johnson, Torntore, and Eicher, 2003). Other researchers have also explained other reasons for wearing uniforms as group identity, social status and social affiliation (Barnard, 1996; Davis, 1992; Kawamura, 2005).

During the programme, officer's uses sea blue (magic blue) up and blue-black (marine blue) khaki down uniforms. In addition, all accoutrements used for training these officers at the academy are forms of art products, which means that art is an inseparable part of the human artistic creation and through its artistic artworks; the customs division make a first step into the nonverbal communication to the world.

In the training, officers undertake a course of two years academic and one-year practical work, in arts performance and visual arts activities. The objective is to train professional Customs personnel to undertake various functions. The first attempt to consolidate the Customs laws with the Excise laws was the Customs Tariff Act, 1966 that embodied the Tariff aspects of both Customs and Excise Ordinances. In 1972 however, the Customs and Excise Decree, 1972 (NRCD 114) was introduced as part of the programme of statute law revision (Azure, 2009) which consolidated and re-enacted the existing laws relating to the Department of Customs and Excise.

Another milestone in history of CEPS was in September 1986 when the Customs Excise and Preventive Service (CEPS Law, 1986 PNDCL 144) was created in line with its formal logo (Azure, 2009). This move was part of government's programme aimed at

restructuring and rationalizing its major revenue collecting agencies. The role of the Customs and Excise Department as the main institutional agency responsible for indirect taxation in the country was enhanced with the strengthening of its Customs and Preventive functions to include duties for which the erstwhile Border Guards were previously responsible.

New administrative structures were created to reflect a new corporate Para-military and quasi self-accounting status, enhancing the creative ability and manipulation of art within the logo, corporate brand, art performance and the designation of the controller was then changed to Commissioner. Further to this major restructuring, a lot of new personnel and disciplines relating to the visual arts were introduced into the Service. Then lead to the establishment of a new training facility out of the legacy from the Border Guards Training School at Kpetoe in the Volta Region, as the customs division academy. Its architectural building forms a product of visual arts creative manipulation. In addition to that, the position of Commissioner were also introduced as the administrative head of the Service.

In December 2009, the three tax revenue agencies, Customs Division (CD), Domestic Tax Revenue Division (DTRD) and the Support Service Division (SSD) were merged in accordance with Ghana Revenue Authority in 2009, Act 791. The Ghana Revenue Authority (GRA) thus replaces the revenue agencies in the administration of taxes and customs duties in the country (Azure, 2009) changing the name CEPS to Customs Division.

Nevertheless, the Customs Division remains the only division in the Ghana Revenue Authority (GRA), with the core mandate as a force commissioned to use uniform for it Para-military activities. The uniforms, insignias and other products such as leather boots, belts, etc. used for customs division daily operational activities all comprise of

art and has hidden philosophical, aesthetical qualities, which need to be unveiled for knowledge acquisition. Dorrance (2011) opines that visual arts do not only shows appearance, but also represents an individuals' interior world in which an immense amount of meaning and messages are communicated through aesthetical qualities. From 1986 to date, shows that art has been the backbone of Customs Division of GRA operational activities and continues to function as a stakeholder in its daily activities (Azure, 2009).

2.3 Concept of Art

Art is an essential part of human life and culture. It attracts large measures of attention and support from states, commercial companies, organizations, and the public at large. Nevertheless, one may ask what makes something “art”, and why should it be valued? They are also theoretical questions with which philosophers have been concerned for more than 2,000 years. Over that long period, a number of important answers have been developed and explored, in trying to define art.

According to Gaut and Carroll (2000) art is a diverse range of human activities involving the creation of visual, auditory or performing (artworks), which express the creator's imagination, conceptual ideas, or technical skill, intended to be appreciated primarily for their beauty or emotional power.

Davies and Sukla (2003) expound that art is the representation of an external and material shape of the appearances and occurrences of nature, and, besides, of the thoughts and emotions, which the mind has come to associate with such forms. In furtherance, they submit that, it is a representative rather than imitative of natural appearance and it does not present emotion and thought directly, but at other instances, it represents them too, by indirect means of a material medium. This means that, in a broad sense, art is a skill, creativity that interacts with ones emotions.

Lopes (2008) stated by describing art with Experimental definition, as the external manifestation by means of colours, lines, movements, sounds, or words of emotions felt by man. This experimental definition which makes art consist in the expression of emotions, is imprecise because a man may express his emotions by means of lines, colours, sounds or words, and yet may not act on others by such expression, and then the manifestation of his emotions is not art.

Shiner (2001) suggests that the word “art” encompasses many meanings, including ability, process, and product. Regarding to ability, he described that, art is the human capability to make things beautiful through creativity. In the state of process, he defined art as comprising of acts and techniques such as drawing, painting, sculpting, designing, buildings, and composing photographs to create a masterpiece. In the context of product, he explained that, art is the finished effort of every giving work, such products include print designs, statue, logo, leather works, paintings, etc.

Stecker (2000) on his part justify art as the special expression of ideas, feelings and values in perceptible form. Perceptible which means that one is able to perceive it through the senses. To perceive also means to have the ability to recognize and understand things one experiences in the environment. The views expressed by Stecker (2000) allow a wide range of objects or artefacts and performances to be considered works of art. The use of the word special implies that works of art will possess specific or distinctive qualities and meanings that people value. A look at the word expression infers that when we express ourselves artistically, we picture or visually represent our ideas, feelings, and values. For example, one can convey his or her attitudes toward war and peace, or love and hate, with visual images and symbols. Art is impossible to describe with absolute precision what constitutes a “special expression.” What is special for one person may not be special for another. In general, a work of art is

something that can make one think or feel more deeply than he or she normally would. Artistic expression is a way for people to reveal and to share their most important values and beliefs, their deepest concerns, and their profound thoughts and emotions. Art in this perspective therefore means effective conveyance or communicating of feelings and ideas in visual form.

Similarly, Dewey (2005) discloses that the term art applies to human skill, the expression of creativity, of pleasure in dexterity, invention, and the ingenious use of materials. This means that art can be considered as a human activity involving skill approaches and the ability of being resourceful using the hand, heart and mind to manipulate materials in order to come out with original ideas. In a simple definition, art signifies an activity of organizing ideas into forms using materials and techniques. All creative activities, which stimulate both aesthetic and utilitarian response, are therefore considered art. So in conclusion art is the process or application of human creative skill and imagination, typically in a visual form such as painting, graphics, leather or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

2.3.1 Categories of Art

The ultimate way of classifying works of art is in terms of the kinds of elements that make them up. In the educational system of Ghana, several names have been used to describe art forms. The concept art has therefore been consistent in education because of the fact that art and life are inseparable. In the Education Reforms, there are two broad categories of art. These are visual and performing arts but in this study, the focus of the research is limited to the visual arts. However, in the Ghanaian context there is no definite description of the visual arts, rather, they are regarded as crafts (Amenuke, Dogbe, Asare, Ayiku and Baffoe, 1991).

2.3.2 Visual Arts

Amenuke, et al., (1991) opine that visual arts are art forms that can be seen and be perceived by our sense of touch. This means that visual arts are a branch of art that embrace all art forms, which are enjoyed or appreciated by seeing or touching. In further they suggested that visual arts forms include a wide array of media, tools and processes, which remain in concrete forms. Examples of these concrete forms are painting, ceramics, photographs, graphic art, sculpture, basketry, architecture, jewellery, textile design, etc.

The above definition and descriptions of visual arts as given are very relevant and appropriate to this study in the sense that, the exact focus of the study is on examples of the art products or art works classified as visual arts found in the Customs Division of GRA.

2.3.3 The Structure of Visual Arts

One factor that accounts for the understanding and appreciation of art is the knowledge of its structure and compositional relationships created in a work of art. Boateng (2004) outlines the structure of art forms under the visual art as the way the components of visual expression merge to create an organized whole. He further explains that a good way to understand the idea of structure in art is to consider for a moment the question; what makes an artwork with respect to art different from another? As observers, we restore the artworks based on how we see and understand it, that is, based on how the structure of the work and its component parts affect us.

Bates (2000) explains that every work of arts entail certain qualities and principles put together in a particular work of art. These qualities are made up of basic visual components termed as elements of art. Such elements of art includes shape, line, texture and colour. Stecker (2000) also is on the view that the elements of art are very essential,

since without them there would be no complete work of art. These elements are common to all works of art and are the visual apparatuses with which artists coordinate their compositions. They continue to suggest that these elements can function independently or interact with another. Meaning that some artists are likely to use variety or only an element to create an artwork or masterpiece, while other artists may use various elements at the same time to achieve an artwork.

Therefore, the structure of any work of art is based on the organization of the various elements in art according to certain principles known as design principles. Which are generally defined as certain qualities and principles put together to create art elements working together in a composition as expressed by Bates. Stecker, on his part oppose that, to talk intelligently about works of art, an individual needs to be familiar with the basic elements and principles of art. Elements, which are the essential components of every work of art, these elements include shape, line, colour and texture. While the principles are the essential qualities that produces desired effects or aids in organization of a work of art. These principles include rhythm, unity, variety, movement, balance, emphasis, proportion, contrast, dominance and harmony. Whenever these elements and principles are used effectively, the desired result creates an express moods, feelings, and visual messages.

Bates (2000) furtherly indicates that, to understand design principles, one must focus on an entire composition to see the relationships among the parts. She additionally stated that, the most commonly used terminology and concepts relating to design principles are as followed:

1. Contrast, Opposition and Variety – these terms refer to differences in a composition. They may imply abrupt changes, for example, white to black, small to large or smooth to rough.

2. Rhythm, Movement, Repetition and Pattern – these refer to repeated elements that move the eye through a composition.
3. Symmetry, Balance and Proportion – These also refer to distribution of visual weight in areas of composition.
4. Harmony and Unity – These refers to cohesiveness in a composition.
5. Transition and Gradation – This is the gradual changes in a composition example; from small to medium to large, from white to grey to black.
6. Emphasis, Dominance, Centre of Interest and Focal Point – These refer to importance of one object or area in a composition over other objects or areas that are subordinate to it.

These views as expressed by Bates and Stecker are most relevant to the study because they focus on viewing artworks objectively by identifying and describing the concepts pertaining to art elements and design principles, which constitute the structure or composition of any visual arts products (artefacts). The relation of the art element in each other thus, brings out the formal beauty in the variety of artworks. Knowledge about these views is therefore important for deepening understanding and appreciation of any work of arts.

2.3.4 Scope of the Visual Arts Education

The scope in this context means the variety of visual arts forms that matters in this study. With reference to the 2017 Education Reforms of Ghana, the scope of the visual arts forms may fall under one of these categories: *Textiles, Graphic Design, Jewellery, Leatherwork, Sculpture, Ceramics and Basketry*. Every art form produced in our society or used by any organization may have been a sub or multitask of these subjects offer in schools as visual arts subjects. The Teaching Syllabi (2010) elucidate the meaning and scope of the subjects as follows:

Textiles: This is the art of processing fibres into fabrics. It involves twisting of fibres into yarn, interlacing or otherwise of yarns to form fabrics, decoration and finishing of the fabrics. These textiles products are made in forms of daily operational uniforms, ceremonial cloth, camouflage uniforms, Friday wears, combat uniform, belts, desert boots, and headgears (berets, forage caps, etc.) are all processes of fibres into fabrics. With variety of design motifs in varied shades of colours, forms of textiles decoration and finishing approaches.

Graphic Design: This branch of visual arts uses words and visual images to convey messages or communicate to its audience. These visual images may include symbols, colours, letters, photographs, drawings, logo, nametags etc. The graphic designer may convert these images to create communication media such as posters, labels, signage, packages, advertisements, etc. Corporate identity that distinguish one organization from the other. These corporate identities which are typically visualized by branding and the use of trademarks, logos, product design advertising, public relations etc. are all aspects of graphic design under the visual arts umbrella.

Jewellery: It is a collective term for ornaments purposefully made for body adornment, protection, charm, prestige, identity or symbol of office and usually made of valuable metals and other materials that may be natural or fabricated. Examples include finger-rings, earrings, necklaces, bracelets, armlets, hairpins, breast badges, metallic cap badges on berets and uniform insignias, etc.

Leatherwork: This involves the processing of various hides, pelts, synthetic leather or skins of animals into leather and the use of appropriate tools and techniques to produce a variety of functional and decorative leather articles. These techniques involve embossing, cutting, sewing, stamping, marking, staining, piercing, dyeing, and

painting. Its products include leather boots, leather bags, leather sword belt, pistol belt with holster, knife leather scabbard, etc.

Sculpture: The art process of creating forms in three-dimension either in relief or in the round with materials such as clay, metal, wood, wax, plastic, stone, glass, paper, ivory, cement, plaster of Paris, foam etc. by using appropriate techniques like casting, carving, modelling, construction and assemblage.

Basketry: This is the art of making functional or decorative articles with man-made and natural pliable materials such as cane, palm frond, ferns, bamboo, stalk, bulrush, raffia, plastic strands, straw etc. using the techniques such as plaiting, weaving, twisting, twirling, snaking, curling, interlacing, entwining and coiling. The various artworks in basketry that one is expected to see at Customs Division of GRA include baskets, mats, nets, and couch.

Ceramics: They are aspects of art that deals with clay and allied materials, which have gone through a temperature range to make them permanent. Techniques of shaping objects in clay include throwing, modelling, casting, slabbing, coiling, and pinching. Ceramics wares are often decorated by painting, glazing, burnishing, impression, embossing, engraving and printing.

It is obvious that the Customs Division of GRA uses visual arts products in its daily operational activities, and in fact fall under one of the visual arts scope studied at the Senior High level. The scope and content of the visual arts is therefore to provide adequate foundation, enough knowledge, skills in the creation of two- dimensional, and three- dimensional art forms.

Boateng (2004) discloses that, two-dimensional (2D) is concerned with work, which is done mainly on flat surfaces. It has length and breadth but not depth. Three-dimensional (3D) on the other hand is used in relation to work, which is in the round

and has height, length, and width. The study focuses and limits itself to both two-dimensional and three-dimensional artworks used by the Customs Division of GRA officials.

2.3.5 Educational Values of Art

Art education has been extremely acknowledged in almost all developed countries not only as a field that contributes abundantly to the total learning experience, but also as a support to the creative and critical thinking skills that are so highly valued in today's economy. However the aims of general education such as personal development, transmission of the cultural heritage, improvement of the society, earning a living or life, are all attained through education in and through art.

Education through art is a primary pathway to learning, a journey of discovery of the meaning of teaching for aesthetic experience to help the individual to act, feel and think creatively. Art Education is more than absorbing content. It is also important that officers experience real-life art behaviour and recognize their value. Claudia (2003) stated that visual perception is a cognitive event because interpretation and meaning are indivisible parts of seeing. As the senses are stimulated, we experience mental, physical and emotional responses. So do officers in the customs divisional academy, are taught to inspire art through artistic expressions enabling them promote personal initiative, organization, time management, effective communication, positive interpersonal relationships, creativity, and rigorous academic and performance standards in all disciplines of lives.

Education through art enables customs officers develop creative artistic concepts of line, colour, space, form, shape and texture. These can mostly be perceived in drill parade, independent 6th marching parade, adornment of uniforms and in some daily

operational duties. The value of art education enables officers to be taught at the academy, art history background as art forms part of their daily activities.

Claudia (2003) furtherly explains that art strengthens self-understanding and confidence about being unique. This means that art is an extension of a person, an expression of who and what an individual is. These values of art education enlightens ones self-expression, which is a primary goal of integrating art, and expression that links to understanding. When an individual explore interpretations of a work of art, it is their different perspectives, not coming to one answer that is the goal. Art promotes respect for diversity. It reflects history, so it is an ideal source for information about the diverse values and norms of customs unit.

2.3.6 Importance of Art in Relation to Customs Division

Throughout ages, art has played a crucial role in the lives of Customs Division of GRA. The art does not just serve to entertain but to enrich, inform, placate, unite, challenge, and generally to express officers experience. Art has historical values in the form of record, instructive values, social, and political relevance as experienced on daily basis by customs officials. Art is everywhere and is universal to society, as the customs division is not excluded. Over the years, art has recorded and continues to record histories of the customs division from its border guard era to CEPS down to December 2009. It is through arts that the customs division is classified as a unique paramilitary agency distinguishing them from other agencies with artistic quality to express their ideas, beliefs, purposes, and perceptions.

Generally, the primary objective of art is to provide amusement and enjoyment for those taking part in it and for those being exposed to it. Apart from the entertainment aspect of art, great thinkers as Confucius (551-479 B.C.), believed that art had a role in the ethical education of an officer as well as the reformation of the entire division. Aristotle

(384-322 B.C.) believed much the same. He acknowledged art's great power over the emotions. He understood how art could act as a form of education that provided ethical insight and fostered emotional evolution (Gaut and Carroll, 2000).

It is important to consider the supportive power of art in the context of the Customs Division of GRA, which are embodiments of art. Art products worn by an individual in the customs division help to protect by decreasing negative behaviors and increases in attention span, commitment and tolerance. It helps to improve the attitudes, behavior, performance, and increased communication skills in delinquent individuals.

Meticulously connected to the idea that Art can be a means of education is the idea that Art can enrich a life. An appreciation of Art could lead an individual towards perfection and become kinder, and those who reject Art tend to become continually crueler (Davies and Sukla, 2003). Certainly, the enhancing power of Art may easily be seen when it has been taken away or perverted. Art as enrichment is close to the principle that Art can soothe and uplift a troubled soul; even heal unhealthy officers during training in the academy. Art is essential to enlighten the customs division and have a social purpose in a social formation that remedies the injustices of entrepreneurs that refuse to pay duties.

Art challenges or give officers better understanding of the world, either by defying imaginative convention, or by highlighting social issues within the division. There is no doubt that Art can be a forum of the customs division expression. Art becomes most effective in a way that it inspires the customs division agency and equip its environment. It is clear how Art can fulfill an important role in Customs Division, and used as a social tool to affect people (Researcher's observation, 2021).

2.3.7 The Functions and the Roles of Visual Arts in Customs Division

Technically, understanding the supportive power of visual arts and the roles this power has on the customs division, which have effectively increased in this communication era is alarming. Today, it is easy to see that visual arts forms have surrounded the customs division, which is a paramilitary agency everywhere. There is no doubt the rapid development in skill manipulation to producing visual arts forms that play important roles in this agency. Now, customs division as an agency of the GRA are under the influence of the supportive power of visual arts constantly use its creative nature to produce works of art for the daily operations of the nation. Furthermore, it is common to see visual products, objects or artworks that spies on everywhere, at every corner; such as entrance of buildings, subway, the customs division premises and parks, controlled of visual arts, serving as a vital communicational role in the total creative process of Customs Division (Uzoagba, 2000).

The total creative process of visual art products serving as a vital communicational role in this context can be related to some textiles products such as uniforms, used for officer's daily operational activities. Motifs on combat uniform in variety of shades of colours, ceremonial cloth, camouflage uniforms, Friday wears, the beret worn on the head, some parts of the boots and the belts forming an aspects of textiles products that play a vital role in visual arts communication and creative nature. The motifs and designs on these textiles products used by the customs division are imbedded with aesthetic qualities, based on colour combinations, arrangement of motifs and means of texturing designs create an illusion of Art Appreciation through which knowledge can be gained. Another aspect of visual arts used by the customs division are leatherwork, which may come in form of boot, knife gears, belts, bags and many more. These

leatherworks have been crafted with unique techniques, which include sewing, stamping, dyeing, embossing and marking.

The symbols, patterns on all these leathers have hidden philosophical significance for visual arts seek, that need to be uncovered. On the second look the logo serves as a corporate identity, with which variety of designs that publicized information to customers are derived. The architecture buildings, paintings, sculpture and murals seen on surfaces of customs building give an impression that the corrupting power of visual arts functional roles have effect on the customs division in this communication era.

Bannard (2002) defined visual arts functional roles as a combination of words visually to communicate with aesthetic purpose and interpretation. He furtherly explains that the customs division has varied and valuable artefact which is pregnant with educational or knowledge based elements that are based on the loyalty between the art forms of the individual arts and its agency, with its impact on the society.

2.3.8 Definition of Artefacts

Artefact is established in literature as a term that has art as its beginning and validates its inherent purpose of recognizing the creative impulse with which all humans are endowed (Kader, 2000).

The word “artefact” comes from two Latin word, “arte”, meaning skill and “factum”, meaning to do, to make or something done (Wordsmyth, 2006). At its most basic level, the word art means, skill in the adaptation of things in the natural world to the uses of human life. From early studies of most scholars, it is said that artefacts trace their antecedents in archaeology and art history (Kader, 2000). While Menard, Mas, and Alberts (2010) maintained that anything man-made is a work of art, even the simplest and most purely functional object, which according to McFee & Degge (1977) making specific mentioning to artefacts perceived them as windows through which a group of

people can see inside their culture including those artefacts always produced by the visual artists. Similarly, according to the Oxford English Dictionary (2006) artefacts is defined as objects that have been made by man's creative skill that is artistically interesting which includes visual arts product such as leather works, clothing, jewellery, masks, sculpture piece, etc.

Smith (2007) also defines an artefact as anything or object produced or modified by the human creative ability, especially a tool or ornament. Smith furtherly explains that artefacts provide important clues to the visual world, and the creation of artworks. Collins English Dictionary (2012) defines artefact as a general term for an item made or given shape by humans, such as a tool or a work of art, especially an object of artistically interest. Therefore, artefacts are man-made objects which were made, but have been retained and can be seen as representative of certain values.

Similarly the Word Book Encyclopedia (2003) defines artefacts as "a usually simple object (such as a tool or ornament) showing human workmanship or modification as distinguished from a natural object". It furtherly explains that artefact are classified as artworks for they are produced from human creative abilities and the arts of creating forms into existence. The term artefact may include any object made by humans (handmade or manufactured) or natural object that can be touched and handled. Artefacts are the things people use for their daily routines and activities. Furtherly it went on to say that, artefacts are the materials necessary to get work done and the items considered ornamental or decorative.

From the above definitions, it can be understood that artefact is anything specifically visual arts products such as a work of art made by human ability. Artefacts in Customs Division therefore refer to visual arts products used by the Customs Division for their daily operations.

2.3.9 Forms of Artefacts used in Customs Division

Artefacts have been with the human society from ancient times and the use of these artefacts, as art forms, as a medium of communication has been with indigenous Ghanaian societies since their existence and serve as an evidence of past historical events. In Ghana, artefacts form an important part of communication and serve as a symbolic language reflecting a way of life and a means of documenting evidential proof of aesthetic values and philosophical norms. An object can be classified as an artefact if and only if is manipulated in the course of executing a specific use plan, which is designed to be communicated and evaluated in accordance with the use-plan analysis for using and designing, for artefacts are more than things. In essence, they form a cognitive frame through which society gives meaning and functionality to what they experience or perceive. Anthropologists and historians have long held that society can tell much about a given culture and people by considering their artefacts. This is not simply because these artefacts are part of the historical record. More importantly, they form the physical trace of a people's mindset, beliefs, attitudes, cultural structures, and values. This is in part possible because the physical properties of any given artefact are references to the people who made and used it. This can be comprehended in the uniforms and accoutrement used by the customs division. Nevertheless, the study seeks to document artefacts in Customs Division of Ghana Revenue Authority (GRA).

The uniforms (regalia) is an asset of art, in essence, sets the customs division apart from other agencies or services and they carry messages in the form of symbolism, values and meaning. In Ghana, artefacts among others used by the customs division may include attires, headgears, footwear, rankings, belts, ornaments and armory in diversity, as well as symbols of authority and office. The artefacts used by the customs division as art in disguise enable the organization to work efficiently and differentiate the agency

from other service in a unique manner. For one to appreciate these artefacts and talk intelligently about them, the individual have to study the structure of visual arts under which this artefact is designed.

2.3.10 Understanding Aesthetic Means of Significant

In order to understand aesthetic importance to the study on documentation of artefacts used by the Customs Division of GRA and their implications in the Customs Division, the researcher needed to build upon an understanding of aesthetic definitions, aesthetics in visual arts, and Aesthetic Experience in Customs Division using the concept of definitions from other scholars. After providing a general idea of the various definitions from these scholars for the term aesthetics, the researcher explore how aesthetic thinking and experience are used in the arts in order to better understand how using documentation can support Customs Division of GRA to engage aesthetically with the visual arts used.

2.3.11 Definition of Aesthetics

There is no single definition of aesthetics. To clarify this, Lankford (2002, p. 18) stated that aesthetics “is a term that should be used with caution” he further explained that in the mid-21st century, scholars in aesthetics expanded through several fields. Among these fields, “aesthetic” is defined in different ways, and each field has its own aesthetic theorists. The definitions originated in the field of the arts and can refer to art philosophy, one’s taste and sensibilities, the qualification of experience, and the value or judging criteria of a work of art through the use of a particular model such as formalism or feminism. Overall, these definitions generally relate to a person’s experience or response to art. Tavin (2007) in a diagrammatic representation of a schematic overview summarized by displaying five key definitions of aesthetics as shown below.



Figure 1: Definitions of Aesthetics

2.3.12 Aesthetics in Visual Arts

Aesthetics in visual arts is any human activity, collection of stylistic choices an artist use to make an artwork beautiful, or to communicate meaning, value, or emotion to the observer. In support of this, Guyer (2005) stated that the values of beauty involves the acceptable ways of thinking and acting which are considered universally important. To put it simply, this kind of thinking, accepting, feeling and the ways of expressing artworks in visual mode are known as aesthetics. Shelley (2017) also opines that aesthetics is a science and theory of art. This confirms why Nanay (2019) simply stated that art is the heart of aesthetic activity. To her this human activity turns to be artistic activity, which has produced memorable masterpieces of everlasting value to mankind. She further gave example using landscape painting known as nature painting or landscape-gardening which draws our mind towards the environment. By this act she stated that individuals become closer to nature. Similarly Wilson (2010) stated that aesthetic activity can be seen in everyday life. He went on to explain that a person can grow as an acceptable personality with a sense of appreciation in art. Through this kind

of attitude an artistic culture is evolved. The visual art created in historical times shows the taste of the person who commissioned it as well as the creator. He further gave example that knowing about the Mughal emperor who built Taj Mahal and other structures, which tell us about the taste of the times and the purpose of creating a great piece of visual art. Through this several theories have been developed to interpret art and they fall under the study of aesthetics.

2.3.13 Concept of Aesthetic Experience in Customs Division

In dealing with aesthetics relating to the visual arts products used by the customs division, it is appropriate to review some section of what other philosophers and authors have written about the meaning, concept and its relevance to this study. Encyclopedia Britannica (1973) traces the historical meaning of the word “*aesthetic*” to the Greek word “*aesthetic*” which means a “*sense of perception*”. Aesthetic is defined as a branch of philosophy that is concerned with the understanding of beauty and how it manifests itself in art and nature. This means that, the study of the nature of art as an aspect of aesthetics is perceived as part of art criticism dealing with evaluation. This definition explains what Tavin (2007) diagrammatic represented in his summary, displaying the five key areas of aesthetics.

In general, when an artwork is presented to an individual to talk intelligently about it, arts gives the individual, a special kind of experience that unites pleasure in perceiving orderly forms, to enhance ones understand of the meaning of art and this is what is referred to as aesthetics. Amenuke et al., (1991) defined aesthetic as the study of the science or theory of beauty. According to them, the study deals with all the qualities, worth and values that relate to beauty in artworks. These qualities acquire information through our sense, in variations to colour, shape, value, texture, space, scale and composition coupled with identifying relevant signs and symbols. In brief, it deals with

individual's senses of perception, which inspires creativity and reaction to beautiful works of art that is used by customs division for their daily operational activities. African aesthetics generally according to Susan & Vogel (1986), as indicated in many African languages in a moral basis, has the same word means to "beautiful" and "good". It is consistent with the use and meaning of African art that it should be both beautiful and good, because it is intended not only to please the eye but to uphold moral values. Kant (2007) also clarifies aesthetics as a philosophical discipline, which is an attempt to understand ones experiences, and the concept use to talk about artworks that is find perceptually interesting and attractive. This objects that can be valued not simply as means to other ends but in themselves or for their own sake. Kant further explains that aesthetics involves the critical reflection on one's experience and evaluation of art. This experience is richer than ordinary experience because it gives the individual the opportunity to see life in its totality where the individual is obliged to make choices based on artistic values. Wilson (2010) also describes aesthetic experience as an active open confrontation with artistic as well as natural phenomena. During this process, the individual performs visual analysis, make value judgment of the many qualities and aspects present in the phenomena. He goes on to say that, individuals own feelings are transformed towards the situation or object so that judgment can be made on the desirable or otherwise of the object or situation. According to him, this experience involves perception, visual analysis, evaluation and judgment. In broader sense, aesthetic does not only deal with observation and understanding of art, but also nature and beautiful. Danto (2007) affirms that aesthetics is a branch of philosophy, which is concerned with the qualities of beauty and ugliness that exist in things whether perceived in the mind or are objectively present in things they appear to qualify. From the above definitions, the question of what beauty means is a primary consideration of

the study of aesthetics. In general, something is beautiful when it arouses pleasure or delight to an observer, but how and why this happens is subject to debate.

The aesthetic value of an artwork is obtained from the level of ones understanding of beauty, qualities, worth and values the artwork processes. To be aesthetically appreciated and valued, an artist must arouse viewers with whatever they see to be worthy of sustained appreciation, attention and interesting. Beautiful and good according to African aesthetic are the significance of every artwork or art product. The visual arts forms or products used by the Customs Division of GRA are beautiful and good because they sustain values, qualities and worthy of appreciation, attention and interesting.

2.3.14 Art Appreciation

The ultimate objective of visual arts is to communicate the philosophy behind artworks to gain knowledge based on that particular artwork. However, for effective communication, it is imperative to offer the whole being to the visual arts products under consideration.

Amenuke et al., (1991) opine that appreciation is a full awareness of all the good qualities in what we see, read, and hear. It has to do mainly with the arts: art such as painting, sculpture, pottery, jewellery, graphics, textiles, and many more. Appreciation in art plays a vital role in our everyday lives when we decide to talk intelligently about works of art. It also involves silent and deep thinking about a work of art being it painting, textiles, or graphics products, as we appreciate a work of art they play important role in every stage of our lives.

Furthermore, Art Appreciation promotes understanding and friendship between people of different cultures. Similarly, it helps us to develop ideas about beauty. It also helps us see individual artists or unknown arts of a period in relation to the environment and

to ourselves. Art appreciation enables us to assess and appraise a work of art without passing judgement on it. It is through art appreciation that one has the ability to look at a work of art and understands how the artist used the elements of art and principles of design. The elements of art, which are the building blocks, used to create an artwork while the principles of design are the ways the building blocks are used. The visual arts forms help us understand artworks better and guide us to create the means for improving the quality of lives. Many respondents hardly see any other attribute beyond the external aesthetics of visual art forms. The historical context of the visual arts form, the school it belongs to, analysis of the subject or technique of the work, allegory (the intellectual concept used by the artist to create the work of art) and symbolism are not explored to appreciate the work. Beauty and the retail price are what matter to the Ghanaian indigene clientele. Owing to the fact that art appreciation is an intelligent discussion or evaluation of a piece of artwork or enjoyment, utility and aesthetic value of everyday art. It involves studying works of art and trying to understand their meaning, knowledge and understanding of art to help develop good taste. Taste is the quality of telling good art from bad art. Taste can be learned if we practice appreciation. Above all Amenuke et al., (1991) structured four steps to be considered during art appreciation process, which includes; Identification of the artefact, Inventory in the work of art, Technical qualities in the work of art and Interpretation of the work.

2.4 Definition of Documentation

A “document” is a collection of data, regardless of the medium on which it is recorded, that generally has permanence and can be used for posterity. Documents include both paper and electronic leaflets. A document is an amount of information on one or more related topics prepared for a specific purpose and presented as a unit. Brown-DuPaul, Keyes and Segatti (2001) explains documentation in the context of evidential material

and a process for which this research focuses and limits itself. They furtherly elaborated that it serves as an evidential material, through which data is provided or collected as reference material. As a process, they furtherly explained that it is the act of providing written details or information about something. Segatti et al., (2001) continues to expound documentation as, serving as evidence or proof, in a written or printed form or any meaningful data that can be read. These mean that document could come in any form of written or unwritten provided it have valuable information.

Suter (2003) also defines documentation as the process of identifying, collecting, and making publicly available as existing records, such as mails, computer files, photographs, etc., that are of enduring historical value. He further went on to explain that “Documentation” could also refer to the records to be processed for posterity.

Gorichanaz (2017) also states that documentation is a written acknowledgment of the source of information used in the preparation of a paper. These may be in a written source such as books, journals and newspaper, electronic source such as CD ROMS and the internet, or as oral source such as recordings, interviews and television programmes. It could be gleaned from the above definitions that documentation is essentially an evidence of proof of something to be true or false. Another similar and workable definition of documentation appropriate for this thesis is what Ronald-Day (2014) offered as he attempt to unfold the roles of documentation as a process of Art Education in contemporary Ghana. Ronald-Day (2014) opines that documentation is the process of recording knowledge from the primary sources of knowledge through organizing systematically in other for easily assessment. In furtherance, he submitted that, the essential task of documentation might be described as the scholarly activities in which the use of primary records plays a part and the pattern of intermediary services, which transmits primary recorded materials. This implies that, documentation deals

with the appropriate generation, collection, organization, storage and simplifies retrieval or access to recorded knowledge. It is a fact that not all knowledge is unearthed or recorded and easily accessible to people to obtain the maximum benefit from experiencing them. Any attempt therefore to provide the technical means of creating easy access to such knowledge is documentation.

The various definitions and exhaustive explanations of documentation given by different sources give credence to the fact that providing and supporting with information and documentary evidence on a subject for the sake of accuracy and truth is documentation. All the references are therefore very relevant and appropriate to this study in the sense that, the result will supply exact references to provide evidence of proof. Documentation in the context of the study is therefore defined as any technical means of providing factual and accurate information for easy accessibility. The documentation of the artefacts would therefore help to unearth hidden philosophical significant, technical aspects, expressive and communicative qualities of names and artefacts, which would not have been heard.

2.5 Need for Documentation in Customs Division

Documentation of knowledge is very essential to the cohesion and perpetuation of the society. Bradford (2003) affirms, that without documentation, the recorded observations of every evidential truth is merely scattered separately and are of little use, which get buried in a great mass of precise literature, like needles in a haystack. It would perhaps be wrong to say that the customs division did not document its historical drilling performance and visual artworks use during operational activities for posterity. With time, languages change, system of writing evolves into something new. In the event of such a situation, it becomes natural for the present generation to view vital historical information as a mere incomprehensive inscription. Others might consider

them as just art forms meant for decorations.

An example is the uniforms, insignia or some training gears of the present generation under the visual arts products or artefacts used by the customs division. At least many for their aesthetic appeal patronize them however; very few people regard them as a rich store of the philosophies and the concepts that have governed the society over a long period. Moving out of paramilitary regime, the era of the First World War, which was recorded, gives a clear understanding of what documentation is vital to the society. The drills showcase on the media during sixth of March parades are amazingly celebrated for their effectively performance, as well as other military amulets used to decorate and instruct officers on parade grounds and temples are credible examples of how art forms have been used to document vital educational information.

2.6 Theoretical and Conceptual Frameworks

It has long been, acknowledged that both theoretical and conceptual frameworks are research frameworks that clarifies the way of a research or gives meaning to research. In support of this, Adom, Hussein and Agyem (2018) state that, the overall aim of the theoretical and conceptual frameworks is to make research findings more meaningful, acceptable to the theoretical constructs in the research field, ensuring the generalizability and assist in stimulating research while ensuring the extension of knowledge by providing both direction and impetus to the research inquiry (pp. 438-441). This confirms why Imenda (2014, p. 187) simply stated that “both the theoretical and conceptual frameworks give life to a research.”

2.7 The Concept of Theoretical Framework

According to Grant and Osanloo (2014) theoretical framework is the ‘blueprint’ or guide for a research. It is a framework based on an existing theory in a field of inquiry that is related and reflects the hypothesis of a study. They further explained that, it is a

blueprint that is often ‘borrowed’ by the researcher to build his or her own research analysis, serving as the foundation upon which a research is constructed. Sinclair (2007, p. 39) compares the “role of the theoretical framework to that of a map or travel plan. Thus, when travelling to a particular location, the map guides your path.”

Similarly, the theoretical framework guides the researcher so that she or he would not deviate from the confines of the accepted theories to make his or her final contribution scholarly and academically. Thus, theoretical framework is the specific theory or theories about aspects of social endeavor that can be useful to the study of events (Brondizio, Leemans and Solecki, 2014). The theoretical framework consists of theoretical doctrines, constructs and concepts of a theory (Grant & Osanloo, 2014).

The selection of a theoretical framework requires a thorough understanding of the problem, purpose, significance and research questions of a study. This is essential because when the selection is poorly done, it would be as if the researcher is using a wrong bolt to forcibly fix a wrong nut. The chosen theoretical framework must emphasize the purpose and importance of the study (Grant & Osanloo, 2014). There are a number of theories in practice relating to documentation of artefacts and its implications to the serves of the customs division, but symbolic interaction theory, also known as symbolic interactionism would be, used under theoretical framework.

2.7.1 The Concept of Symbolic Interaction Theory

Crossman (2018) state that symbolic interaction also known as symbolic interactionism is a major framework of sociological theory that states the meaning we ascribe to objects, processes, ideas, concepts, and systems which are subjective. To put it in an appropriate viewpoint, Carter and Fuller (2015) states that, symbolic interactionism is a sociological theory that addresses how society is created and maintained through repeated interactions among individuals, and central to it is the idea that individuals use

significant artefacts or visual objects in their communication with others. They further explained that this symbolic interactionism is developed from everyday considerations and alludes to particular effects of communication and interaction in people to make images and normal implications, for deduction and correspondence with others. Making this theory constructive through artefacts or visual objects, words, and communication, which differ from context to context.

Critically flipping through the works and thoughts shared by the above philosophers shows that symbolic interactionism is a framework for building theory that sees artefacts used as the product of everyday interactions, addressing the idea that individual's uses artefacts as visual language and significant emblems in their communication with others. Symbolic interactionism are concerned with how people make their own meanings of artefacts in their surroundings. For example, as simplified by Baran and Davis (2012) as symbolic interactionist argues that people derive their understanding of their world through team work and personal experiences and interpretations.

In confirmation of this, Prus (2006) state that, symbolic interactionism is a theoretical tool that examines human experience through their interaction based on the fact that individuals are social beings and are formed through interaction with others thus, certain groups of people embrace certain realities through community interaction and shared visual objects, and then create an accord of meanings that are attached to specific artefacts used.

With respect to the above definitions and notwithstanding the fact that Carter and Fuller (2015), Crossman (2018) and Prus (2006) went further to give out more crucial information embedded in symbolic interaction theory than Baran and Davis's (2012) definition. In all, one clear point permeates through all the symbolic interaction theory

definitions given, for instance, interaction among individuals in terms of artefacts or shared visual objects and significant emblems that accord meanings, created in their communication with others.

Additionally, symbolic interactionism theorizes that, engagements of human beings in reaction to artefacts or visual objects, which in general, are subjective, often quite abstract, representations of hidden philosophies are, facilitated mainly by those same artefacts; therefore, the meanings an individual's gives to artefacts define him or her and the realities he or she experiences, and as individuals socialized, culturally-agreed upon meanings assume control over their interactions with their environment. By this way, the customs division of the GRA as a parallel military organization infers meanings from visual arts products used for their daily operational duties.

An example can be, deduced from the meaning attached to the 'insignia ranks' that constitutes an emblem of authority in the customs divisions setting. Insignia ranks in reality is an emblem graphically designed from textiles, that is an artefact, until an individual attaches representative meaning to it, though each officer experiences the supremacy of each ranking differently, the cardinal point here is that there is shared meaning among officers in the customs divisions setting.

Symbolic interactionism is useful for studying the artefacts used by the customs division because it allowed the researcher to understand and explain the general description of the artefacts as a visual artwork in the customs divisions setting. Additionally, their implications as a matter of concern to the role these artefacts used by these parallel military organization serving as a visual language of interaction as an expressing of ideas, communicating meanings and conveying message among officers in their environs. Based on these factors enumerated above, the theoretical framework of this study is documentation of artefacts in the customs divisions setting, the visual

arts used by the division has meanings and values which are significant in promoting the rich values of visual arts throughout Ghana, which are deeply rooted with implicational roles and representational meanings.

Since the selection of a theoretical framework requires a thorough understanding of the problem, purpose, significance and research questions of a study, the researcher used it to provide a general representation of documentation the artefacts in the customs division of GRA in relation to the implications, roles and philosophy behind the use of these magnificent artworks that are considered worthy of service, sustained appreciation, attention, interest hidden and unexploited visual arts among these parallel military organization. In other words, the researcher used the theoretical framework to drive the study in the discussion stage during examine and interpret the roles these visual arts play in customs division as documented for educational purposes and development.

2.8 Conceptual Framework

A conceptual framework can be demarcated as an outcome of bringing together a number of interconnected concepts, so as, to describe or foretell a given occurrence or give a wider understanding of a phenomenon of interest or of a problem associated with a study. Practically speaking, the procedure used to arrive at a conceptual framework is similar to an inductive procedure whereby concepts are linked together to indicate a bigger diagram of likely relationships between the interconnected concepts. Simply, conceptual framework is derived from concepts (Imenda, 2014).

2.8.1 Significance of Conceptual Framework

The conceptual framework offers countless benefits to a research (Adom, Hussein and Agyem, 2018) this is because it supports the researcher in identifying and constructing his or her worldview on the phenomenon to be studied (Grant and Osanloo, 2014).

According to Akintoye (2015, p. 6) “the conceptual framework is mostly used by researchers when existing theories are not applicable in creating a firm structure for the study.” That was why the researcher used the conceptual framework as an interconnected concepts, so as, to focus mainly on the documentation of artefacts in the service of customs division of Ghana revenue authority (GRA) through description and pictorial illustrations because previous researchers and authors have bothered little to study or write on them.

Liehr and Smith, (2009) also opines that conceptual framework is the simplest way through which a researcher presents his or her stated answers or solutions to the problem he or she has defined. For instance, it was through which the researcher of this study used to identified, describe and analyze the undocumented artefacts used by the customs division, bringing out some philosophy behind their uses and interpretational meanings which were hidden in some identified graphical artefacts such as the logo, uniforms and insignias.

Evans (2007) state that this conceptual framework highlights the reasons why a research topic is worth studying, the assumptions of a researcher, the scholars he or she agrees with and disagrees with and how the researcher conceptually grounds for his or her approach. Hence, the conceptual framework used highlighted the reasons why the topic ‘documentation the artefacts in the customs division of GRA,’ was appropriate studying. Secondly, it brought forth the assumptions of the researcher that the artefacts used by the customs division has hidden meanings, the scholars the researcher agreed with and disagreed with in the course of the study, and how the researcher conceptually grounded the approach of the study.

There are a number of interconnected concepts, in relation to conceptual framework, that help individuals to appreciate the values associated with artefacts and comprehend

their meanings. Based on this, the conceptual framework for this study is rooted in the following representation of knowledge, that is, documentation the artefacts in the customs division of GRA in relation to the implications, roles and philosophy behind the use of visual arts among these parallel military organization.

Secondly, since a good conceptual framework must also be expressed in writing for it to be understood clearly, the researcher produced of a diagrammatic representation of the main variables, namely the artefacts, identify, describe, roles, interpretational and documentation giving meanings and some philosophy embedded in the artefacts used by the customs division of GRA, for the study. The researcher also used the diagrammatic representation to explain the relations among them and their complementation helped in answering the major research problem defined in the study. A diagrammatic representation of a schematic overview of conceptual framework of the study is shown below

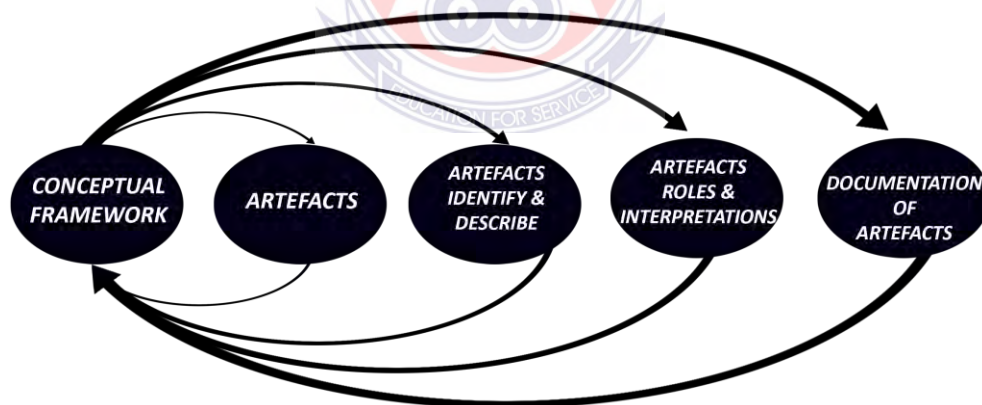


Figure 2: Schematic Overview of Conceptual Framework

CHAPTER THREE

METHODOLOGY

3.1 Overview

This Chapter provides information about the methodology, which is a strategic approach to address research objectives. In this thesis, the following were adhered to: the Research Design, Library Research, Population for the Study, Sample and Sampling Procedure, Source of Data, Data Collection Instruments, Ethical Considerations, others are Administration of Instruments, Data Collection Procedures, and Data Analysis Plan. The following topic will be reviewed under Data Collection Instruments; Interview, Observation and Documents.

3.2 Research Design

The choice of any design is necessitated by a number of factors with the ultimate being the characteristics of the variables or population being used for that particular study. However, this study is purely qualitative in nature. Qualitative research design involves collecting and analyzing non-numerical data to understand concepts, opinions, or experiences. It aids in providing inside perspective as well as in-depth insight into the phenomenon under study or generate new ideas for the research. According to Rubin and Babbie (2001), qualitative research has the ability to provide the researcher a comprehensive, perspective, resulting in a deeper understanding. Bell (2004) also cited that, qualitative approach offers the researcher insight and understanding into the individual's perceptions of the world. Huberman and Miles (2002) also gave the characteristics of qualitative research as an umbrella term referring to several research tradition and strategies that rely heavily upon extensive observation and in-depth interviews that result in non-numerical data and provide contextual understanding. In support of this assertion, Leedy and Ormrod (2005) illustrate qualitative research

studies as relevant for the purpose of description, interpretation, verification and evaluation. In furtherance, Leedy and Ormrod describes some common qualitative research designs, which the researcher for the study adopted one of these methods. This method adapted is the descriptive method and was considered as appropriate for the study in the description, analysis and interpretation of data collection.

Sandelowski (2000) also attested to the fact that the purpose of a descriptive method is to observe, describe the characteristics of the study and assemble data of a situation as it naturally occurs. He fatherly explained that descriptive research design is concerned with providing a comprehensive, accurate picture and interpretation account of the meanings participants attributed to those artefacts that those participants would agree is accurate. Sandelowski expands on what he meant by interpretation account, saying that “interpretative accounts” are grounded in the meanings attributed to artefacts as a means of a groups communication and rely as much as possible on their own words and concepts. In assertion to Sandelowski (2000), Leedy and Ormrod (2005) the researcher gave a conclude definition to the descriptive research which is the design approach used for the study as characterized by describing, “What is”? The researcher fatherly explain that it involves the process of describing, recording, analysis and interpretation of conditions that exist at a moment. Findings from books were recorded, described, analyzed and interpreted to provide evidence on the lay down principles in appreciating a work of art or the artefacts. The descriptive research design was appropriate because it was used in the study to identify, describe and document all the data collected.

3.3 Library Research

The researcher visited the Accra College of Education Community library, Ghana Revenue Authority (Head Office), Takoradi Technical University main library and its E-Library to gather information from research papers, journals, newspapers, audio

books and online books. The data gathered from these libraries played a crucial role by functioning as outstanding sources of information in gathering relevant related literature to the study. It also aided to abridge the researcher's task in search of information, saving the researcher's time and energy that speed up the progress of the study.

3.4 Population for the Study

Neuman (2007) describes population as the name for the large general group of many cases from which a researcher draws a sample. Best and Kahn (2006) opine that population is a group of individuals that have one or more characteristics in common and of interest to the researcher. McMillan and Schumacher (2001) also attested that population is a group of elements or cases, whether individuals, objects or events that conform to specific criteria in research. Population for the study were therefore obtained from the Customs Division in Takoradi Port and Greater Accra Region of Ghana respectfully. This is because the researcher dealt with only artefacts found in the Customs Division premises. In addition, some dignitaries, retired officers, officers and other authorities at the Takoradi Port and Greater Accra Region of Ghana were taking into factor.

3.5 Sample and Sampling Procedure.

The researcher adopted simple random sampling, purposive sampling, and snowball sampling for the study.

The simple random sampling was used to select two Customs sectors where the visual arts could be found. In order not to be biased, the researcher wrote all the names of the Customs Division sectors in each region on sheets of paper. The papers were rolled and put in two different containers. By the use of a simple random technique, the two names out of the total number of papers from each container were handpicked for a fair

representation for the divisions of the following regions. Several factors accounted for the choice of the two regions, which includes proximity, financial and time constraints. In addition, these regions were selected because almost every visual arts products come to these divisions before they are dispatched to other sectors. The study applied the simple random technique because the population is a similar group, which is based on artefacts used by the Customs Division of GRA.

Purposive sampling was selected because it gave the researcher the upper hand to select artefacts based on the purpose of the study. The reason is that, the study concerned itself with visual arts used by the Customs Division.

The snowball sampling aided the researcher to identify officers of interest, during the interview. This sampling was appropriate because it made some dignities, retired officers, and other authorities refer the researcher to yet another respondent to solicit views during the interpretation of art works for appreciation.

3.6 Sample Size

The size of the sample was based on total population of the study and were therefore 50 officers from selected Customs Division sector of the GRA. This is because the research dealt with only artefacts found in the Customs Division premises. The sample size for the population therefore was an accessible one.

3.7 Source of Data

The researcher used both primary and secondary data, to achieve the objectives set for the study. Responses, opinions, ideas, perception, feelings and valuable information gathered from interviews, conversations and direct observation of artefacts used by the customs division constitute the primary data. Also historical records on evidence of visual arts used by the division as well as other official records covering visual art products retrieved from the customs' division archives remains a major source of

primary data. Secondary data is made of any other form of information on the subject obtained from libraries, through books, publications, articles, journals, electronic books or internet, published and unpublished theses, magazines and newspapers.

3.8 Data Collection Instruments

Research processes utilize two data collection instruments for its procedures to collect information. The success and reliability of any research depends largely on the research method selected and the processes used for its data collection. It is essentially to consider a particular data collection instrument, before it is used.

According to Creswell (2009), in qualitative research, the data collection strategies very often used are interview, observation, documents and audiovisual materials. The researcher employed two of these tools as opine by Creswell, to collect data for the study. These were interview and observation, which were of relevance to the study. Each tool were used to capture any information that the other instrument failed to capture.

3.8.1 Interview

Gay, Mills and Arasians (2009) explain interview as a purposeful conversation with an individual to obtain information from another to answer a research question. This means that interview is an oral questionnaire that aids the researcher, instead of writing to the response of the interviewee to get the needed information, however it becomes a verbally face-to-face relationship with the interviewer. Cohen, Manion and Morrison (2008) also opines that, interview is a flexible tool for data collection, enabling multi-sensory channels to be used through unwritten, non-verbal, oral and heard. Based on this, Creswell (2009) also shares the same view as Gay, Mills and Arasians, by stating that, qualitative interviews mean that the researcher conducts face-to-face interviews with participants, interviews participants by phone, or engages in focus group

interviews with six to eight interviewees in each group. These interviews involve unstructured and generally open-ended questions that are few in number and intended to elicit views and opinions from the participants. Thus, interview became essential when the researcher sensed the need to encounter individuals or officers face-to-face in order to interact and generate ideas and opinions in respect to the artefacts used by the customs division at the Head office, Accra and Takoradi collection respectively.

The researcher used the unstructured interview guide to collect information from the interviews. As regards with unstructured interviews, elaborated by Gay et al., (2009) in explaining what unstructured interview entails states that “unstructured interviews are interviews in which questions are not prearranged.” they went on further to state that, the form of the interview varies widely, with some questions being prepared in advance in relation to a topic that the researcher or interviewer wish to cover. They tend to be more informal and free flowing than a structured interview, much like an everyday conversation.

The researcher took into consideration Gay, Mills and Arasians’s explanations and worked along that pathway to collect information from some dignitaries, retired officers, officers and other authorities at the Takoradi Port and Greater Accra Region head office of Ghana who were well-versed and endowed with the knowledge on the variety of artefacts used by the customs division. With this method, it aided the researcher because answers been giving gave the researcher more questions to be asked to gain more understanding of the artefacts used by the service. Also the researcher gained rapport or established a cordial relationship with the interviewees and so obtained confidential information crucial to the study and also encouraged the interviewees to recommend other individuals considered to be knowledgeable and well-versed in the artefacts used by the customs division to the researcher.

The researcher detected that throughout the interview, the interviewees were more willing to talk than to write as that afforded them the opportunity to elaborate on their sufficient views, perceptions, valuable information and opinions. This assertion by the researcher was confirmed by Creswell (2009, p. 85) that, interviews are suitable for some category of business minded people, especially officers who prefer talking to writing. The language used to conduct the interview with the interviewees was in both Asante Twi and English where applicable.

3.8.2 Observation

Observation is a data-gathering device by which certain types of information can best be obtained through direct examination by the researcher (Best and Kahn, 2006). Best and Kahn explain that observation must always be skillful, directed by specific purpose, systematic, carefully focused and thoroughly recorded.

Gay et al., (2009) also explain a participant observation as a researcher who is a participant in the activity under study. This means that information can best be obtained through direct examination by the researcher and it deals with taking detailed and concrete notes. With this device, the researcher observed for some time, the various artefacts used by the customs division as an organization under the GRA, being a staff with the interest in visual arts products used by the customs division, the researcher then studied what had been observed well, analyzed it and then drew conclusions. The instrument was therefore appropriate to provide good description as to gather information and certain relevant questions relating to the visual arts products (artefacts).

3.9 Validation of Instruments

The Interview guide and observation guide was subjected to careful scrutiny by other professional graduate and finally the supervisor to identify and correct any unclear and misleading questions.

3.10 Ethical Considerations

The researcher assured the respondents that whatever they would say by way of information would remain confidential. The researcher explained the purpose of the study to the respondents. This was done to avoid deception. Not only the above, the researcher also sought consent of the Assistant Commissioner, other dignities and some retired officers of the customs division sectors before conducting the interview and taken photographs of some images. All respondents gave out information voluntarily for the study. The goal of ethics in research is to ensure that no one is harmed or suffered adverse consequences from participating in research activities (Blumberg, Cooper and Schindler, 2005).

3.11 Administration of Instruments

The researcher had a face-to-face interaction with the respondents and through the discussion in a form of interview and response were quickly written down. All the respondents gladly and earnestly provided the researcher with answers to the questions asked. Photographs of the interviewees and some of the artefacts used by these officers were also taken. In order to keep accurate record, an infinix hot phone line was used to record the interview as discussed. During the interview session, permission was sought from some authorities of the customs division and the interviewees to record, while the researcher put down short notes as well. This was done to ensure that accuracy of information and the liability of information was met. During the interview, the design of the study was explained to the interviewees before conducting the interview. After a successful interview, the interviewees were given the opportunity to ask questions in case some of the issues were not clear to them. In addition, the researcher frequently verified if the recording was working effectively to facilitate the interview process.

In a way the researcher remained neutral, in the sense that no strong emotional reactions were shown to the interviewee's responses. The above statement means that the interviewer showed satisfaction to responses of the interviewees with occasional nodding of the head, followed by a sound of agreement down in the throat. Apart from that, great care was ensured in the process of taking notes during the interview, to avoid creating the impression that answers being given to questions were astonishing or in a way, the interviewer was pleased with the answers. The researcher took absolute control over the entire interview process in the sense that where the respondents tried to divert the topic, the researcher in a respectful manner posed a question to draw their attention to the issues at stake. After the interview session, the voice recorder was played over to verify for efficiency throughout the interviews and to crosscheck with that of the notes taken. This was done to comment on observations made and to ensure for accuracy in data collected.

3.12 Data Collection Procedure

The researcher observed for some time, to identify artefacts used by the customs division and grouped them into the various scope under the Visual Arts Education. The researcher then gathered and studied what had been observed well, analyzed the data and then drew conclusions on the data collected. In gathering the data through observation, the researcher observed that, some of the artefacts were mostly adorned as a daily regalia use for their operational activities. In order to get an approximate tally of these artworks the researcher grouped these artworks into eight categories as followed; graphic designs, textiles, sculpture, ceramics, leatherwork, body arts, jewellery and basketry because they were forms which the various artworks might fall under. Each artefact was classified under one of these courses learnt at the SHS level. Based on artefacts, the questions asked were meant to find out the various

interpretations for each artefacts and the artist that produced it with the communicational meaning, roles and philosophy behind them. With these, the researcher believed that every artefacts had hidden philosophy or meaning only known to the artist him or herself and the individuals that uses them. These led the researcher to have an appointment with some dignitaries in customs division at Takoradi Port and Greater Accra Region head office. They included the Commissioner, Deputy Commissioner, Assistant Commissioner, System Administrator, some retired officers and other ranking officers who did art related courses during their school days at the said customs divisions, where the researcher had the opportunity to interact with them to solicit information and their views, in connection with issues relating to visual arts works used by the organization. The researcher clarified certain information from the officers which needed confirmation and clarification were sought from the System Administrator as well as other dignitaries in customs division. Some of the questions asked during the interview were meant to find out information from respondents, particularly about the forms of artefact and the artist that produced it, in relation to the year it was produced and enacted by law to be used by customs division. In relations to motifs, the researcher aimed at finding out the extent to which certain colours were used and their relevance, characteristics of artefacts used by some staffs. This means that why certain colours were selected by the division and their roles they play in the service. Again if the division previously used any colours or other artefacts to transfer information to the public.

The conversations and interviews were recorded using infinix hot phone. This was later played, after leaving the field to extract and classify key concepts of responses and transcribed into text. Quick notes were also taken where necessary to add up to the recorded material. Relevant and key concepts of responses were taking to reflect the

various aspects of the research questions and the various meanings identified to develop an overall description for the study. The researcher visited some of these customs warehouse more than twice and during such visits had the opportunity to observe artworks available for visual arts consumption, and other pertinent issues using observation. The duration of the visits during which the observation were made lasted between two hours and four hours. Similarly, sampled artworks used by customs division were noted for appreciation and criticism through observation during such visits. Some dignitaries in customs division, such as the system administrator, shop guards and in some instances, colleague officers were engaged in the observation of the art works for their perceptions and feelings through questioning strategies to guide them discover and justify intrinsic visual and expressive qualities, practical skills and competence exhibited in some of these art works by some artists. The subject matter, organizational structure of the masterpiece, the qualities of art elements, visual relationships within the work, expressive and communicative qualities and personal meanings they portray.

The researcher then recorded what had been observed in a field notebook, which was later transcribed for the study. Similarly, still pictures and video coverage were taken from assembled artworks using an infinix hot phone. All still pictures taken were later processed with Hewlett- Packard Elite Book (*hp*) 8440p laptop to determine picture quality and video coverage also played back for editing.

3.13 Data Analysis Plan

Data gathered for the study from relevance key concepts of findings were sought into groups that reflected the various aspects as an overall description of the research questions. The data may be meaningless in its raw state, especially when sample size is large. Due to that, the data were organized using the techniques of descriptive plan.

This means after gathering all data necessary for the thesis, sufficient to address the research objectives, the artefacts were then assembled, using figures and description with detailed physical identification, then analyzed, interpreted, conclusions drawn and summarized in form of text and pictorial illustration.



CHAPTER FOUR

DATA ANALYSIS AND INTERPRETATION

4.1 Overview

This chapter presents a comprehensive analysis of the data and the interpretation of the key findings to the research on documentation of artefacts in the service of customs division of Ghana Revenue Authority (GRA) precisely at the Customs Division headquarters in Greater Accra Region and Takoradi port respectfully. The data collected through interview and observation guided the research questions put forward for the study to generate emerging themes to reflect the main objectives set out for the study. The data retrieved from the interview and observation were therefore categorized and represented in a descriptive form, to facilitate the interpretation and evaluation of the study. Furthermore, the findings are further explained with data retrieved in the form of images. The emerging themes from the findings are discussed under the following main sub-headings:

1. Identify and describe selected artefacts used by the customs division.
2. To examine and interpret the roles these artefacts play in customs division.
3. To analyze the contributions of how best visual arts used by the customs division serve as resource material for art education.
4. To document the visual arts and their functions for posterity within the GRA.

4.2 Nature of Artefacts Observed in Customs Division.

The findings on the nature of artefacts observed in customs division are presented in this section. The identified artefacts are in the areas of graphic designs, textiles, sculpture, ceramics, leather, body arts and jewellery. Majority of the art works found in customs division collection were indicated using GRA logo since it forms the corporate branding of customs production. Few printed paper were discovered branded in

customs division or Customs Exercise Preventive Service (CEPS), which were marked under graphic design. Under textiles, the researcher observed and recorded regalia used by the junior officers, senior ranking officers, instructors, Chief ranking officers, assistant commissioner, deputy commissioner and the commissioner. These regalia comprise of the uniforms used for their daily operations, motifs on combat uniform in variety of shades of colours, ceremonial cloth, camouflage uniforms, ladies club cloth and customs branded T-shirts. In addition to the regalia the headgears, boots, belts, the lanyard, aiguillette, epaulette and gorget patches were recorded. In body arts, it was observed that a particular form of body painting and hairstyle were adopted. In respect to sculpture, architectural monuments, with a coded colour were used in conjunction to the painting style of smooth painting. In addition to the sculpture products observed, the various forms of matching sticks such as the pace stick, customs swagger stick, the drill cane, customs button stick, walking stick, drumming sticks and forms of drums used by the customs regimental band during drills and other ceremonies were recorded. Only a few jewellery and ceramic artefacts, items were discovered. In relation to jewellery such as ornaments, which were mostly, awards based on instructorship, inaugurations of commissioners earned after hard work in the service. No basketry artefact was recorded, indicating that customs division did not mostly use the basketry products. Other artefact meanings and abstracted forms remained elusive and were subject to many interpretive discussions. Table 1. places the various products into the categories they belong under the visual arts scope but the interpretations may intertwine some categories together to achieve a better explanation and understanding as appreciation is concern.

Table 1: Nature of Artefacts Observed in Customs Division

Categories of Visual Arts	Artefacts Used
1 Graphic Design	Emblem (Logo, Breast Badge, Sign, Crest, Symbols), Postal, Brandings, Books, Drawing (Caricature, Cartoon, Photograph), Design (Banner, Billboard, Certificates, Calligraphy, Design Awards).
2 Textiles	Emblem (Motif, Insignia), Uniforms, Head Gears (Beret, Field Cap, Jungle Hat, Boat Cap, Forage Cap and the Deflective Helmet), Belts (Web Belts), Epaulettes, Lanyard, Aiguillette, Gorget Patches, and Pennant
3 Leather	Boots, Bags, Leather Sword Belt, Pistol Belt with Holster, Belts and Knife Leather Scabbard
4 Sculpture and Ceramic	Architectural Monument, Flower Vase, Wooden Guns, Matching Sticks (Pace Stick, Customs Swagger Stick, the Drill Cane, Customs Button Stick, Walking Stick)
5 Body Art	Face Painting and Coiffure (Hairstyle)
6 Jewellery and Metals	Ornaments (Anodize Buttons, Cap Badge, Beret Badge), Swords

Table 2 indicates how many respondents from the interview conducted, had an idea on the visual artefacts used by the customs division. Out of the total of 50 respondents, 18 representing 36% responded, “No”. Only 7 respondents out of 50 representing 14% responded “Yes they had an idea”. Whiles 50% of the respondents (25) did not know if

to say Yes or No to the interview questions “Do you have any idea about visual artefacts that customs division uses”? It can be deduced that few officers had no idea that visual arts plays a major role in the service of customs division. Therefore, the question is why does this happen? The subsequent analysis shall create awareness of these artefacts.

Table 2: Do you have any idea about visual arts artefacts that the CD uses?

	Frequency	Percent
Yes	7	14%
No	18	36%
None	25	50%
Total	50	100%

From the percentage of analysis, the total percentage being 100% represent the whole population of customs division of GRA for the study. It come out that, out of the whole population that represent the customs division of the GRA, only 14% of the total population had an idea on the artefacts used by the division which is very appalling. Furthermore 36% of the population in addition to 50% of the total population giving a total of 86% was discovered not having much idea of the philosophy behind some of these artefacts such as logos, motifs, and other designs used by the service. This gives a clear indication why officers overlook at these artefacts seeing them with the notion that they are characteristic of the uniform with means of communication to the service from numerous angles or what makes an officer unique. These gives a clear indication why this study on documentation of artefacts in the service of the customs division of GRA, needs to be undertaken to under pinned the hidden meanings, roles and

implications of these selected artefacts that convey information to the general public from numerous perspective.

4. 3 Graphic Design Artefacts

Graphic design is the process of using visual compositions to solve problems and communicate ideas through typography, imagery, colour and form. It is a skills where professionals create visual content to communicate messages through the application of visual hierarchy and page layout techniques, using typography and pictures to meet users' specific needs and focus on the logic of displaying elements in interactive design, to optimize the user experience (Cann, 2018).

Graphic Design products identified include posters, banner, vehicle branding, billboard, pennants, printed T-shirts, nametag, certificates, design awards and emblems such as logo, breast badges and rank insignia. The words on these graphics artefacts were compact, the spacing between letters, and words were appropriate. Letterforms and type sizes were distinct, and the typefaces were bold and legible making reading easy from a distance. Products of customs division under the graphic design works show a mastering of creativity, uniqueness, attractiveness, readability and comprehensiveness in layout arrangement of both the elements and principles of design. They also had relevant diagrams in terms of imagery that clarify messages in an artistic manner. The choice of branding on vehicle as indicated in figures 1(a) and (b) was uniquely crafted to show a sense of readability. On some of the printed media a combination of warm and cool colours were applied in designing them to make them attractive and good-looking. These printed media (figures 2a, b and c) carry brief, clear and skillfully worded messages to communicate effectively to it-targeted audience. The Typestyles adopted in these printed media gave letters and words the quality of completeness, compactness and stability, making texts to adequately, have breathing space around

them, which enhances the legibility of the message. Although most of the printed media portrayed creative artistic mastering talent of combining, text and imagery to maximize the impact of the messages sent across with a forceful impressive design for easy remembrance. The nametags that serve as an iconic mark of symbolizing officer's names, that serve as an identity are bold or clearly designed for easy accessibility and readability. The graphic effects on these nametags are soft and smooth in order not to distract readers mind from the names. Most of the designs were drawn and created by mechanical means possessing sharp graphical qualities that were especially strong and rhythmical. Legibility in the nametags was achieved by contrasting the colours of the positive areas against the background colours.

The customs logo was aesthetically designed using attractive and vibrant shapes, dynamic typefaces, style and design features that make the logo unique and easy to be recognized. The logo shows a sense of simplicity, making it easily identified at a glance and portrays an irreplaceable quality among other logos. The customs logo appears as a powerful visual identity for branding the agency. Its artistic combination comes along with fonts, images, shapes and colours. The colours used in the logo create a sense of harmony forming an aesthetic unity in a combined nature of pleasing contrasts and consonances. The variety of lines create emphasis to make the logo unique. The various shapes in the logo give a perfect perspective mimicking the natural environment to symbolize memorability using unique imageries to create togetherness. The pennants, designed and T-shirts come in embroidery, heat press or screen-printed method.



(a)

(b)

Figure 3a, b: Graphic Design Artworks

Source: Researcher, (2021)



(c)



(d)



(e)

Figure 3c, d, e: Graphic Design Artworks or Artefacts

Source: Ceps.ghana (2013). Government Organization (<https://www.facebook.com/ceps.ghana>)



(a)



(b)



(c)

Figure 4a, b and c: Graphic Design Artworks

Source: Researcher, (2021)

Paper designs artworks such as books, pamphlets, certificates, envelopes, files were accurately labelled using the customs logo to make the designs communicate effectively to targeted audience and differentiate them from other services. The designed artworks produced by customs division carries brief, clear and skillfully phrased messages. Calendars, posters, billboards, and other advertising materials portrayed a creative endowment of merging typescript and design to maximize the impact of the messages.

Indeed designs and illustrations on the graphic artefact were bold, clear, and branded using the customs logo in that other. Most billboards mounted in towns and cities are designed to educate taxpayers and give them general information on customs duties.

4.3.1 The Customs Logo

Customs logo's origin is unknown but the service was established in 1839 and was under the jurisdiction of the Civil Service Department of Ghana. In 1986, the late Flight Lieutenant Rawlings government made the service autonomous backed by the PNDC Law 144. The PNDC Law 330 replaced the law in 1993.



Figure 5a: Customs Division New Logo
Source: gra.gov.gh (ghanacustoms.gov.gh)

The Interpretation of the customs division logo is a summary of the various opinions from respondents during the interview, which were later summarized to attain a whole.

- **Interpretation of the Customs Logo**

The logo incorporates the customs division of GRA motto of Patriotism, Honesty and Fairness.

The Crest shape in Figure 5a of the customs logo represents a shield for the protection of the country's borders. The shield forms the central shape of the logo, which communicates stability, longevity, tradition, solidity, masculinity, toughness, boldness, confidence, no surrender and no retreat of authenticity on revenue mobilization. The

shield encloses the perimeter where the colours and symbols that make up the logo are placed.

In relation to colours, the yellow around the crest symbolizes and demarcates the shield, which symbolizes the mineral resources, and wealth that serves as a weapon, which helps to fight poverty, ignorance and starvation in the Ghanaian society.

The colour, magic blue (sky blue), used for the shield signifies, the sky being the limit of our effort at revenue mobilization. While the two Golden Eagles serve as the supporters, holding up the assumed netted like black coloured metal that represents the gates of the nation Ghana. Both sides and beneath it is the division's name boldly written, either abbreviated or in full. These supporters represent the customs officers that protect the borderlands, sea and air border of Ghana, signifying their protective nature with strength, very clear and vigilante eyes keeping watch over the country's borders.

The Golden Eagles represent a strong and visionary leadership with relentless determination to optimize tax revenue while keeping a watchful eye on non-compliant taxpayers. However, the black eagle in the formal CEPS logo in Figure 3b has the same meaning, and is still in use, the blackness nature denotes strength, elegant and authority.

The Golden Eagles in Figure 5a is assumed to have white-like boots that represent the mutual, fair, equitable and firm in the delivery nature of service to clients or taxpayers.

The two supporters are assumed to have lanyards hanging around their necks, in a ribbon like manner of colours red, yellow and green with a black star in gold outline, suspended from their necks to the tip of the ribbon symbolizing a flag of the nation, makes claims that the supporters are really Ghanaians and a nationality. The supporters are seen standing on a compartment under which a scroll bears indicating the customs

division motto: Patriotism, Honesty and Fairness. Whiles the country's name is indicated on top of the scroll bear.

Figure 5b shows the old logo, which was formally used by CEPS but now has been modernized and enhanced after GRA, merged the three divisions together.



Figure 5b: Customs Division Old Logo
Source: gra.gov.gh (ghanacustoms.gov.gh)

4.3.2 Breast Badge

The Breast Badge as shown in figure 6a and 6b holds the same interpretation to that of the logo in figure 5a, but may have a similar change due to mechanical structure and artistry mastering. The only difference is that the elongation of the breast badge, due to mechanical means where the abbreviated CEPS are written fully making the supporters not standing on the compartment. Alternative the difference from the old breast badge as shown in figure 6b to that of the new breast badge as shown in figure 6a is that, they were made to mimic that of the logo. In addition, the supporters have nothing around their necks due to mechanical challenges. This breast badge was artistically made of brass metal, leather and plastic then plated with gold. The breast badge identifies officers from that of other services and serves as a symbol of honor, bravery and loyalty. Customs division mostly wears uniforms that required badges over the heart to symbolize the pledge taken by officers to serve mother Ghana with pride and integrity (Personal interview, Revenue Officer (RO) Owusu, the administrator for customs division, Takoradi, April 2021).



Figure 6a: New Customs Division Breast Badge
Source: Researcher, (2021)



Figure 6b: Old Customs Division Breast Badge
Source: Researcher, (2021)

4. 4 Textiles Artefacts

Textile artefacts observed and interviewed were artistically fashioned by combining different techniques, which include tie-dyeing, batik, appliqué, printed and embroidery. Products identified ranged from decorated fabric uniforms, headgears, belts, epaulettes, lanyards, aiguillette, pennant and Flags. Motifs on the textile-designed fabrics such as the camouflage uniforms were often made of varied colours symbolized with ideas developed from natural shapes and objects in the environment. The ceremonial uniform and daily operational uniforms were designed to mimic selected colours of the customs division logo and the context to which the logo was created.

Most decorated fabrics such as the GRA designed cloth and ladies club cloth were imaginatively created with symbols as motifs, using the elements of design and the principles of arts judiciously to create a tremendous masterpiece. The colours of the motifs were in contrast to the noticeable and prominent in character to that of the customs logo.

In relation to the colours and motifs adopted for the design of the various uniforms readily indicated the significance of the agency. Harmony was achieved in the design motifs with contrasting shades of blues. The designed motif decoration on the various attire creates a sense of uniformity and uniqueness of the customs division.

The khakis woven fabrics such as the combat and camouflage uniforms were produced from decorated mercerized cotton wool, nylon cotton yarn or knitted polyester fabric and the fabrics had distinctive organized appearance with variegated patterns between stripes. The designs of the woven fabrics derived their strength largely from the striking contrast value of the synthetic. These casual woven fabrics draped well and distinguished customs as a paramilitary agency from other services.

Dyed fabrics such as the daily operational uniforms, camouflage and combat uniform were characterized using sophisticated dyes of variants colours seeped in magic blue, marine blue or shades of blue. The beauty of the seeping effects of the uniform were enhanced by the emerging graceful patterns of fine lines that adorned the whole surfaces of fabrics, which had a rhythmic and dynamic effect in flow. The dyeing effects possessed some translucent quality, and this came from the use of the synthetic fabric as the background. These dignified dyed designs show the artists' level of creativity that goes beyond the mere dyeing techniques. Dyed fabrics such as the camouflage also show the juxtaposition of contrasting colours to convey harmony.

In relation to embroidery as a technique in textile designing some ranking on the epaulette, logo, gorget patches and some nametags on some uniforms such as the camouflage and combat appear bold and clear with neat and sharp embroidery stitches. The edges of the embroidery motifs had neat hemmed edges sewed using the lashed coloured stitches which in effect enhance the beauty of the cloths. Similarly, the embroidery parts in contrast to the backgrounds harmonize the structural designs of the uniforms. Technically, the structural designs of textile products were pleasing in all aspects. The intensity of the background colours together with the motifs all accent to the beauty of the fabric. Figure 7a, b and c are some samples of embroidery artefacts observed within the customs division premises.

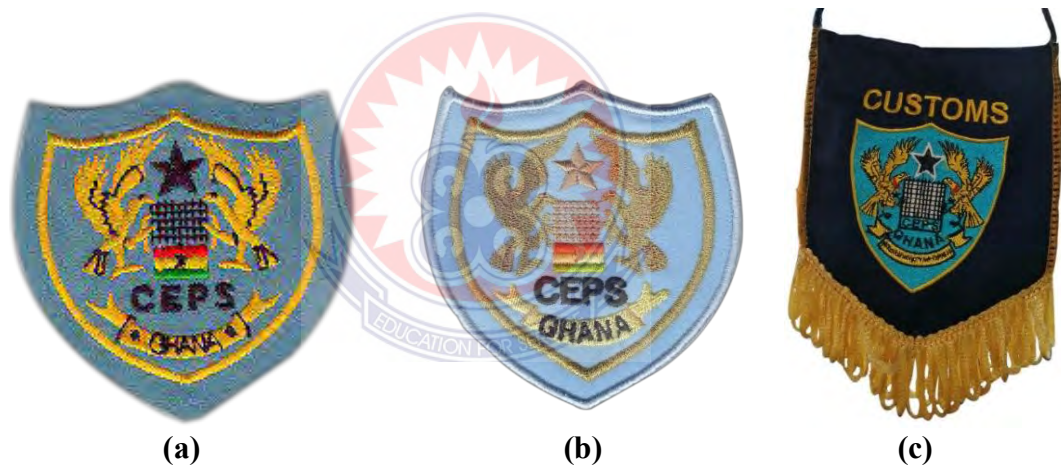


Figure 7a, b, c: Embroidery Textiles Artefacts
Source: Researcher, (2021)

4.4.1 The Customs Division Uniform

The Customs uniform has an interesting history, spanning from the time before collectors and border guards, to the present day. Generally, the customs uniforms were used to identify the division from other agencies and indicate the hierarchy within which officers are ranked. The customs division have several uniforms, each for a particular occasion or specification. The fabric itself does not make the uniform. In fact, the pattern and textile motifs of these uniforms make it nearly identical to place the

division in a unique manner. Indeed, the insignia and other artefacts are symbols that serve as an emblem ranking officers, distinguishing officers, and the division from other agencies. Badges signify special skills or qualifications earned by the customs personnel. In the customs services, rating badges refer to the role or profession of the individual.

Below represents, the various opinions of respondents on the various uniforms used by the customs division, with respect to where they are used. The research in the documentation form is intended to give an insight by identifying, describing, examining, interpreting and analysing the roles and functions of these artefacts for posterity, giving the reader an opportunity to not only learn of what is worn by Customs officers, but the philosophy behind the uniform through discussion or compilation from the interviews conducted.

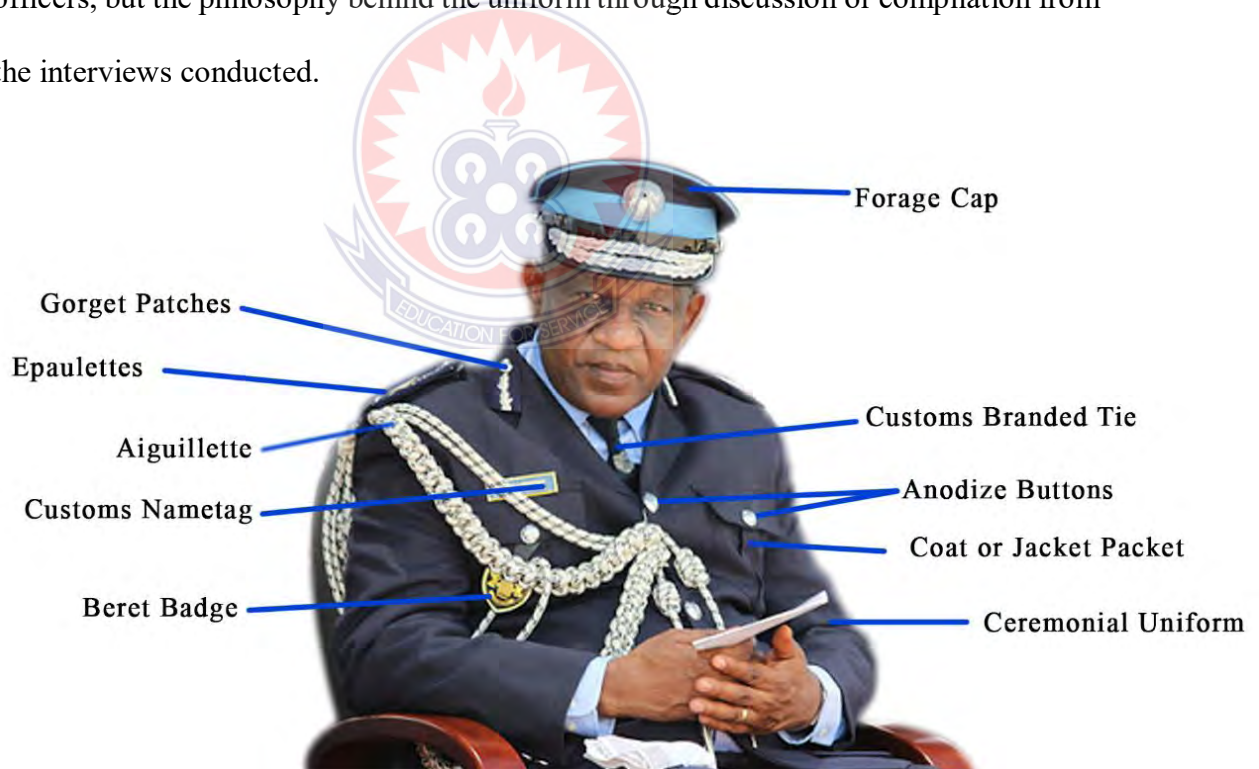


Figure 8a: Commissioner Ceremonial Uniform with Labeled Parts
Source: ghanalive.tv/2017/04/14/gra-customs-new-commissioner/

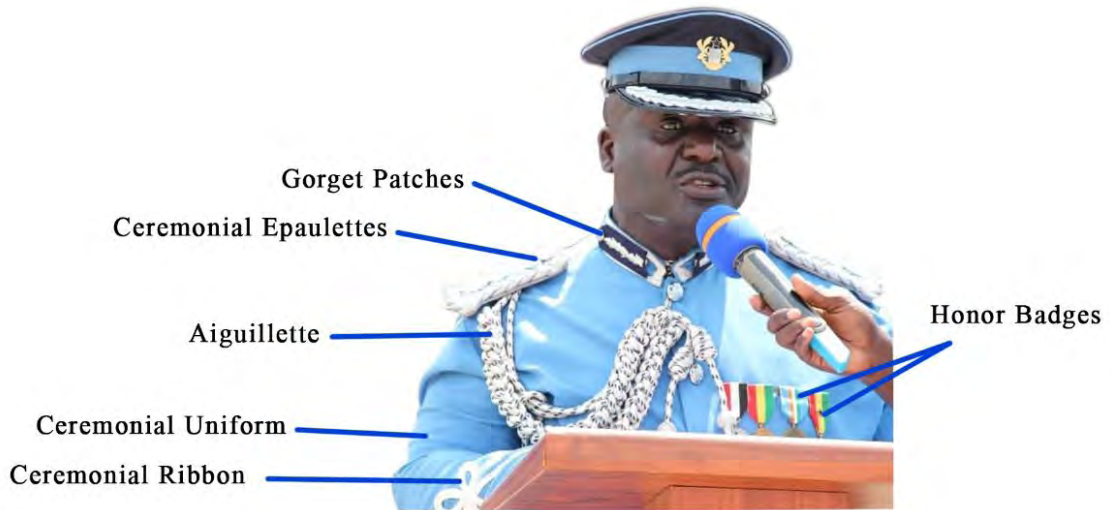


Figure 8b: Customs Ceremonial Uniform with Labeled Parts
Source: ghanalive.tv/2017/04/14/gra-customs-new-commissioner/



Figure 8c: Customs Number One Service Uniform with Labeled Parts
Source: Researcher, (2021)



Figure 8d: Customs Ceremonial Uniform for AC's with Labeled Parts
Source: Researcher, (2021)

Figure 8a, b, c and d were shown for a clear understanding with the various labelled parts of the uniform to indicate what makes up the uniforms with permission sought during a personal interview with the respondents shown in the figures on August 2021.

- **Number One Service Uniform**

Number One Service uniform also known as the daily operational uniform is the informal type of uniform used by the customs division for everyday operational activities and non-field duty purposes. They are called the number one uniform because of the purpose they are meant for. It frequently consists of a jacket or shirt and trousers, or a skirt, sometimes for official meeting only. The jacket design of the uniforms may depend on ranking. The dress code for both the senior ranking and junior ranking officers may vary. The senior ranking officers only are entitled to use the dressing coded colour of jacket in dark blue or velvet marine blue as shown in figure 8c and 9b, with a velvet marine blue trousers or skirt for the woman. Whiles the magic blue jacket with

the velvet marine blue trousers or skirt can be worn by either the senior or the junior ranking officers but may be differentiated from ranking on the epaulette as shown in figure 9c.



Figure 9a, b, c: Customs Number One Service Dress Uniforms
Source: Researcher, (2021)

Colours among the customs division play a significant role and hold the visual manipulating power that can influence moods, emotions, behaviour, meaning in society with respect to the service it belongs. The Number One Service uniform, which is considered less formal than both ceremonial uniform and camouflage uniform, is more formal than casual wear such as combat uniform.

Number One Service uniform in coded colour of velvet marine blue in figure 7a and b are for the senior ranking officers, which signifies integrity, knowledge and power. Where the integrity means the quality of being honest and having strong moral principles. The knowledge meaning awareness or familiarity gained by experience of a fact to optimize tax revenue while keeping a watchful eye on non-compliant taxpayers. Finally, power represents the authority the customs officers have on revenue

mobilization in Ghana. The magic blue colour of the customs jacket design in figure 7c signifies the sky being the limit of our effort at revenue mobilization.

In relation to numbers the service dress uniform, has four anodized buttons vertically in front of the jacket that enable officers fasten the jacket with four additional buttons that also enables them fasten their packets (this anodized button is labeled in figure 6a with all set of buttons displayed in figure 7a). The number four in association represents stability signifying the attribute of the golden eagles in the customs logo with protective nature with strength, very clear and vigilante eyes to keep a watchful eye over the country's borders.

Table 3 represents the philosophy of the number one service uniform that differentiate the level of authority of chain of command in the customs division of the GRA.

Table 3: Philosophy on the Number One Service Uniform in terms of ranking

Junior Ranking	Senior Ranking	Management
They are restricted from using the boat cap and other coloured forms of lanyard	They are mandated to use all the forms of headgears but restricted to certain coloured forms of lanyards	In the management level, it is based on both ranks and appointment and are mandated to use all the forms of headgears and lanyards
Also restricted form the dressing coded colour of jacket in velvet marine blue. However, may use the magic blue	They have the authority to use both dressing coded colour of jackets in velvet marine blue or magic blue with a velvet marine blue trousers or skirt	At the management level one is entitle to use all the require uniforms including coat in long sleeves.

jacket or magic blue shirt depending on ranking? Also they are not entitled to use the velvet marine blue coat on the magic blue long sleeves	for the woman, but not the coat with long sleeves and may be distinguished from ranking on the epaulette	
Below JR1 is also restricted from wearing jackets which comes with anodize buttons and are mandated to tuck-in their shirt always	They are restricted from using the Gorget Patches	The management level is the only one mandated to use the Gorget Patches on their coat or jacket and this may be used on all the uniforms.



- **Combat Uniform**

The combat uniform as shown in figure 10a and b is a casual type of uniform used by the customs division for combat duty operational purposes, as opposed to ceremonial uniforms worn for functions and parades. It is generally designed like the camouflage uniform and has the same features as the camouflage. It consists of a jacket and trousers with multipurpose packets making an officer ready for combat operation or action. The textiles design on the uniform is more loose and comfortable than the service uniforms that are more formal. The mode of colour is monochrome with no designed motifs on the uniforms as compared to the camouflage.



Figure 10a, b: Customs Combat Uniform

Source: Researcher, 2021

The combat fabrics tend to come in a velvet marine blue or navy blue khaki monochrome, in order to approximate the background and make the customs officer less visible in nature. The designer chose the colour in relation to that of the senior ranking officer's service uniform and generally have the same ideological philosophy of colour-coded meaning to that of the service uniform. The only difference from these to the service uniform is that the combat uniform does not use anodized buttons, but has embroidery nametag and service name already designed with the uniform. In addition, it has multipurpose packets that are used for combat operations, where the packets are meant to keep weapons, magazine, and any other tool for a specific operation. The combat uniform in full regalia as worn in figure 8a and b has 10 multi-crafted design packets that fastening officers to be fully prepared for any combat operations. The number ten as associated to the customs logo indisputably represents

some qualities of the eagle as used to describe the customs officers signifying an incredible power, great fighters, persistent, ambitious, energetic, enduring, great innovators with an aggressive impulse and willingness to do everything to reach their goal, as far as revenue mobilization is concern. In that process, they can unwillingly hurt the one they love.

Table 4: Philosophy of the Combat Uniform in terms of ranking

Junior Ranking	Senior Ranking	Management
The combat uniform comes in mono-colour of velvet marine blue but may differentiate individual officers form their ranking insignia which can be seen on the epaulettes	They are mostly differentiated by their ranking	They are mostly differentiated from that of the other officers through the use of their Gorget Patches and multi-coloured lanyards

- **Camouflage Uniforms**

The customs division camouflage shown in figure 11a, b, c and d is part of the art of customs deception. The main objective of customs camouflage is designed to disguise oneself or to deceive non-compliant taxpayer's observation by concealing or disguising installations, personnel, equipment, and activities. The camouflage also disguises customs officers to resemble other forces, when on border operations.

Camouflage patterns serve as cultural functions alongside concealment. The uniform, which is a combination of shaped pattern, coloration and illumination, makes it difficult to distinguish between customs officer and that of the police service, when on border post. This enables the customs officials to confuse non-compliant taxpayers and bring them to justice. The patterns in the customs camouflage is effective in all terrains. The effectiveness of the pattern depends on it contrast as well as colour tones. Its strong

contrasts, which disrupt outlines, are better suited for the environment where the play of light and shade is prominent, while its low contrasts within the colours are better suited to open terrain with little shading structure.



Figure 11a, b, c, d: Customs Camouflage Uniform

Source: Researcher, (2021)

The camouflage patterns are made to match its terrain and may be more effective in that terrain than patterns that are more general. The role of the camouflage uniform is not only to hide each officer, but also to identify taxpayers from non-compliant taxpayers. The camouflage motif as shown in figure 11a, b, c and d is designed to have shades of blue and black in repetitive manner and has the same features of multi-packet that of the combat uniform. The black in the camouflage uniform represents power, luxury, sophistication, exclusivity and mystery, which can be associated to that of the golden eagles in the Customs division logo. The magic blue represents art and nature, which can be associated to the shield in the customs logo that signifies, the sky being the limit

of our effort at revenue mobilization. Finally, the velvet marine blue represents integrity, knowledge and power, as explained earlier under the number one service uniform. (Personal interview with a retired Officer, who want to remain anonymous for security reasons, April 2021).

- **Ceremonial Uniform**

Ceremonial uniform is the most formal type of uniform used by the customs division for official parades, ceremonies, and receptions, including private ones such as marriages and funerals. These uniforms are usually more colourful and elaborate than the ordinary duty, or the active service dress uniform. Ceremonial uniform is predominantly worn at occasions such as inauguration of commissioners, instructors, and non-commissioned officers.



Figure 12: Customs Ceremonial Uniform

Source: gra.gov.gh (ghanacustoms.gov.gh)

Figure 12 shows the passing out inauguration of new recruits into the customs division. The interns did not put on any lanyard for they are purposely not designed for the

ceremonial uniforms, but aiguillettes are meant for ceremonial uniforms and are worn on enlisted senior appointments, such as Commissioner, Assistant Commissioner, and Chief Revenue Officers (CRO) on the right shoulder to represent or signifies an emblem of authority.

During ceremonies or inauguration events, Ceremonial shoes shall be black synthetic leather, well-polished, double-soled with metal plates on the inside of each heel. All Medals shall be anodized or polished to a high luster and boarded to maintain the shape of the ribbon. The recruits wear the standard white guard belt with the ceremonial uniforms and with white gloves. While the commandant of the ceremony wear the standard black guard belt that serves as an emblem of authority. The ceremonial jacket is made of magic blue Melton cloth with velvet marine blue trousers. Double-breasted with broad lapels as shown in Figures 12 and 13. Decorated with ½-inch wide magic blue Melton cloth on the trousers with ½ cm of white around the collar of the coat and white lace around the wrist. Two epaulettes are worn on the shoulders with the ranking in either embroidery, cotton twill or in brass metal. Gorget patches which is silver buttons mounted on a high collar (one each on left and right side of collar) of the commandant of the academy. Commissioner, Assistant Commissioner (AC) and Chief Revenue officers (CRO) are official managements that generally use the gorget patches, which could be seen from Figures 8a to 30a. Vertically the ceremonial jacket have five anodize buttons in front of it jacket, when associated to numbers it signifies adventure and change. Meaning the five anodize buttons in front of the ceremonial dress tell the customs officer that the most positive change will result from appreciating the world around him. Offering gratitude for what officers see, hear, touch, smell and feel. In totality, it tells the officer to use his or her five senses during ceremonial event.



Figure 13: Customs Ceremonial Uniforms

Source: gra.gov.gh (ghanacustoms.gov.gh)

Table 5: Philosophy of the Ceremonial Uniform

Junior Ranking and Senior Ranking	Management
<p>The ceremonial uniform comes in mono-colour of magic blue but may differentiate individual officers from their ranking insignia on the epaulettes</p>	<p>They are mostly differentiated from that of the other officers through the use of the Gorget Patches and Aiguillette</p>
<p>The back of the jacket is designed and decorated in a folded manner without the ½ inch white ribbon-like cloth and anodize buttons</p>	<p>The ceremonial uniform for the commandant and management level differs from that of the others. It is designed and decorated at the back of the coat or jacket with ½ white inch ribbon-like cloth and anodize buttons to signal an emblem of authority as showed in Figure 13.</p>

On the forage cap, the Visor those not have any Bullion Cap Cord on it	On the forage cap, the Visor have a Bullion Cap Cord on it, to show their supremacy in power as an emblem
The standard white guard belt with white gloves are worn	The standard black guard belt without gloves to signify that they hold the key to the parade drill

- **Ladies Club and the GRA Cloth**

The cloth in figure 14 is an official wear for the women under the jurisdiction of the ladies club with the sole aim to empower women in the customs division. The motif was derived from the customs logo, which has same interpretation to that of the logo whereas the various elements and principles of design were used judiciously. Circle in this motif that serves as shape represents evolution as a process of transformation from ending to beginning and no end. This means the Customs Exercise and Preventive Service Ladies Club (CEPSLAC) signifies eternity. Whiles in relation to colours the blue circle represents inner truth, strong communication and wisdom that emerges from an evolved perspective (Personal interview with RA1 Adjei Linda and PRO Otis of Export Takoradi collection, on April 2021).



Figure 14: Customs Ladies Club Cloth

Source: Researcher, (2021)

- **Designed and Printed T-shirts**

Figure 15 shows the sample of T-shirt observed among the customs division, which is either in embroidery or screen-printing techniques, and are mostly worn on any of the uniforms except on the ceremonial uniform for non-daily operational activities (Personal interview with a retired Officer, who want to remain anonymous for security reasons, April 2021).



Figure 15: Customs Designed and Printed T-shirts

Source: Researcher, (2021)

4.4.2 Headgear

Headgear is the name given to any element of clothing , which is worn on one's head. Headgears forms part of the customs uniforms and it is integral as it enables officers to pay compliments in a form of saluting.

There are different forms of headgears used in the service they include the beret, the field cap, the jungle hat, the boat cap, the ceremonial forage cap, operational forage cap, and the deflective helmet (Personal interview, with officers of customs division at

the Head office, Accra and Takoradi who wants to remain anonymous for security reasons February, 2021).

From these personal interviews represents the summary of key findings from the various respondents during the interview and observation conducted to give a general interpretation of the Customs Headgear in relation to where, when and why they are used.

- **Beret in the Customs Division Uniform**

In Ghana, the customs beret have worn distinctive uniform items for centuries to create a psychological advantage and boost their esprit de corps (a feeling of pride and mutual loyalty shared by the members of the group), but customs services use of berets is a relatively recent phenomenon. In the 16th and 17th centuries, the Blue Bonnet became a factor symbol of the customs unit. The first group of Officers whom started the training scheme at the Accra Polytechnic, created in the early 1965, are recognized as the first regular unit to wear the customs beret as their standard headgear (Personal interview, Revenue Officer (RO) Owusu, the administrator for customs division, Takoradi April, 2021).

One of the reasons that the beret is attractive to the customs division as a uniform item is that they are unique to their colour coding. From the Para-military and quasi self-accounting status view that, the beret can be rolled up and stuffed into the pocket or beneath a shirt epaulette without damage, and it can be worn on almost all the uniforms except on the ceremonial uniform. The reason been that the ceremonial uniforms are meant for special event and it comes with it headgear and enable officers to pay compliment during such events (Personal Observation during passing out parade March, 2021).

Part of the Beret

1. The brim is the projected edge at the base line or bottom of the beret as shown in figure 16a and b.

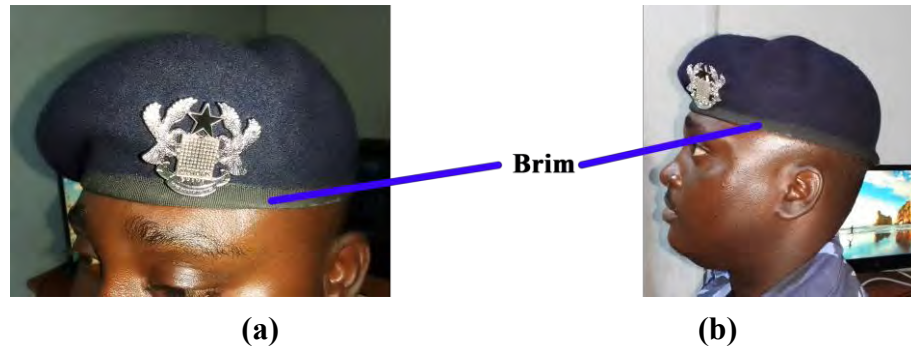


Figure 16a, b: Customs Beret showing the Brim
Source: Researcher, (2021)

2. Figure 17 is the Adjustment String, which enables officers to adjust the beret in order to fit their head with the aid of the string tied into a nut in the essence either tacked in or cut off.

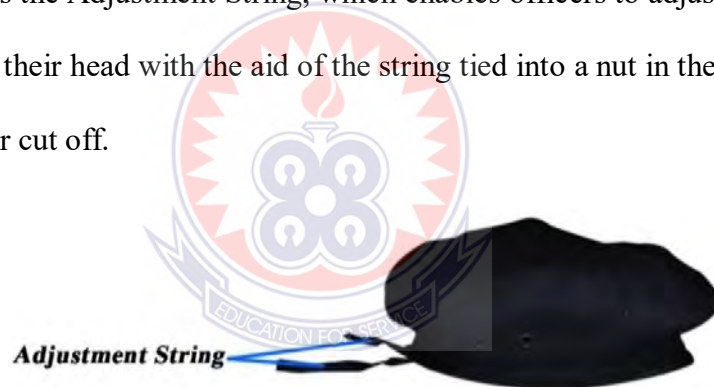


Figure 17: Customs Beret showing the Adjustment String
Source: Researcher, (2021)

3. Crown as shown in figure 18 is the top most part of the beret that is brushed down after wearing the beret.

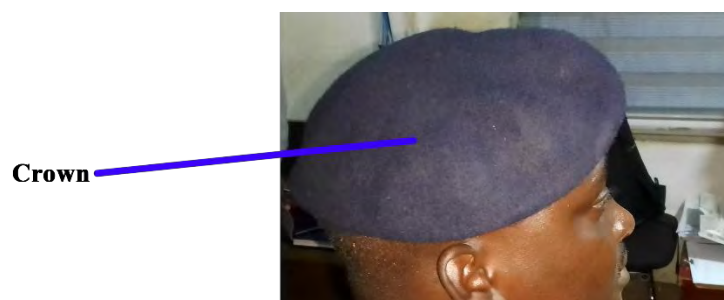


Figure 18: Customs Beret showing the Crown
Source: Researcher, (2021)

4. Figure 19a and b is the Cap Badge which is the service badge or the unit badge that is fixed on the beret



Figure 19a, b: Customs Beret showing the Cap Badge
Source: Researcher, (2021)

How to Wear the Beret

The beret is the basic headgear for utility uniforms in garrison environments. The beret is not worn in the field, in training environments, or in environments where the wear of the beret is impractical, as determined by the commander. Additionally, the beret is not worn on deployments unless authorized by the commander. Personnel being transferred from one organization to another may continue to wear the beret and flash of the former unit until they report for duty at the new organization (Personal interview, with Instructor Forstina Amedume from customs division, Head office Accra May, 2021).



Figure 20a, b: How the Customs Beret should be worn
Source: Researcher, (2021)

You place the beret on your head ensuring that the adjustment string (headband or edge binding) is well tucked in, so that it is straight across the forehead as indicated in figure 20b. Alternatively, you can use a mirror to confirm neatness across the back of your head. So that the adjustment string should be tucked into the beret and completely invisible. Be sure that, like in the front, the brim is completely straight across the back.

If left on-cut, the beret should be worn such that the cap badge is align with the left eye of the base of the cap badge and should be just one inch or less above the left eye when worn. It is therefore advice that in fixing your cap badge the base of the cap badge should flash to the top most seem of the brim. The brim must be worn such that it goes all round the head especially on the corflute. The crown of the beret is then brush down to the right hand side as indicated in figure 20a.

The flash is positioned over the left eye, and the excess material is draped over to the right ear, extending to at least the top of the ear, and no lower than the middle of the ear. Personnel will cut off the ends of the adjusting ribbon and secure the ribbon knot inside the edge binding at the back of the beret. When worn properly as shown in figure 18a and b, the beret is formed to the shape of the head; therefore, officers may not wear hairstyles that cause distortion of the beret (Personal interview, with Instructor Forstina Amedume form customs division, Head office Accra May, 2021).

Wearing the Beret

The beret must not be tilted to the head. Note that the beret must not be worn with the cap badge on the forehead; furthermore, the insignia on a beret has several meanings. Some denote specific regiment, such as special forces or paratroopers. Some senior officers will have their rank displayed instead (Personal interview, with Instructor Forstina Amedume form customs division, Head office Accra May, 2021).

- **Field cap in the Customs Division Uniform**

The Field Cap as shown in figure 21a and b is also known as the Cadet Cap or Patrol Cap. This cap is a unique take on a baseball cap. The distinguishing feature is the round crown and short brim and a flat top, which is made from an organic cotton and nylon blend. This paramilitary unique fashion headgear with emerging style of modern look are known for their round crown, flat top and shorter brim constructed of wind-resistant olive drab cotton poplin, and had a flannel wool panel that folded down to cover the ears and the back of the head.

Field caps are normally worn on the action gears for combat operations it can be sown with the camouflage or combat fabric and worn on either the combat or camouflage uniform (Personal interview, with Instructor Forstina Amedume form customs division, Head office Accra May, 2021).

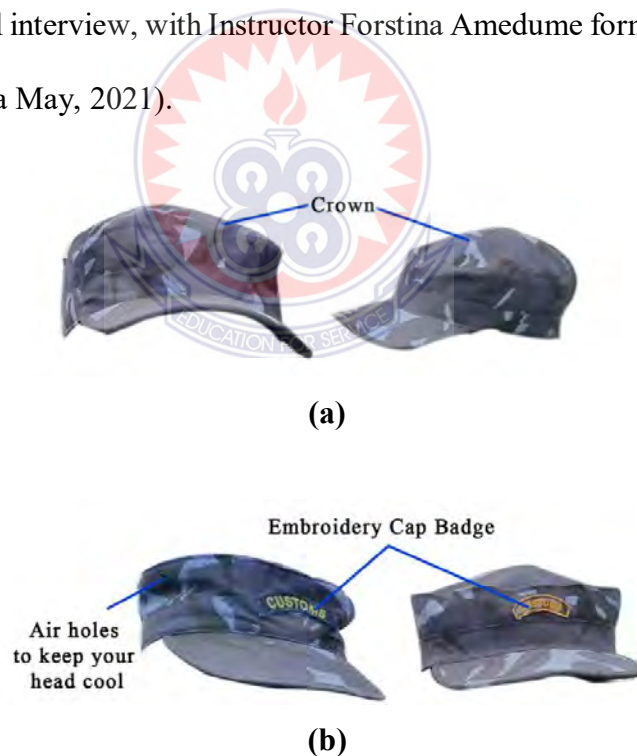


Figure 21a, b: Customs Field Cap
Source: Researcher, (2021)

- **The Jungle Hat**

Figure 22a, b and c is a jungle hat also known as boonie hat or booney hat, which is a form of wide-brim hat commonly used by Para-military forces in hot tropical climates.

Its design is similar to a bucket hat but with a stiffer brim. Often a fabric tape band of ‘branch loops’ is sewn around the crown of the hat.

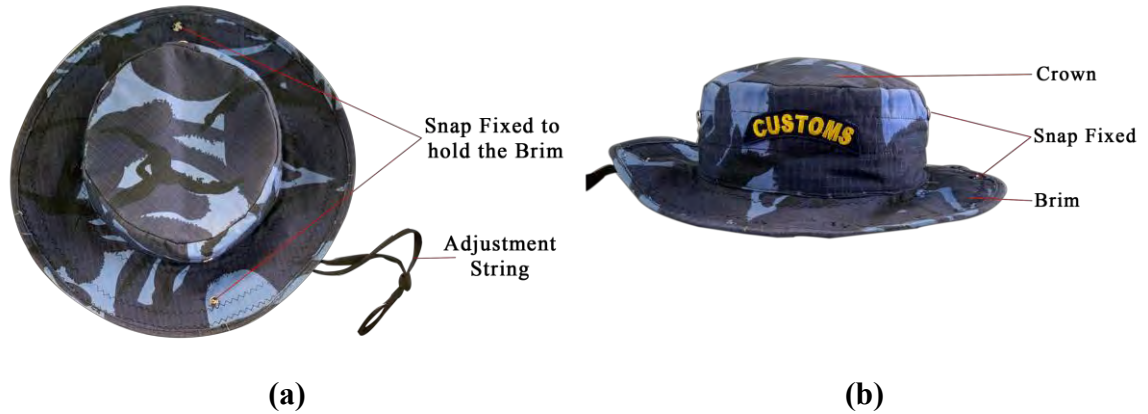


Figure 22a, b: Customs Jungle Hat
Source: Researcher, (2021)

The jungle hat comes in different brands using the combat design or the camouflage design uniforms with the strap to provide stability. The crown may be vented with eyelets or small mesh panels. Snaps are provided to aid in fixed the brim in the style of an Australian bush hat or a cowboy hat as shown in figure 20c. The jungle hat is made in such that the brim can be tend up or down depending on how the user wants it, note that this hat can also be worn likewise as the field cap on the combat gear.



Figure 22c: Customs Jungle Hat with Brim turn to fix Snap
Source: Researcher, 2021

- **The Boat cap in the Customs Division Uniform**

The boat cap is currently and sole worn by senior officers on the number one service uniforms, it is worn such that the cap badge is align to the left eye brow, note that the

boat cap should not be worn on both the camouflage and the ceremonial uniforms. It is called boat cap because it was designed to look like the boat and can be folded flat when not being worn. Figure 23a shows the back of the boat cap while Figure 23b, d show the correct way of wearing the boat cap, but Figure 23c shows how it looks when folded.

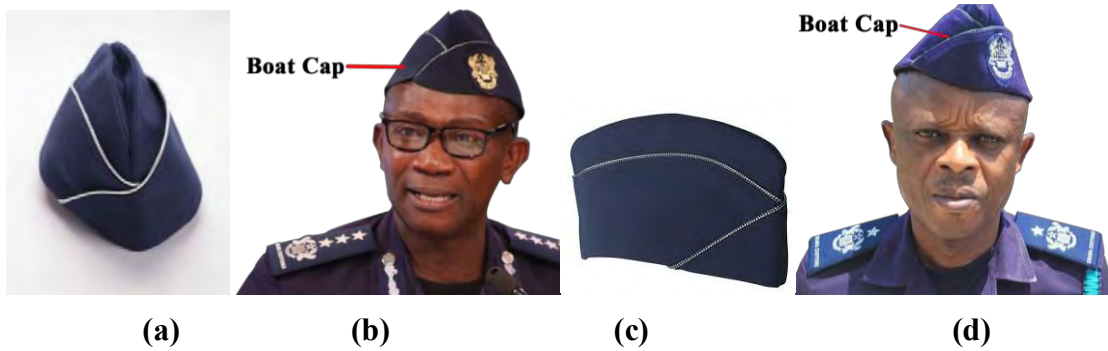


Figure 23a, b, c, d: Customs Boat Cap
Source: Researcher, 2021

- **Forage Cap in the Customs Division Uniform**

This cap is worn by drill instructors to teach drills, and after teaching the drill, it is mandatory to remove them. Figure 24 shows the forage cap for Chief Revenue Officer (CRO) upward, while the Commissioner, Deputy commissioner and Assistant Commissioner wear the forage cap identified in figure 8a but all other officers that use the forage cap have on bullion cap cord on their visor. From observation, it is noted that the bullion cap cord on any customs forage cap or operational forage cap marks a symbol of authority in the customs division.



Figure 24: Customs Forage Cap with Labeled Parts
Source: Researcher, 2021

- **Operational Forage Cap in the Customs Division Uniform**

It comes in a colour mode of black and can be worn on the number one service uniform as show in figure 25a, b, from observation; the officer in figure 25a at the extreme right is not in the operational forage cap but rather wearing a forage cap because he is in a ceremonial uniform. While the officer at the extreme left is in the number one service uniform. It is also observed that from the ranking on the epaulette and the bullion cap cord on the visor of the one in ceremonial uniform with the gorget patches indicating that they are both in the management level. It is assumed that from observation the commissioner is awarding the officer in ceremonial uniform for a good work done



Figure 25a, b: Customs Operational Forage Cap
Source: Researcher, 2021

- **Deflective Helmet in the Customs Division Uniform**

This is sole worn on a combat operation or when undertaking firing drills, it is also used for very high-risk combat operations because of its protective nature. From observation the deflective helmet used by the customs division comes in two-fold of colours as shown in figure 26a, b. In figure 26b the deflective helmet is designed to have the colour features of that of the camouflage, while in figure 26a it was designed to represent the colour of the combat uniform but they all serve the same purpose and are worn for combatant operations.



Figure 26a, b: Customs Deflective Helmet
Source: Researcher, (2021)

When to Wear Headgear

Headgears are worn during parades, trials, interviews, patrols, barrier duties, during funerals when driving and in all public places. An officer is ensure to wear his or her headgear when he or she is in such places. Furthermore, headgears are not to be worn in church services, drubbers and meetings or neither should one wear it at the merge.

4.4.3 Gorget Patches

Commissioner, Assistant commissioner and Chief collectors of the official managements generally wear gorget patches on the collar.



(a) **(b)**

Figure 27a, b: Gorget Patches
Source: Researcher, (2021)

Originally, the gorget was a piece of armour that protected the throat or gorge, which date from the fourteenth century, first appearing on suits of armour. Improvements in

musketry brought about the gradual demise of protective armour. By the beginning of the 18th Century, any pieces that remained had no practical value and were nothing more than a distinguishing accoutrement on an officer's uniform for ornamental or ceremonial purposes (Davis, 2004).

A khaki velvet marine blue uniform is used with a velvet marine blue gorget patches in silver embroidery to distinguish management staffs from officers. There are two types of gorget patch as indicated in figure 27a and 27b, both worn on the collar and identical in shape and colour, but with different design features. Figure 27a has oak leaf embroidery on the full-size patch and a strip of silver braid on the smaller patch while figure 27b is threadlike with a cord or wire in the centre.

The reason being that management is based on appointment and any officer can be appointed based on rank and experience in the service. Therefore, in order to distinguish Commissioner to the rank of Chief Revenue Officer (CRO), they have no restrictions to use either the gorget patches in figure 27a or 27b. However, officers who were appointed based on experience are mandated to use only the gorget patch in figure 27b (Personal interview, with an officer of customs division who wants to remain anonymous for security reasons September, 2021).

4.4.4 Lanyard and Aiguillettes

The word 'Lanyard' itself is commonly used to describe a short rope to hold something, and can therefore be used to describe various items in use by the customs division. For instance, a lanyard can be used to hold a knife or opener and may even be part of the trigger mechanism of an artillery piece, but these items are not the forerunners of the modern-day Lanyard (Personal interview, with a retired officer of customs division who wants to remain anonymous for security reasons May, 2021).

Lanyard of the type worn today are first mentioned in customs division text within the Paramilitary Dress Regulation of 1900, which states , that all Officers of a unit should carry a whistle attached to a silk lanyard the same colour as the coat or jacket. This first mention gives a clear glimpse of the possible development of the lanyard, given that it was to be made of silk and, for one selected organization, coloured. Given that, the lanyard was made of silk, and was to be worn with dress uniforms to signify status.

The lanyard worn by the customs division is a simple piece of twine looped in the same fashion as a modern lanyard worn as a dress lanyard as part of their formal uniform. The lanyard were generally worn looped around the left shoulder with the loose end in the breast pocket. The practice of wearing lanyards, of various colours, on the left shoulder, applies only to senior management of the customs division of the GRA as illustrated in figure 28c and 28d while any other officer is to wear the normal lanyards as shown in figure 28a and 28b on the left shoulder.



Figure 28a, b: Lanyard worn by Customs Officers

Source: Researcher, (2021)

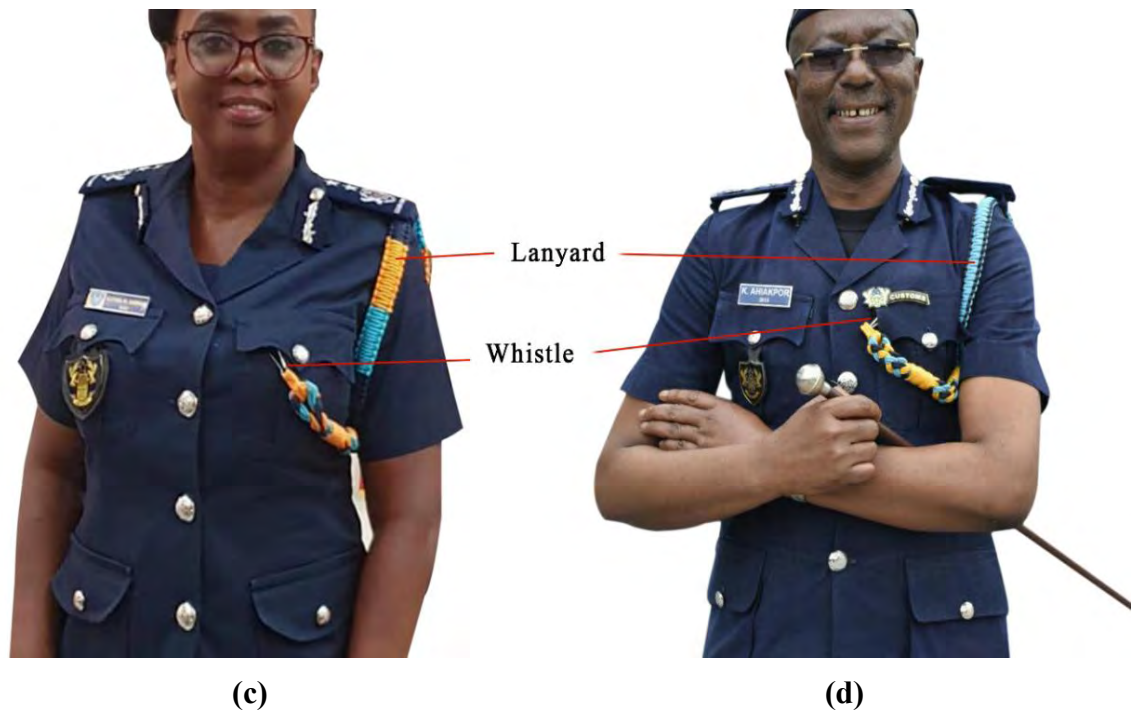


Figure 28c, d: Lanyard worn by Senior Management Staffs

Source: Researcher, (2021)

- **Aiguillettes**

Aiguillettes distinguish special and senior appointments, such as Commissioner, Assistant Commissioner, and Chief Revenue Officers (CRO).

Aiguillette is worn on the ceremonial uniform and serves as an emblem that signifies authority of appointment. Aiguillette are worn on the right shoulder, during ceremonial events, as indicated in Figures 8a, b, and 8d. From observation, it was observed that senior ranking officers in the management division are mandated to wear the aiguillette on their right shoulders to show the supremacy in the division, while the junior ranking staffs in management division puts on the aiguillette on the left to show that they are inferior to the seniors ranking staffs.

Figure 29 represents the outgoing commissioner and the incoming commissioner in Aiguillette worn on the right shoulder while handing the embroidery decorated baton as a sign of authority to the incoming commissioner.



Figure 29: Aigillette worn and handing the pennant as a sign of authority

Source: Ghana Peace Journal, 2017

4.4.5 Epaulettes

The customs division epaulettes were common devices to signal rank. Epaulettes, from *epaule* an old French word for shoulder, seem to have started out as cloth straps worn on the shoulders to help keep shoulder sashes and belts in position. It also serves as pieces of armour to protect the shoulders. By the time of the world innovatory, epaulettes worn by customs officers had become elaborate affairs of silver that started at the collar and ended at the point of the shoulder with heavy fringes of silver fabric rope. To some they looked like fancy hairbrushes. They were also very expensive designed of embroider silver, on a velvet marine blue modernized fashioned fabric. Epaulettes for junior collection assistant and other enlisted men were of cheaper fabric or cloth. In customs division, officers started wearing silver embroider epaulettes in

1855 during the Revolutionary War and continued to do so until now, mostly on their uniforms (Customs History and Heritage Command, 2014).

In addition, some epaulettes come in a form of printed or embroidered rank insignia that usually appeared on the epaulette strap as indicated in figure 30a, b. When it comes to disciplined forces, ranks and symbols on epaulette strap are very important. They indicate power and authority of the officer. Customs division ranks vary depending on the position of the officer and the experience level (Personal interview, with a retired officer of customs division who wants to remain anonymous for security reasons May, 2021).

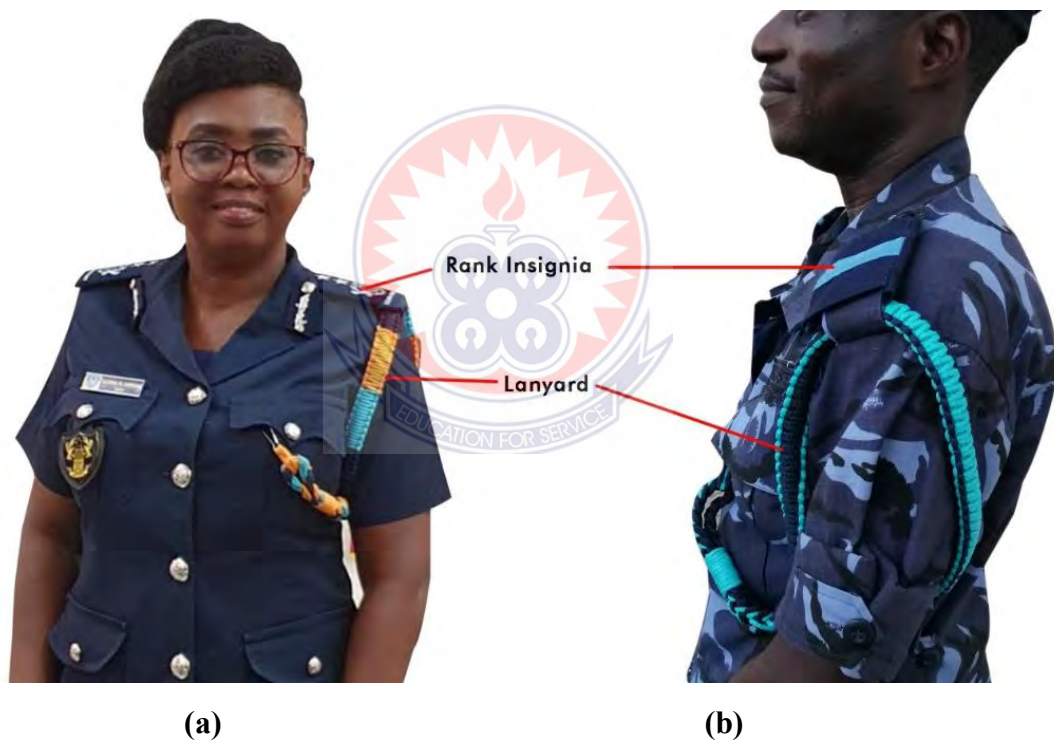


Figure 30a, b: Epaulette
Source: Researcher, (2021)

The following are the ranks of the customs division of the GRA and their emblems on the epaulette strap, which is the official seal of the force. Figure 31 shows the various ranking order for the division worn on the shoulders as insignia on the uniforms. Generally, the artist that produced these accurate, representational as well as symbolic and emblematical abstracted works of art (insignias) is unknown but Pavel Močoch

later enhanced it in 2013, which was commissioned by the then general commissioner of the GRA. The meanings of some of these magnificent abstracted artefacts remain elusive and are subject to many interpretive discussions.

Interpretation of the various Insignias (Ranks)



Figure 31 (a): The Rank of the Commissioner.

Source: Researcher, (2021)

The fig. 31 (a) represents the ranking for the customs division Commissioner. This is the highest rank of the customs division of the GRA, which is held by only one person in the whole country at a time. Currently Col Kwadwo Damoah (Rtd) is the Commissioner of the Customs Division of the Ghana Revenue Authority (GRA). He was appointed Acting Commissioner on 30 of May, 2019. The Commissioner of the customs division of the GRA is usually appointed by the president of the republic of Ghana for a renewable tenure of four years (Personal interview, with an officer of customs division at the Head office, Accra who wants to remain anonymous for security reasons, August 2021). From observation, the insignia represents a realistic composition of four emblematic identified as customs division logo, the coat of arms,

a five-pointed star and a supposed bullion cap cord with Ghana Customs boldly written under it, to show the particular nation that uses that insignia. The emblematic identified on the rank is as followed:

A five-pointed star represents the customs division authoritative lodestar of African freedom to the commissioner to all other ranking as revenue mobilization of the nation is concerned. The interpretation of the customs division logo is explained in pages 64 to 66.

With respect to the coat of arms used by the division represents the authoritative nature that the customs division has on the nation in revenue mobilization, and symbolizes government official sanction.

The composition of the bullion cap cord below the customs logo was softly with full of fluidity, strong and rhythmical shapes, conveying heaviness of balanced proportionally in the design of the emblem. Notwithstanding the creative skill of the artist as he used all these rhythmic shape in portraying every detail of the designed emblem to mimic that of the environment. In totality the stars on the commissioner's rank, as numbers is concern symbolize the "power of three" casting back to the three division merging as GRA, giving the commissioner the authority over all the division as a paramilitary organization. In Pythagorean theory (6th century B.C.), three represents harmony, the union of unity (one) and diversity (two) (Wilkinson, 2008, p. 294). This unique arrangement in effect, symmetrically balances and harmonizes the compositional structure of the design on the insignia.

Finally, the design on the emblem (rank) dynamically tilts the entire design to emphasize the globally significant idea of the environment. This is clearly manifested in the abstract representation of the customs logo and the coat of arms. Therefore, the

artist technically put emphasis on visual identity and extends the text which stands out boldly to portray the nation that the division is located.



Figure 31 (b): The Rank for the Deputy Commissioner

Source: Researcher, (2021)

Fig. 31 (b) is the rank of the Deputy Commissioner, which is the second highest rank in the customs division, and few top officers who serve as assistants to the Commissioner hold it. It is a superior rank to all other ranks except the commissioner (Personal interview, with an officer of customs division at the Head office, Accra who wants to remain anonymous for security reasons August, 2021). The artist designed the rank in such a way that it has almost the same qualities to that of the commissioner but differs in terms of authority with the five-pointed star that stands alone at the topmost of the design in bold silver colour. In relation to numbers, this rank has two stars, which symbolize order and balance in philosophies (Kenner, 2006, p. 19). Compositionally, the arrangement of elements and principles within the logo and coat of arms on this rank is uniquely designed to suit the composition of the emblem as it is symmetrically balanced, when a perpendicular line is drawn from the center of the bullion cap cord to the apex of the five-pointed star. The colours used for the designing of the emblems on

the ranking epaulette distributes contrast and balance to enhance the sense of harmony, unity and rhythm in the representation.



Figure 31 (c): The Ranking on the Epaulette for Assistant Commissioners.

Source: Researcher, (2021)

Fig. 31 (c) is the rank of the Assistant Commissioner (AC), and the third highest rank in the customs service. In Ghana there are about 120 elected AC in the customs division sectors. The Assistant Commissioner (AC) is responsible for regulating and mandating his or her sector, for revenue mobilization and development. It is a superior rank to all other senior rankings but inferior to the Deputy Commissioner (Personal interview, with an officer of customs division at the Head office, Accra who wants to remain anonymous for security reasons August, 2021). The artist designed this rank to have similar qualities to that of the senior ranking stuffs using the same ideology of ranking using a five-pointed star and the national identity (Ghana Customs) that runs through them all.



Figure 31 (d): The Rank for Chief Revenue Officer (CRO)

Source: Researcher, (2021)

Fig. 31 (d) is the rank of Chief Revenue Officer (CRO), which is the fourth highest in the customs division but mostly classified as the second ranking order in the senior division. An officer who is a CRO can be enlisted as Second in Command (2IC). On the ranking epaulette there are two, five-pointed star in bold silver coloured, the service logo and the nationality of the service in that order. One exiting philosophy is that at the CRO rank above an officer is enlisted to be part of the management board of the customs division (Personal interview, with a retired officer of the customs division who wants to remain anonymous for security reasons September, 2021).



Figure 31 (e): The Rank for Principal Revenue Officer (PRO)

Source: Researcher, (2021)

Figure 31 (e) is the rank of a Principal Revenue Officer (PRO) and the fifth ranking in the customs division, also known as the third ranking in the senior officer rank. It is superior to the SRO but inferior to the CRO. From observation, it is apprehended that the artist designed this rank in such a way that it is balanced with the embossed name Ghana Customs boldly, which leads the eyes of the viewer to walk round the emblems on the rank. Giving the focal point to the two eagles in the customs logo, which lead the viewer's eyes to the action-taking place on the rank either than the asymmetrical balanced nature of the design in terms of centering vertically. This focal point is reinforced by the placement of a five-pointed star in solid colour place on the logo.



Figure 31 (f): The Rank for Senior Revenue Officer (SRO)

Source: Researcher, (2021)

Figure 31 (f) represents the rank for Senior Revenue Officer (SRO) and the sixth on the ranking seat of the customs division. From observation, the designer in figure 31 (a) to 31 (f) captures the effect of repetition of the customs logo and that of Ghana Customs that is boldly indicated on each of these ranks to clarify that this customs as a service is from Ghana since customs is a global service. When comparing the other five ranks to that of this, it is observed that, the designer improved on his mastering techniques to show the delight in supremacy because the atmospheric designs created on the other

rankings depict that. The engulfed nature of the designs is a symbol that depict authority for the customs division, which creates an appetizing nature and the desire to attaining that height. The collaboration of the negative spaces and positive shapes of the design impact the urgency that strike visual effect of the design created, to make the viewer's eyes stuck on the emblem and forgetting the vacuum created on the rank. Nevertheless, it is observed from the ranks, as the designer used a five-pointed star in solid colour to depict one stage from another in the ranking order.



Figure 31 (g): The Rank for Revenue Officer (RO)

Source: Researcher, (2021)

Figure 31 (g) shows three of a five-pointed stars which rest gracefully on the ranking assumed triangular epaulette, with the service name and nation widely writing to project on the frontal view while the colour remain monochrome to seal the contrasting nature of harmony, that represent the rank of Revenue Officer (RO) and the seventh rank of the customs division. Here it is observed that the design on the ranking epaulette shows a mastering imaginative creative skill on all senior officer's rank. The graphical quality of this design creates a repetitive strong and rhythmical arrangement to the proportionality of the arrangement of the five pointed stars. The overall design from figure 31(a) to this stage and to the next rank, which is the Assistant Revenue Officer

(ARO), has a gradual flow of repetition of one element of design to the other to help create a chain of communication from that of the management to the senior ranking stage.



Figure 31 (h): The Rank for Assistant Revenue Officer (ARO)

Source: Researcher, (2021)

The figure 31(h) gaze unveils the rank for Assistant Revenue Officer (ARO), which is the last rank of the senior ranking division. One is required to be a degree hold or through promotion from RA1. Nevertheless, in the customs division all senior ranking officers have to start from this level and be taught on the job training to be promoted to the highest rank or through educational aid. From this stage, an officer is entitled to use all variety of headgears and uniforms for the right event. The ARO rank as an emblem of a starting point for all senior officer depicted on the assumed triangular epaulette in native colour on the marine blue that is common among the customs division, having two five-pointed stars on the rank epaulette. The five-pointed star is a symbol of the dignity, prestige, and social status for senior stuffs (Personal interview, with officer Azaria Obbo (ARO) September, 2021).



Figure 31 i, j and k: The Rank for the Revenue Assistant Grades.

Source: Researcher, (2021)

The design on the insignia in figure 31 (i) is not just a symbol to represent anything but it also portrays the good leadership qualities that the figure displayed to society. The insignia represent the Revenue Assistant Grade 1(RA1) in the customs division. This is the highest rank in the junior officer rank of the customs division. It serves as a platform where most junior staffs graduate into the senior staff. The artist was able to maximize space by centralizing the subject matter proportionately; his combination of three short thick lines which is known as bars of equal size and shape in monochrome shows dexterity and mastery ability of the artist. His naturalistic representation of the three bars that unveils the design on the emblem where the artist represented his composition using vertical bars to depict the Revenue Assistant Grades. From observation, the bars as indicated in the elements of art as lines give direction in the design and break larger areas into smaller ones, creating movement in the design, and carries the viewer's eye from one area to another, centering the viewer's eyes on the ranking epaulette. Another observation of this particular rank is that when compared with that of the police, the police have their bars horizontally with a five-pointed star on this bars, while that of the customs shows a vertical bars as in figure 31(i). The insignia in figure 31(j) represents the Revenue Assistant Grade 2 (RA2) in the customs division. This is the

Second rank in the junior officer rank of the customs division. While the insignia in figure 31(k) represents the Revenue Assistant Grade 3 (RA3) in the customs division. This is the third rank in the junior officer rank of the customs division. From observation, the artist used a stroke to represent RA3 serving as a camouflaged to civilians. In addition, the RA1 to RA3 are superior rank to all other junior rankings but inferior to the senior rankings (Personal interview, with officer Otis (PRO) September, 2021).



Figure 31 l, m and n: The Rank for the Junior Revenue Assistants.

Source: Researcher, (2021)

The insignia in figure 31(l) represent the Junior Revenue Assistant 1 (JRA1) in the customs division. This is the fourth rank in the junior officer rank of the customs division. Followed by insignia in figure 31(m) represents the Junior Revenue Assistant 2 (JRA2) in the customs division. This is the fifth rank in the junior officer rank of the customs division. While the insignia in figure 31(n) represents the Junior Revenue Assistant 3 (JRA3), which happens to be the sixth rank in the junior officer rank of the customs division. When observed critically from the ranking for the Junior Revenue Assistants with that of the military (Sergeant, Corporal and Lance corporal). They seem to have similar designs (emblem) but that of the military is turned upside down like the V-shape

give the notion that the military is a highly organized force primarily intended for warfare, while Customs Division is a paramilitary force for mobilization of revenue. Indeed these abstracted shape of the customs division which looks like a triangular shape without a base creates a line of movement which is fairly distributed and balanced enhancing the sense of harmony, unity and rhythm in the representation leading the eye around the untriangular stroke.



Figure 31 o and p: The Rank for Senior and Junior Recruit

Source: Researcher, (2021)

The insignia in figure 31 (o) represents the Senior Recruit (SR) in the customs division. While the insignia in figure 31 (p) represents the Junior Recruit (JR) in the customs division. This is not a rank but it is to identify the junior recruit from that of the senior recruit during attachment in the customs division. After every officer had undergone the paramilitary training the recruits go for field training attachment for a period of three months before they go to the academy for the final passing out ceremony to become full officers.

4.5 Sculpture and Ceramics Artefacts

Figure 32 represents the various opinions from respondents during the interview and observation of sculpture artefacts. These sculpture artefacts observed were produced and made from cement and wood, which includes monuments, wooden guns (drill purpose

rifle) and matching sticks such as pace stick, swagger sticks and drill canes. The techniques identified for execution of these sculpture artefacts included modelling, casting and carving. Monuments identified were modelled through casting to stand out boldly making them symmetrically balanced.

The Assistant Commissioner Gloria M. Farmar commissioned the monument in April, 2020. The work is situated at the Takoradi Customs Division collection. The work is meant to serve an aesthetic purpose and to create awareness of the existence of the customs division. Another merit of providing aesthetical beauty to the environment is the use of flowers in a ceramic vase that surround the sculptural piece.



Figure 32: Monument

Source: Researcher, (2021)

The designed monument (fig. 32) was created to have aesthetic values casting the focus on the customs logo, date of establishment and the location of the division. The logo was neatly designed and text boldly designed to show legibility and reader ability to prove the authenticity of the division as far as GRA is concerned, mimicking the various colours of the service uniform. The monument design mark the ceremonial aspect of

customs division by creating awareness on the existence of the division in the Takoradi locality.

The Customs Division of GRA public architectural buildings in Takoradi and Accra respectfully have turned to the principle of ornamentation: not extraneous embellishment or mere architectural enhancements, but the inclusion of sculptures and ceramic designs are an integral part of the architectural buildings nationwide. There is an element of art and design in the customs division built environment. This design can be seen in the planning of the surroundings and natural environment of buildings. The arrangement of design and ceramic works in gardens in front of the buildings all reflect art and creativity. Art and design play a noble role in making life worth living in the customs division built environment. For instance, the interior decorators, painters, ceramists, sculptors, and graphic designers are indeed relevant to the development and beautification of the environment.

The customs division public architectural building in figure 33 can be located at Takoradi collection with a blend of art and design works; the environment is a source of inspiration to people because naturally it has always been a source of inspiration for creative activities. The paintings and designs of different categories are used to decorate interiors: sculptures, ceramics and flowers vases used to enhance the beauty of gardens, foyers, and exteriors of buildings. Aesthetically beautification of art and design works in customs division architecture is the area of art and design that seeks to communicate primarily through the eyes, mind, brain, and thoughts of audience. These works appeal to both the intellect and visual sense, not only as an expression of feelings, but also as a means of communication to the societal environment. Aesthetically studying the role of public art and design have proposed that all works of art and design give the environment beauty. However, in the customs environment, it is not easy to give a

concise defamation of judgment of aesthetic analysis; it invokes emotional responses and is primarily associated with taste and judgment of the environment.

Part of the impacts of these concepts to the customs environments and the people, the environmental beatifications and creation of awareness. It aids the people to know about the past events, ceremonies, and about the customs division. Casting the minds of the society to the history of the division especially where these art and design works were erected. The impact of art and design on customs buildings are based on universal truth and beauty.



Figure 33: Architecture

Source: Researcher, (2021)

Figure 33 is a pace stick which is another sculpture piece observed. The pace stick is a sculptured long stick usually carried by drill instructors which serves as a symbol of authority or as an emblem for drills. It usually consists of two pieces of wood, hinged at the top, and tapering toward the bottom, which is crafted and sculptured similarly to large wooden drafting compasses.

The pace stick are shod and fitted with highly polished brass making the finished sculptured artefact more durable to resist the atmospheric temperature during and after the drill activities. The Pace Stick is used by weapon instructors to ensure the correct distances between the guns on the battlefield, thereby ensuring the appropriate effectiveness of fire shots. Regimental Revenue Officers or Instructors carry a Pace Stick as a symbol of their appointment.

The original Pace Stick was more like a walking stick with a silver or ivory knob. It could not be manipulated like the modern Pace Stick as it opened just like a pair of callipers. It is suggested that the infantry developed the Pace Stick to its present configuration as an aid to drill. They can open so that the tips separate at fixed distances, corresponding to various lengths of marching pace, such as "double march", "quick march", "step short", etc.

On drill operations when opened to the correct pace length, the pace stick can be held alongside the holder's body by the hinge, with one leg of the stick vertical to the ground, and the other leg pointing forward. By twirling the stick while marching, the stick can be made to "walk" alongside its holder at the proper pace. Otherwise, while on parade or when marching, it is normally carried tucked tightly under the left arm and parallel to the ground, with the left hand grasping the stick near the top.

The Pace Stick (fig 34) is used to measure the correct length of pace. Rhythm and uniformity in marching is achieved by using the Pace Stick as well as the drum and metronome. Correct pace length is necessary not only for ceremonial purposes, but also to reduce fatigue on long marches and set the standard of accuracy required of officers during drills. The Pace Stick comes in two colours, brown (natural stained timber) and black lacquer. The black version of the pace stick is used by Revenue Assistant

instructors (RA1) and others while Assistant Revenue Officers (ARO) instructors upward use the natural timber version.



Figure 34: Pace Stick
Source: Researcher, (2021)

Another observed sculptured stick is the drill cane, regimental stick or swagger stick. This is a short baton like sculptured stick usually carried by customs drill instructors, which serves as a symbol of authority. Figure 35 is a swagger stick and they are sculptured to be shorter than a staff or cane, which is usually made from rattan. It is used by senior drill instructors as an emblem of office. Originally, the swagger stick was a functional implement used to direct paramilitary drill and maneuvers, or to administer physical punishment. Nowadays it is more often a traditional visual attribute. Swagger sticks are most familiarly carried by customs drill instructors or senior ranking officers as shown in figure 36.

Commissioned officers carry swagger sticks when in formal uniform as a symbol of rank. ARO's and weapon instructors such as RA1 carry longer pace sticks or regimental

sticks instead, although a regimental instructor such as a weapon instructor may be seen honoured with a swagger stick. The customs swagger sticks are often topped with a silver or gold cap, bearing regimental insignia. A swagger stick remains an essential part of an officer's equipment, as an emblem of authority for enlisted officers (Personal interview, with Instructor Forstina Amedume from customs division, Head office Accra May, 2021).

The sculptured swagger stick is carved with inscription like most trench art, and made from the discarded waste of war. The main wooden sculptured shaft probably started as part of a packing crate and the tips are made from a cartridge cut in half while a braided leather cord completes the pieces. In addition to the engraving, the sculptured shaft is carved with a spiral groove. The whole piece is finished by varnished and polished.



Figure 35: Swagger Stick

Source: Researcher, (2021)

Moreover, the swagger stick trace their origin in the customs division way back when customs serves as border guards. Although the swagger stick, is a shorter cane, with polished metal ends, sometimes these sticks are ornamented by a mock bullet casing, half at each end of the stick; these ornaments are often chromed, or left in their natural brass, but highly polished. Senior non-commissioned officers and weapon officers carry them on parade solely as an indicator of rank and authority, and their use is generally governed (or restricted altogether) by the regimental instructors. The hidden philosophy about the swagger stick is that they are normally carried under the left arm and held

parallel to the ground leaving the right arm free to salute (Personal interview, with Instructor Forstina Amedume from customs division, Head office Accra May, 2021).



Figure 36: Senior Ranking Officer holding a Swagger Stick

Source: Researcher, (2021)

4.6 Body Art Forms

In summarizing the various opinions from respondents on body art forms, it was deduced that the appearance of an officer matters a lot. In relation to hairstyles and appearance, as it is impossible to provide examples of every acceptable or unacceptable hairstyle grooming and appearance, the good judgement of leaders at all levels is key to enforcement of the customs division grooming policy. Therefore, hairstyle or personal appearance while in uniform shall be kept neat, in a professional paramilitary manner. Instructors and Officers in Charge (OIC) will ensure facial hair does not impede the ability to safely wear and properly utilize headgear when required.

4.6.1 Male Hairstyle

Males are to keep their hair neat, clean and well groomed. Hair above the ears and around the neck should be tapered from the lower natural hairline upwards at least 1/4 cm and outward not greater than 1/4 inch to blend with hairstyle. Hair on the back of the neck must not touch the collar. Hair shall be no longer than 1/2 cm and may not

touch the ears, collar, extend below eyebrows when headgear is removed, show under front edge of headgear, or interfere with properly wearing customs division headgear. The male hairstyle shall not exceed approximately 3/4 cm. Hair dyeing must look natural and present a complementary appearance. Multi-coloured hairstyles are not authorized. The unique quality and natural texture of curled, waved, and straight hair are recognized. Plaited or Braided hair shall not be worn while in Uniform or in a duty status.

Nevertheless, in customs division male recruit standard hairstyle is the induction haircut as shown in figure 39a, which has both practical and psychological purposes. One of the reasons is to reduce the chances of disease among closely quartered recruits from different geographical areas, such as head lice. The haircut also has the psychological purpose of stripping recruits of their personality and promoting the "team" mentality desirable in a platoon of military recruits.

The recruit haircut has recently become a sometimes-dreaded symbolic rite of passage for entry into the service and is usually performed within minutes or hours of arrival at the academy. It is one of several techniques used to mentally shock recruits into adapting to their decision to become a member of the service.

4.6.2 Shaving and Mustaches

The face shall be clean-shaven unless a shaving waiver is authorized by the Officer in Charge or a religious accommodation has been granted. Mustaches are authorized but shall be kept neatly and closely trimmed. No portion of the mustache shall extend below the lip line of the upper lip. It shall not go beyond a horizontal line extending across the corners of the mouth and no more than 1/4 cm beyond a vertical line drawn from the corner of the mouth as indicated in figure 37 (Personal interview, with Instructor Ambruse Tetty from customs division, Head office Accra May, 2021). The

length of an individual mustache hair fully extended shall not exceed approximately 1/2 cm as indicated in figure 37. Handlebar mustaches, goatees, beards or chin hair are not permitted. Customs officers or personnel are not authorized to wear any facial hair except when medical waivers or religious accommodation has been granted (Personal interview, with Instructor Yamah from customs division, Takoradi collection June, 2021).

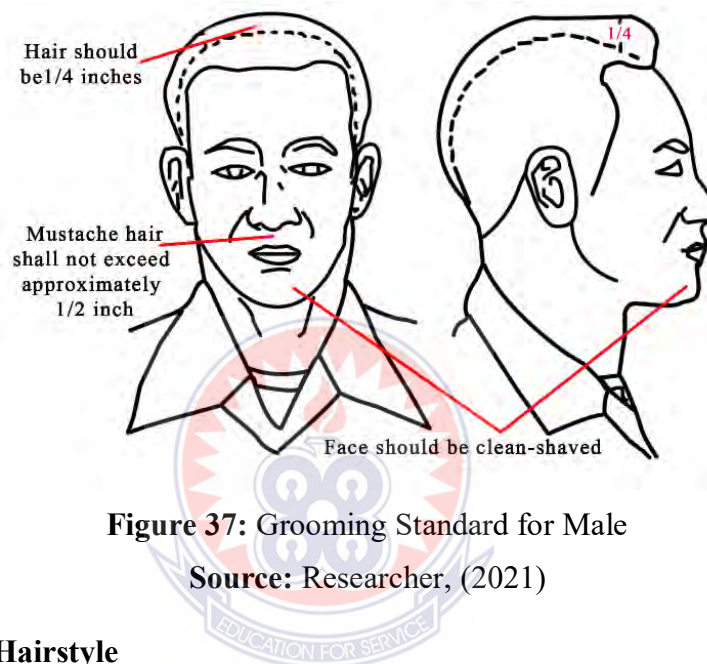


Figure 37: Grooming Standard for Male

Source: Researcher, (2021)

4.6.3 Female Hairstyle

To female customs officers a professional and balanced appearance of hairstyles and haircuts should be presented. To the female customs officers appropriateness of a hairstyle shall be evaluated by its appearance when headgear is worn. All headgear shall fit snugly and comfortably around the largest part of the head without distortion or excessive gaps. Hairstyles will not interfere with the proper wearing of headgear. When headgear is worn, hair shall not show from under the front of the headgear. Hair should not protrude from the opening in the back of the beret, except when wearing a bun or ponytail hairstyle. All buns and ponytails shall be positioned on the back of the head to ensure the proper wearing of all headgear (Personal interview,

with Instructor Forstina Amedume from customs division, Head office Accra July, 2021).

Lopsided and extremely asymmetrical hairstyles are not authorized. Angled hairstyles will have no more than a 1-1/2 cm difference between the front and the back length of hair as indicated in figure 38. Layered hairstyles are authorized provided layers present a smooth and graduated appearance.

Hair length, when in uniform, may touch, but not fall below a horizontal line level with the lower edge of the back of the collar (Personal interview, with PRO Mavis Antwi from customs division, Takoradi May, 2021). Long hair, including braids, shall be neatly fastened, pinned, or secured to the head. When bangs are worn, they shall not extend below the eyebrows. Hair length shall be sufficient to prevent the scalp from being readily visible (with the exception of documented medical condition).

Hair wigs, or hair extensions or pieces must be of a natural hair colour of blonde-haired, brown-haired, gray, or black). Hair extensions or pieces must match the current colour of hair. Wigs, hairpieces and extensions shall be of such quality and fit to present a natural appearance and conform to the grooming guidelines listed herein. Tints and highlights shall result in natural hair colours and be similar to the current base colour of the hair.

Hairstyles shall not detract from a professional appearance in uniform. Styles with shaved portions of the scalp (other than the neckline), those with designs cut, braided, or parted into the hair, as well as dyed using unnatural colours are not authorized. The unique quality and texture of curled, waved and straight hair are recognized. All hairstyles must minimize scalp exposure. While this list shall not be considered all-inclusive, the following hairstyles are authorized:

- Three strand braids and two strand braids (also referred to as twists) are authorized. Braided hairstyles shall be conservative and conform to the guidelines listed herein.
- Multiple braids. Multiple braids consist of more than two braids and encompass the whole head. When a hairstyle of multiple braids is worn, each braid shall be of uniform dimension, small in diameter (no more than 1/4 cm), and tightly interwoven to present a neat, professional, well-groomed appearance. Foreign material (e.g., beads, decorative items) shall not be braided into the hair. Multiple braids may be worn loose, or may be pulled straight back into a bun, within the guidelines herein.
- Two individual braids. One braid worn on each side of the head, uniform in dimension and no more than one inch in diameter. Each braid extends from the front to back of the head near the lower portion of the hairline (for example, braids are closer to the top of the ear than the top of the head to prevent interference with wearing of headgear). A single French braid may be worn starting near the top of the head and be braided to the end of the hair. The end of the braid must be secured to the head and braid placement shall be down the middle of the back of the head.
- Cornrows, must be in symmetrical fore and aft rows, and must be close to the head, leaving no hair unbraided. They must be no larger than 1/4 inch in diameter and show no more than approximately 1/8 cm of scalp between rows. Cornrow ends shall not protrude from the head. Rows must end at the nape of the neck and shall be secured with rubber bands that match the colour of the hair. Corn rows may end in a bun conforming to the guidelines listed herein, if hair length permits (Personal interview, with PRO Mavis Antwi form customs division, Takoradi May, 2021).
- Rolls: Two individual rolls, one on each side of the head, must be near the lower portion of the hairline (rolls are closer to the top of the ear than the top of the head

and will not interfere with wearing of headgear). Rolls must be of uniform dimension and no more than one inch in diameter.

- Lock hairstyle (locks) for the purpose of customs uniform regulations grooming standards consists of one section of hair that twists from or near the root to the end of the hair and creates a uniform ringlet or cord-like appearance. Locks may be worn in short, medium, and long hair lengths in the manner to maintain a neat and professional paramilitary appearance. Locks that do not meet the paramilitary standards and do not present a neat and professional paramilitary appearance will not be worn in uniform. Instructors and officers in charge (OIC) have the ultimate responsibility for determining when hairstyles are out of standards. This is because officers needs to be smart and to prevent the enemy from grabbing the lengthy hair for it is assumed that lengthy hairstyle by female officers, make them defenseless on the battle field (Personal interview, with Instructor Forstina Amedume form customs division, Head office Accra May, 2021).

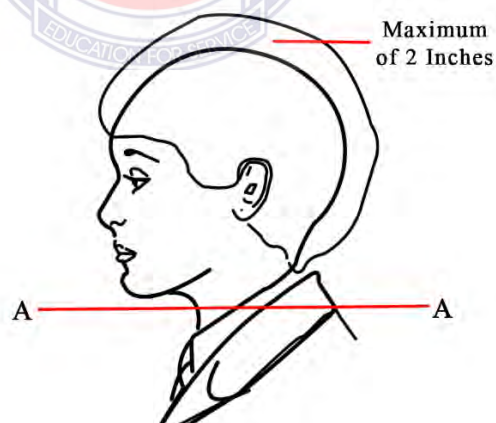


Figure 38: Grooming Standard for Female

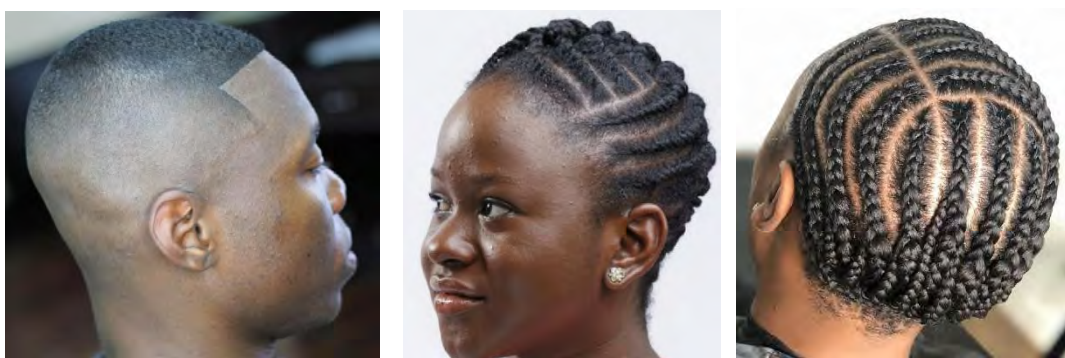
Source: Researcher, (2021)

Hair shall not fall below a horizontal line level with the lower edge of the back of the collar as indicated by line A. When wearing the customs uniform, hair can extend a maximum of 1-1/2 cm below the top of the uniform collar as indicated in figure 38.

4.6.4 Wigs or Hairpieces

Both male and female officers while in uniform or duty status only for cosmetic reasons to cover natural baldness or physical disfigurement may wear wigs or hairpieces. Wigs may be worn by customs Reserve Personnel engaged in inactive duty for training.

From observation of the forms of hairstyle used by the customs division for both male and female officers, it can be referred as a source of motif for the textiles and graphics design industries. These hairstyles from observation comes in the concepts based on the indigenous and contemporary hairstyles and by examining their intricate arrangements and styles the textiles and graphic designer can adopt some concepts based on these arrangements for designs and motifs. This may be achieve by the application of the elements and principles of art to achieve a perfect design piece or motif for the textiles and graphics industries. Figures 39 a, b, c are some examples of official hairstyles braided by customs officers that inspirations could be drawn to achieve some designs and motifs when examined using the principles and element of design. This hairstyle can be referred from Manu (2010) as he elaborated on hairstyles for fabric design and production.



(a)

(b)

(c)

Figure 39 a, b, c: Hairstyles

Source: Researcher, (2021)

4.6.5 Cosmetics (Female officers)

Cosmetics may be applied so that colours blend and enhance natural features. Exaggerated cosmetic styles are not authorized with the uniform and shall not be worn. Care should be taken to avoid an artificial appearance. Lipstick colours shall be conservative and present a complementary appearance. Long false eyelashes shall not be worn when in uniform.

4.6.6 Cosmetic Permanent Makeup

Cosmetic permanent makeup is authorized for eyebrows, Eyeliner, lipstick and lip liner only. Permanent makeup shall blend naturally to enhance a natural appearance. Exaggerated cosmetic styles are not authorized and shall not be obtained. Approved permanent makeup colours are as follows: Eyebrows shall be shades of black, brown, blonde or red that matches the individual's natural hair colour. Eyeliner shall be shades of black or brown that matches the individual's natural eye colour and shall not extend past the natural corner of the eye. Lip liner and lipstick shall be the colour of the natural lip or shades of pink and moderate reds only. Permanent makeup is considered an elective medical procedure that is accomplished by qualified medical professionals to enhance natural features and requires careful planning and consideration of associated risks and liabilities to the officer.

4.6.7 Fingernails

Fingernails for male officers under the customs jurisdiction shall not extend past fingertips. They shall be kept clean. The tips of the nails may be round to align with the contour of the fingertip. Buffed nails or clear coat nail polish authorized. Coloured nail polish is not authorized for men. Whiles fingernails for female officers shall not exceed 1/4 inch measured from the fingertip. They shall be kept clean. The tips of the nails may be round, almond/oval, or square in shape. Nail polish may be worn, but

colours shall be conservative. White, black, red, yellow, orange, green, purple, blue, hot pink, grey, glitter, striped, or any sort of pattern/decorative nail polish are examples of unauthorized nail polish colours. Off-white tips with neutral base colour only are authorized.

4.6.8 Tattoos

Tattoos are permitted in customs division jurisdiction only for concealment purposes. Failure to comply with established acceptable tattoo criteria as stated is a violation of uniform policy and subject to disciplinary action to include involuntary separation. Tattoos located anywhere on the body that are prejudicial to good order, discipline, and morale or are of a nature to bring discredit upon the customs service are prohibited. For example, tattoos that are obscene, sexually explicit, or advocate discrimination based on sex, race, religion, ethnic, sexual orientation or national origin are prohibited. In addition, tattoos that symbolize affiliation with gangs, supremacist or extremist groups, or advocate illegal drug use are prohibited (DeLeon, 2012).

4.6.9 Body Piercing

Body piercing is not authorized while in uniform. No articles, other than earrings for women specified above, shall be attached to or through the ear, nose, or any other body part. Additionally, body piercing is not authorized in customs jurisdiction, or while participating in any organized customs recreational activities. This is because body piercing comes with some form of negative stigma where mostly it is assumed that any person with body piercing may belong to some form of religious group, court, criminal group, gangs or extremist groups (Dwane, 2010). In addition, this body piercing poses a health risk of complications, including: Allergic reactions, which may cause by some jewelry made from nickel. It might also cause oral complications. Jewelry worn in tongue piercings can chip and crack your teeth and damage your gums. Tongue swelling

after a new piercing can interfere with chewing, swallowing and sometimes breathing. Another health complication is skin infections. This might cause redness, pain, swelling or a pus-like discharge after a piercing (Greif, Hewitt, and Armstrong, 2009). Piercing can also lead to scars and raised areas caused by an overgrowth of scar tissue. If incase the equipment used to do the piercing is contaminated with infected blood, you can contract various bloodborne diseases, including hepatitis B, hepatitis C, tetanus and HIV. Jewelry can be caught and torn out accidentally, causing tearing or trauma where potentially requiring stitches or other repair. This might slow officers down when they need medication or other treatment through the act of body piercing since every officer is to be fit and energetic for the paramilitary activities it is unauthorized to have have any form of body piercing except for women who are to have one on their ear for earrings (Greif, Hewitt, and Armstrong, 2009).

4.6.10 Face Painting

Painting observed and interviewed among the customs division include camouflage faces painting (figure 38), which is a form of body art where artworks are painted directly onto the human skin. With the ideology that exposed skin reflects light and may draw the enemy's attention. Even very dark skin, because of its natural oil, that reflect light. Camouflage face paint is used to camouflage the skin. A two or three-colour combination of camouflage stick is applied in an irregular pattern. Shiny areas (forehead, cheekbones, nose, ears, and chin) are painted with a dark colour, and shadow areas (around the eyes, under the nose, and under the chin) are painted with a light colour. The face paint does not reduce the natural sensing capabilities of the officer, and is nearly odourless, and it does not cause any health hazards such as skin irritation or due to possible ingestion of material. Logistic concerns such as capability of being used and stored in all climatic conditions without degrading, expendable item with no

environmental hazard due to the disposal, and is designed such that it can be carried in the pockets of standard combat clothing. This form of body paintings is mostly done on the faces of officers for combat purposes and used to decorate the body using the artistic application of nontoxic paint or pigments usually non-allergenic, and can easily be washed away when applied to a person's face. Materials such as clay, chalk or henna is been used, typically mixed with pigments extracted from leaves, fruits or berries and sometimes with oils or fats. The colours used for the face painting includes blue, white and black to mimic the corporate colours of customs division, also to protect the officers face from radiative heat from explosives, insects and environmental hazard (Personal interview, with Linda Adjei (RA1) at Takoradi, February 2021).



Figure 40: Face Painting

Source: Newsghana.com.gh (Armed forces from Ghana's customs attend the Independence Day parade at the Independence Square in Accra)

Temporary staining may develop after use, but it will fade after normal washing. These are either applied with hands, paintbrush, and synthetic sponges or natural sea sponge, or alternatively with an airbrush.

4.7 Jewellery

Jewellery artefacts observed include, ornaments such as earrings, ring, necklaces or choker, bracelets, wristwatch, ceremonial sword, anodize buttons, cap badge, breast badge, belt hooks, honour badges, some insignias and medals made from bronze, iron, gold, silver, plastics and leather. Some breast badge and insignias were composed of a combination of different materials. These breast badge and insignias were enhanced with decorated plastics, leather and bronze. Designs were based on Ghana coat of arms, environmental symbols and concepts. The cap badge, breast badge and insignias carried ornamental qualities that gave them a heavy visual appearance and adornment quality. While some ornaments carry symbolic meanings; others have no cultural value and remained mysterious.

The edges of the ornaments made from plastics and iron were filed smooth to refine it shapes. Similarly, emblems made from bronze, iron, gold, silver, plastics and leather were decorated items worn for official values or duties and attached to the uniforms.



Figure 41a, b, c: Ornaments used by the Division

Source: Researcher, (2021)

The cap badge in figure 41 (a) for instance is further decorated to be fixed on the uniform headgear and it distinguishes the officer's nationality and agency. The cap badges, anodized buttons (figure 41c) and the customs tag (figure 41b) were designed generally to incorporate highly symbolic devices. These ornaments are finished by painting and lacquering. Some paintings were done with nail polish or varnish and had resulted in a glossy effect on the surface giving them a reflective nature at night.

Most of these ornaments has striking visual effect created through the use of varied shapes, value and colours. The component parts were well defined and the contrast in the shapes and colours enhanced harmony. Some ornaments which were composed of different materials creates visual harmony and are greatly enhanced by the rhythmically arrangement of gold decorations that linked the colours to each other. The most interesting and attractive hidden philosophy of these ornaments is that it serve as a reflector during the night and a protective equipment that is designed to have high visibility and reflectivity. Since most customs officers work in places where there are movements of vehicles, cranes, cables, winches, motors or any moving gears or near roads, ports, airports, yards, emergency services and even at vantage point of boarders where bad weather or low visibility may be an issue.

It is mandated to know that conservative jewelry is authorized for all personnel in customs while in uniform. Jewelry that distracts from the professional paramilitary appearance while in uniform is not authorized. The following jewelry shall be worn within the guidelines below:

- **Rings**

While in uniform, rings shall be conservative. Rings that distract from the professional paramilitary appearance of the individual in uniform are not authorized. Rings may consist of natural metals, fabricated materials including plastic, wood, silicone, or may

be gold, silver, copper, grey, tan, brown, black, white, or light pink in colour. Only one ring per hand is authorized, and a wedding or engagement ring set (Personal interview, with Daniel Mensah (RA1) at Customs Division Head Office Accra, August 2021).

- **Earrings**

Males are authorized not to put on earrings while in uniform. While the females put on one earring per ear (centered on earlobe) while in uniform. Earrings shall be 4mm - 6mm ball (approximately 1/8 - 1/4 inch), plain with shiny or brushed matte finish, screw on or with posts. It is unauthorized for female personnel to wear two or more earrings while in uniform, this is because it is assumed that females with two or more earrings may belong to some religious court or gangs and if they are authorized they may later engage other into illegal act that may tarnish the integrity of the division (Dwane, 2010). Another philosophy is that during training activities at the academy female are not to wear earrings due to the vigorous training, which may lead to one losing part of his ear or as a result getting tetanus or other medical related issues (Personal interview, with Linda Adjei (RA1) at Takoradi, August 2021).

- **Necklaces or Choker.**

While in uniform, only one necklace may be worn and it shall not be visible.

- **Bracelets**

While in uniform, bracelets shall be conservative. Bracelets that distract from the professional customs appearance of the individual in uniform are not authorized. Bracelets may consist of natural metals or fabricated materials, which may include plastic, wood, silicone, gold, silver, copper, grey, tan, brown, black, white, or light pink in colour. Only one bracelet may be worn while in uniform. Ankle bracelets in uniform are not authorized (Personal interview, with Instructor Emmanuel Tettey at Customs Head office Accra, June 2021).

- **Wristwatch**

While in uniform, wristwatches shall be conservative. Wristwatches that distract from the professional customs or paramilitary appearance of the individual in uniform are not authorized. Only one watch and one bracelet may be worn simultaneously (one on each wrist) while in uniform (Personal interview, with Instructor Emmanuel Tettey at Customs Head office Accra, June 2021).

- **Customs Ceremonial Sword**

Figure 42 is a customs ceremonial sword used for contingents ceremonial purposes to display power or authority. They are often used in parades and as part of ceremonial uniforms. Although they are descended from weapons used in actual combat, they are not normally used as such. Their form and, especially, their finishing and decoration are typically designed to show status and power and to be an impressive sight, rather than for practicality as a weapon. Quite often, ceremonial weapons are constructed with precious metals or other materials that make them too delicate for combat use. With ceremonial swords, an example of this is that the sword may be poorly balanced (Personal interview, with a retire Instructor Lomotey at Takoradi, May 2021).



Figure 42: Ornament (Customs Ceremonial Sword)

Source: Researcher, (2021)

4.8 Leather Artefacts

Artefacts observed and interviewed under leather includes boots, bags, leather sword belt, pistol belt with holster, belts and knife leather scabbard. This leather were designed from material obtained from the tanning, or chemical treatment, of animal skins hides to prevent decay and made to be strong, flexible and durable for any weather condition. The most common leathers come from cattles, sheep, goats, equine animals, buffalo and aquatic animals such as seals and alligators.

The Combat boots (figure 43b) for instance is a parallel military boots designed to be worn by combatants during combate training, as similar to parades and other ceremonial duties. This combat boots used by the customs division are designed to provide a combination of grip, ankle stability, and foot protection suitable for a rugged environment. They are traditionally made of hardened and sometimes waterproofed leather. These combat boots incorporate technologies originating in combatant hiking boots, which improve ventilation and comfort.

In colour psychology of the customs division of the GRA, the black coded colour of the combat boots signifies a symbolic meaning of mystery, power, elegance, and sophistication, which speaks clearly by mimicking the colour code of the customs logo. While the desert combat boots are type of combat boot designed specifically for use in humid or arid regions for desert warfare, where a traditional or standard issued black leather combat boot might be deemed uncomfortable or unnecessary. Like jungle boots, desert boots may implement similar designs; such as nylon canvas sides, speed lacing, and drainage vents on the instep. Boots made for desert warfare may commonly come in colours such as tan or light brown, and range from dark to lighter versions of the two. To the desert combat boots (figure 43a), brown is an earthy colour. The colour that represent the earth, wood and stone. Certainly, colour psychology to the customs

division highlights that the colour meaning for brown relates to comfort, security and a down to earth nature. The mirror boots (figure 43c) are used only on the number one service uniform or by management for ceremonial events when in coat. Another leather product is the pistol belt with holster, belts and knife leather scabbard in brown or black leather sheath embossed with the customs logo for easily identification, which aid the officer to be fully dressed during combat operations and ceremonial parades.



Desert Combat Boot (a)

Combat Boot (b)

Figure 43a, b: Leather Products (Boots)

Source: Researcher, (2021)



Mirror Leather Shoes (c)

Figure 43c: Leather Products (Shoes)

Source: Researcher, (2021)

4.9 Analysing the Contributions of how Best Visual Arts used by the Customs Division Serve as Resource Materials for Art Education.

This was an attempt to find out the contributions of how best the visual arts serve as resource materials for teaching aid. From the interview conducted all the respondents admitted that artefacts could be made accessible and utilised through documentation, to creating awareness of art used by customs division and photographs of images of arts products used. The documentation and awareness creation according to all the respondents were taking place and recorded during drill ceremonies or activities, pass out parades at the academy and on the field training. Further investigation revealed that such awareness could be created when officers are made to know that art forms part of our everyday lives of the customs division.

Visual arts contribute immensely to the customs division by differentiating from officers in terms of ranking on their epaulettes to identify the command line of chain during parade and ceremonies. The supportive power of visual arts contributes effectively as a learning tool that brings out the creative and instinctive feelings in officers during parade events. Thus were observed when officers used the pace stick, during drill parades. This sculpture piece made walking alongside officers have proper pace. The textiles artefacts contributes, as a protective means to the customs officer as far as textiles is concern.

Nevertheless, colours place a unique contribution in the lives of the customs division of the GRA. It is through colours that customs division is differentiated from that of other agencies. These visual arts analysis classify junior ranking officers, senior ranking officers and managements in that unique order.

The study conducted so far, show that visual arts used by the Customs Division may serve as resource material for art education in the context that visual arts, undoubtedly

are the utmost naturalistic ways, which creates opportunities for students to look, express their ideas, thoughts and to think as part of the process of creating works of art. This can be generalized from the fact that perception portrayed in visual arts are in myriad ways and these aids in making art exciting.

This means that everyone has the exceptional way of crafting meaning, interpretations, techniques, and responses from artworks. It is obvious that there is no single accurate response to an artwork. Generally this visual art forms used by the customs division may create an avenue where the aestheticians, critiques, philosophers and art designers will draw inspiration and lead to serve as a platform of teaching and learning new experience, terminology and techniques. This infers that art has a content, something that needs to be understood by the viewer. Therefore critically observing the art used by this service will create an experience of coming out with a diverse ideological work of art and inspirations for the development of the art industry.

Several art critics and philosophers therefore suggest that visual arts is an instrument of knowledge enabling artist the ability to critically look at a work of art, reflect, and talk about what they see, feel, or hear. Normally, we learn about art and vocabulary of different art forms through observing and talking about a specific work of art and hearing the views or ideas of others. Art works are considered worthy of sustained appreciation, attention and interest. Apart from the artistic and aesthetic qualities portrayed by these artworks used by this service, there is valuable inherent information like philosophies, technical aspects, expressive and communicative qualities attached to them, which meanings are immediately not perceived but can only be explored for better understanding. Therefore, experiencing and viewing the art can be a source of inspiration, increases a person's appreciation for the arts, and may contribute to developing a deeper understanding and enjoyment of the art form. This means that

seeing various art forms gives a person a sense of context and quality, and helps one to understand what an art form is all about.

The visual arts used by the customs division can serve as a tool through which they may be inspired in this post-modern era of art education through visually interacts with experiments to come up with incentives beyond visual gratification. Some of these art works possess sufficient artistic and aesthetic qualities that can serve as a useful resource material for classroom teaching and learning materials. In the sense that some of these art works may contribute meaningfully to the effective teaching of aesthetics and criticism in schools.

Furthermore, learners could acquire several mental abilities such as critical perspective, exploring the nature and environment of the customs division. Through the act of developing creativity, learning to think, inferring arts from the customs relationship, interpretation, developing the creative potential of hand skills, discovering new ways of expression and noticing details through visual arts that may serve as resource material in customs division for educational purpose. This shows that events by which learners can join discussion with the help of artistic activities like art criticism or work analysis may contribute to the development of their mental skills as a result of the documentation activities in customs division. Another fact is that learners will acquire an aesthetic perspective to encourage and enhance their enthusiasm in the visual arts discipline.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This Chapter primarily discusses the Summary, Conclusions and Recommendations of the study. It also discusses the findings and results from the outcome of the study, based on the topic, documentation of artefacts in the service of customs division of Ghana Revenue Authority (GRA), and summarises all data collected. It further gives general conclusion and finally recommendations were suggested for further study.

5.2 Summary

This thesis is a study of the artefacts used by the customs division of GRA, its implications and roles these artefacts play in the service. This is because these artefacts or visual arts products used by the customs division for their daily operations, are imbedded with aesthetic qualities, based on colour combinations, arrangements of motifs on some textiles products and means of texturing design patterns, have hidden philosophical significance that needs to be uncovered for the study of art appreciation and knowledge acquisition. The study set out to examine the statement that the artefacts used by the division usually serves as a supportive backbone depict their vision and mission as well as their ideals, values, philosophies and having national significance. There is no doubt the rapid use of these artefacts having play important roles in this agency. Now, customs division as an agency of the GRA with the objectives and functions of collecting and accounting for all indirect taxes levied on imports and exports of goods or services are under the influence of the supportive power of art and constantly using arts resourceful ability as their daily operations means of communicating in the service through the artefacts the division uses. To confirm or contradict the assumptions that the artefact used by the customs division were used as

their daily operational means of communicating in the service, there was the need to document and find out through this study if the artefact used by the customs division of GRA convey meanings, its roles, and implications as a hidden means of communication to the service from numerous angles. Based on this, the related literature threw more light on the need to document this artefacts used by the customs division of GRA for posterity. It is vital to state that a wide-range review of related literature was conducted to discover if there had been any study on the topic. Although, some related studies were discovered in the course of the review process, there was, however, no study, which had been conducted previously with same topic as this study. This therefore indicates that this study and its findings or results are, in general, a new contribution to knowledge. There are related studies in which Davis, (2004) wrote on an appraisal on the army historical research narrowing his point on movement, drills and saluting performance of the Ghana armed force. Again Danto, (2007) wrote a journal on the performance appraisal of the police service narrowing his point on what makes an officer to be ranked in the police service. These studies have mostly looked at only the performance angle of art and not the visual arts or artefacts used by the customs division with it implications to the service and some philosophy behind the customs division uniforms. This study therefore, having researched a number of artefacts used by the customs division for their daily activities as a means of communication in the service. This study will therefore function as a single document for people looking for information on artefacts used by the customs division as a parallel military organization. In relation to this, the research adopted the qualitative approach, using the descriptive research design. This descriptive research design was considered as appropriate for the study in the description, analysis and interpretation of data collection. The simple random sampling, purposive and snowball sampling were the techniques adopted by

the researcher. The simple random sampling was used to select two Customs sectors where the interview were carried out as well as where these artefacts could be found, while the purposive sampling aided the researcher to select artefacts based on the purpose of the study, finally the snowball sampling aided the researcher to identify officers of interest, during the interview. The data collection instruments used for the study were interviews and observation method. The interview approach helped the researcher to establish a good rapport with the interviewees and so obtained confidential information crucial to the study. It also encouraged the interviewees to recommend other individuals considered knowledgeable and well-informed in the artefacts used by the customs division to the researcher. Whilst, the observation aided the researcher to critically observe, describe and record the artefacts concluded by taking photographs for data presentation after having a physical examination of some of these artefacts.

Additionally, this study employed both primary and secondary data. The primary data collected were personal information gathered from the sequences of interviews conducted with staffs, responses, opinions, ideas, perception, feelings, valuable information, conversations and direct observation of artefacts from the customs division premises. Whilst, the secondary data for the study were assembled through books, publications, articles, journals, electronic books or internet, published and unpublished theses, magazines and newspapers. Finally, the study gives a comprehensive pictorial illustration with summary of the analysis and interpretation in a form of text to address the research objectives, using figures and description with detailed physical identification to draw conclusions. The study discovered the following findings:

Objective One: Identify and describe selected artefacts used by the customs division.

The objective one was achieved through critical observation made by the researcher of the nature of artefacts used by the customs division and through extensive interviews

conducted with the staffs at the various sectors and individuals knowledge ability. The focus was on Identify and describe the selected artefacts used by the division as their daily operational means of communicating in the service and it came out clearly that the identified artefacts are in the areas of graphic designs, textiles, sculpture, ceramics, leather, body arts and jewellery. It was describe through observation and interview that from the graphic design perspective artefacts such as logo, breast badges, vehicles brandings, books, photography and general printout designed works such as banner, postal, billboard, certificates, brochures, flyers, calligraphic design awards were samples of graphics artefacts. These graphic design artefacts were described using the qualities, principles and elements of design in arts to talk artistically about the artefacts in the graphic design discipline.

Under the findings of textile artefacts it came out through observation and interview that the identified and described artefacts, ranged from decorated fabric uniforms, headgears, belts, epaulettes, lanyards, aiguillette, gorget patches, Flags, pennant and emblems such as motif and insignia. Through description it was noted that these textiles artefacts were artistically fashioned by combining different techniques, which include tie-dyeing, batik, appliqué, printing and embroidery techniques. Motifs on these textile-designed artefacts were often made of varied colours symbolized with ideas developed from natural shapes and objects in the environment.

Likewise, the finding on sculpture artefacts were through observation and interview conducted which come out that, artefacts were made from cement, metals and wood, which includes monument, guns and regimental sticks such as pace stick, swagger sticks and drill canes. The techniques described for execution of these sculpture artefacts included modelling, casting and carving.

Similarly, artefacts observed and interviewed under leather includes bags, leather sword belt, pistol belt with holster, belts, knife leather scabbard and boots such as desert boot, combat boot and mirror leather boots. This leather were described designed from material obtained from the tanning, or chemical treatment, of animal skins hides to prevent decay and made to be strong, flexible and durable for any weather condition. From the findings it was noted that the most common leathers come from cattle, sheep, goats, equine animals, buffalo and aquatic animals such as seals and alligators. These leathers were designed to provide a combination of grip, ankle stability, and foot protection suitable for a rugged environment which are traditionally made of hardened waterproofed leather. The technologies incorporate originating in combatant hiking boots, which improve ventilation and comfort.

Furthermore, from the finding on Jewellery artefacts identified through observation and interviews conducted includes, ornaments such as earrings, ring, necklaces or choker, bracelets, wristwatch, ceremonial sword, anodize buttons, cap badge, breast badge, belt hooks, honour badges, some insignias and medals made from bronze, iron, gold, silver, plastics and leather. Some jewellery artefacts were composed of combination of different materials such as decorated plastics, leather and bronze with designs based on Ghana coat of arms, environmental symbols and concepts.

Also from the perspective of ceramics the only artefact observed and interviewed was flower vase. The last artefact observed and interviewed was under the body art form which includes face painting, hairstyle, wigs or hairpieces, cosmetics, tattoos, body piercing and fingernails.

Objective Two: To examine and interpret the roles these visual arts play in customs division.

Additionally, with the use of interview and observational guide, the researcher examine

as well as interpreted the opinions of the interviewees on the roles these artefacts play in the service. Out of this examination, the focus was on the roles and implications of artefacts used as a means of communicating in the service. This was seen in almost all selected artefacts, to mention a few such as the customs division logo, the various uniforms, insignias, epaulettes, gorget patches, and aiguillette, etc.

Some examine and interpret artefacts and their roles, played in the service:

- a. *The Customs Division Logo:* This serves as the service logo or a visual representation of the service and it is a part of the division's everyday life that represents a brand of embedded core values, ideals, philosophies and national significance depicting the service's vision and mission from numerous perspectives. The logo in addition plays a vital role of identification. It aids individuals, both taxpayers and non-taxpayers to recognize or identify the service. It also gives the service a unique identity from that of other services and serves as a symbol of honor, bravery and loyalty in the service. Furthermore from the summary of the customs division logo interpret that there are hidden means of communication as a story of what makes the customs division, starting with the various visual representations or objects to the various colours selected for the division.
- b. *Various Uniforms:* There are four types of uniforms used by the customs division which has an interesting role on both colours and uniforms as a textiles artefacts, also poses some philosophy of its use. The fabric itself does not make the uniform, there are other artefact an officer put on to make an individual dress in full regalia and indicate the hierarchy within which officers are ranked. The first of these uniforms is the Number One Service uniform having the role as an informal type of uniform used for everyday operational activities and non-field duty purposes. This uniform comes in two set of colours of velvet marine blue and magic blue with the

philosophy inherent is that, the velvet marine blue jacket uniforms are used only for the senior ranking officers, which signifies integrity, knowledge and power mandated on the senior ranking officers. It is strictly mandated that no junior ranking staffs is to put on the velvet marine blue jacket, if any junior ranking staff is seen, that calls for his or her dismissal from the service entirely. Whiles on the other hand the magic blue jacket are worn by both senior and junior ranking staffs. With the notion that all officers have a common core mandate with which the magic blue colour signifies as the sky being the limit of our effort at revenue mobilization. Again under the junior ranking staff below JR1, an officer is mandated to wear the magic blue short or long sleeves shirt or T-shirt which comes without anodize buttons only and are to tuck-in their shirt always as to show a sign of submissive to his or her superiors. In addition within the customs division ranking order are made up of three unions which are the management, senior staff and junior staffs. At the management level one is entitle to use all forms of uniforms, headgears, lanyard, gorget patches, aiguillette, etc., whiles at the senior ranking level an officer is restricted from using gorget patches, aiguillette, lanyard that has gold or yellow twine in it weave and headgears that has bullion cap cord on its visor, but at the junior ranking level an officer is also restricted from using the boat cap, velvet marine blue jacket or coat, gorget patches, aiguillette, lanyard that has gold or yellow twine in it weave and headgears that has bullion cap cord on its visor.

The second type of uniform is the combat uniform with its role for combat duty operational purposes. Its philosophy is that this uniform has multipurpose packets making an officer ready for combat operation or action. Also when put on by officers these casual uniform is only differentiated by the insignia on their epaulette, lanyard and headgear they wear.

The third form of uniform is the camouflage uniform, its role is that it disguises customs officers for them to resemble other forces, when on border operations to single out taxpayers from non-compliant taxpayers. Its philosophy is similar to that of the combat uniform.

The last uniform is the ceremonial uniform, with its role for official parades, ceremonies, and receptions, including private ones such as marriages and funerals. Its philosophy inherent is that the ceremonial uniform comes in a mono-colour of magic blue but differentiates individual officers from their ranking insignia on the epaulettes. It is only at management level that an officer is mandated to use the Gorget Patches and Aiguillette on his or her ceremonial uniform. Again only the forage cap is used when in this uniform. Both senior and junior ranking officers are to use the forage cap which has no bullion cap cord on its visor while at the management level officers are mandated to wear the forage cap that has a bullion cap cord on its visor, showing their authority in the service. In addition, the ladies club cloth, GRA cloth or the T-shirt are not regarded as uniforms because they are worn for non-daily operational activity with the field cap or jungle hat or the beret.

- c. *Body Art Forms*: From the finding it was comprehended that the appearance of an officer matters a lot while in uniform he or she shall be kept neat on hairstyle, face shall be clean-shaven with mustache, fingernails, cosmetic permanent makeup, tattoos, body piercing and face painting in a professional manner. The role and philosophy derived from this is that the face paint is used to camouflage the skin and a three-colour combination of an irregular pattern of colours blue, white and black with the notion of colours signifying the representation of the sea, sky and land border guarding in that order. Where the blue signifies that on the sea borders customs division takes dominion when it comes to revenue mobilization, the white

indicating the sky that means at the airports customs division takes dominion when it comes to revenue mobilization in this territory, while the back signifying the land border giving the notion that customs division takes dominion on all variety of roads when it comes to revenue mobilization. This colour is made from clay, chalk or henna and usually mixed with pigments extracted from leaves, fruits or berries and sometimes with oils or fats to protect the officer's face from radioactive heat from explosives, insects and environmental hazard. Furthermore body piercing, long hairstyle and tattoos are not authorized while in uniform. Lengthy hairstyle are not authorized because it is supposed the enemy can grab the lengthy hair of the female officers and make them defenseless on the battle field.

Objective Three: To analyze the contributions of how best visual arts used by the customs division serve as resource material for art education

Additionally, with the use of interview, the researcher made an analysis to find out the contributions of how best visual arts used by the division will serve as educational material, through it come out that, the visual arts used by the customs division may serve as a resource material for classroom teaching and learning tools through which an individual can be inspired in this post-modern era of art education through visually interacts with experiments to come up with incentives beyond visual gratification.

Again the visual art forms or artefacts used by the customs division may create an avenue where the aestheticians, critiques, philosophers and art designers will draw inspiration that may serve as a platform of teaching and learning new experience, terminology and techniques in Art.

Furthermore, learners or students may gain insight about the uses, aesthetics and philosophical means of the various colours used by the customs division and why this service uses this colours.

Again through the findings of the study it come out that, the visual arts used by the customs division may serve as an instrument of knowledge enabling artist the ability to critically look at a work of art, reflect, and talk intelligently about what they see, feel, or hear to have a deeper understanding and enjoyment of this art forms.

Also it come out that, these artefacts creates opportunities for students to look, express their ideas, thoughts and to think as part of the process of creating works of art giving them exceptional way of crafting meaning, interpretations, and responses from these artworks.

Objective four: To document the visual arts and their functions for posterity within the GRA.

Additionally, with the use of interview and observational guide, the researcher documented the identified artefacts use by the customs division. Out of the numerous artefacts documented, the focus was on their functions for posterity and it come out that, this can only be possible when this study on documentation of artefacts in customs division of GRA are documented in galleries having their vision and mission as well as their ideals, values and philosophies attached to them to serve as educational materials to uphold the historical chronicles of the organization, as far as art education is concern.

5.3 Conclusions

Artefacts in relation to visual arts forms play an important role in the service of the customs division of GRA, thus through interview conducted and observation made, it was concluded that the identified and described selected artefacts used by the custom division were costumes/uniforms, headgears, boots, belts, lanyard, aiguillette, epaulette, gorget patches, etc., inculcated into the hierarchy of the custom division convey meanings, roles, and implications as a hidden means of communication to the service through indicated rank and power among the officers.

Through the examination and interpretation of these artefacts used by the custom division, it was concluded that out of the examination and interpretation came out the fact that there are important roles embedded in the use of the visual arts or artefacts in the custom division. These roles are intrinsic with the hierarchy of communication as who a superior officer is, ranking ladder structures, authority and power within the rank and file of the custom division, beautification of the general being of the customs division and how to differentiate it from other security agencies. Again, it came out that the visual arts played an important role of helping to differentiate officers from that of management in customs division of GRA. These were critically noticed and observed from the rankings on the epaulettes, colours of uniform, and some artefacts that serve as a symbol of authority and power in the service.

Additionally, it came out that the selected visual arts forms have imbedded aesthetic qualities and philosophical meanings. The aesthetic qualities were appreciated through colour combinations, arrangements of motifs on some textiles products and means of texturing design patterns on these artefacts worn by the officers of the custom division, while on the other hand, philosophical meanings are intrinsically linked with the artefacts used and displayed on the full apparel or attire worn by the officers of the custom division.

In analysing the contributions of how best visual arts used by the customs division serve as resource materials for art education, it was concluded through interviews conducted, critical observation, data gathered and analysed on the selected artefacts used by the customs division, namely costumes/uniforms, headgears, boots, belts, lanyard, aiguillette, epaulette, gorget patches, etc., communicate independently of verbal language among officers of the customs division, other security agencies and well-endowed citizens with security background. Through the analysis, it also came out that

the selected visual arts used by the customs division contributes and serve as resource materials for art education in relation to educating people on the hierarchy of communication as who a superior officer is, ranking ladder structures, authority and power within the rank and file of the custom division, beautification of the general being of the customs division and how to differentiate it from other security agencies in institutions of learning and within security agencies. Furthermore, they can be used to educate learners to acquire several attributes, and to comprehend the underpinning knowledge embedded in the use of logo, insignias and other artefacts, and also to develop their potentials as creative people, discover new ways of expression and noticing details through visual arts, thus enhancing their enthusiasm in the art discipline.

Finally, in the documentation processes, it was concluded through interviews and observation guide that there are functions rooted in the selected artefacts, such as costumes/uniforms, headgears, boots, belts, lanyard, aiguillette, epaulette, gorget patches, logo and insignias, used by the customs division of GRA, which needs to be documented as resource materials for posterity as far as the hierarchy in security services ranking, dress code and visual arts are concern.

5.4 Recommendations

Fichner-Rathus (2002) opined that art has affected virtually every place, man and organization. He concluded that art is all around us. If going along with this assertion by Fichne-Rathusr and based on the findings and the conclusions of the study, the following recommendations have been made for consideration towards addressing the challenges:

1. The artefacts identified and described as used by the customs division, form an integral part of GRA convey meanings, its roles, and implications as a hidden means

of communication to the service depicting their vision and mission as well as their ideals, values, philosophies and having national significance from numerous perspectives, that an individual, has to dedicate enough time to learn and comprehend. These artefacts also demonstrate the artist's creativity or originality of literature. It is recommended that, since the artefacts are educational materials and have hidden communicational meanings and implications, the top hierarchy of Ghana Revenue Authority (GRA) in collaboration with Ministries of Defense and Interior should use these as a way to educate the current officers and stakeholders within the customs jurisdiction and its environment on the importance of these artefacts with its national significance in the service. This can be achieved through advocacy, seminars, forums, conferences, radio and television programmes.

2. According to official, knowledgeable staffs, management and individuals on the artefacts, most of the current officers who are recruited into customs division do not know the philosophy, its roles, and implications behind the artefacts used by the customs division and therefore overlook them when they see them with the notion that they are part of the uniform or what makes an officer unique. It is therefore recommended that authorities at the top hierarchy of GRA must put structures in place to construct art galleries across various sectors nationwide, to be stuffed with these artefacts and should be accessible to educate recruited officers and the public on the philosophy, its roles, and implications in the service as far as art is concerned. Additionally, it is gathered that art is important in order for man to live a productive and pleasurable life, which suggests that art should be made as a mandatory course of every organization, to serve as an educational remedy for all service personnel under the military and paramilitary agency. This should be done for them to know about the philosophy and aesthetic values of the various artefacts

that are the embodiments of arts. For this to be done, government should enforce all military and paramilitary forces to be taught art at the academy, where there should be moderating bodies as tutors from various arts institutions who will supervise the teaching of the philosophical meanings, aesthetic qualities and values of art, since all the activities performed and visualized are all embodiments of art. These would enlighten officers to have the general idea of why they use certain colours, design, logo and motifs in relation to history and the artist that produced these magnificent artworks.

3. It is also recommended that the documented artefacts of the customs division as their daily operational activities in both soft and hard copies should be made available to the various sectors through the various top hierarchy of GRA in order to teach and educate old and new recruited staffs. The soft copy of the documented artefacts will be attached to the final thesis for submission. This will serve as a document kept in the customs division libraries and educational centers throughout the country to serve as an educational research material for posterity.
4. It is further recommended that additional research should be carried out to gain a continuous view, insight and knowledge on factors that motivates the environmental choices of colours in customs division and its effects on the society, as far as art is concerned. This will aid individuals to have a perfect knowledge of appreciation for the concept of aesthetics as far as art is concern.
5. Lastly, it is recommended that further research should be carried out on other security services, such as the police service, fire service, navy, military and immigration services, to see if they also possess same visual arts qualities in terms of philosophy, technical qualities and other significance in relation to the roles they play in their scheme of works and shed more light on other visual arts they used.

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APPENDICES

APPENDIX 1

Department of Art Education

School of Creative Arts

University of Education, Winneba

Interview Guide for Research into the topic:

Documentation of artefacts in Customs Division of Ghana Revenue Authority (GRA).

Interview Guide for the Staffs and Dignitaries of the Customs Division at Takoradi Port and Greater Accra Customs Head Office.

Dear Sir/Madam,

Request for Interview

I am a final year student pursuing Masters of philosophy in Art Education at the Department of Art Education, School of Creative Arts of the University of Education, Winneba (UEW) in Ghana. I am conducting a research into “**Documentation of artefacts in Customs Division of Ghana Revenue Authority (GRA)**” under the supervision of Mr. Cyril S. Kpodo and Dr. A. K. Kemevor.

As a staff in the customs division, Takoradi sector, would you be able to share your opinions on the visual arts used by the customs division as an organization with respect to its implications in the service of the customs division. I would like to assure you that the information you will share with me in the interview will be confidentially and, if the need arises, anonymously treated and will be used exclusively for the purpose of the study.

Thank you for your anticipated assistance.

Ebenezer Tei Gboloo

Contact: 054 0550018/0276767418

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This interview guide has been structured to guide the researcher in his research. The guide is intended to find the various artefacts used by the customs division and its implications in the service of the customs division. The researcher assumed that additional questions not shown here would evolve out of conversations with the interviewees.

1. Do you have any idea about visual artefacts that Customs Division (CD) use?
Yes/No
2. If yes, when, how, where is it required for an officer to use these artefacts?
3. What are some of the items used by CD?
4. Which areas of art can these items be grouped, example graphic design, textiles, ceramics, sculpture, leather, painting, jewelry, etc?
5. Do CEPS have a logo?
6. If they have, how many logos do the customs divisions have?
7. How did the customs logo come about?
8. Who designed the customs logo and when was it created?
9. Have there been any change of the customs logo, if yes why the change and when?
10. Does the logo have any interpretation or hidden philosophy in relation to the various elements within the logo?

11. Does the logo have any visual imagery of the environment?
12. Why do customs division use uniform while the other agencies in GRA do not?
13. What are the types of uniforms that CD as a paramilitary agency use?
14. What is the philosophy behind the CD colours on the uniforms?
15. What differentiates customs division from that of the other agencies or what makes them unique?
16. What implications do the customs logo have on both officers and society?
17. What is the philosophy behind the various colours selected for the logo?
18. A brief history of when the customs division started using headgears?
19. What are the forms of headgears, when and where are they used by the officers?
20. What are some implications of wearing the headgear in the wrong direction?
21. In relation to textiles, what material are these headgears made of?
22. Why is the lanyard worn on one side of the shoulder and on which shoulder can officers wear the lanyard?
23. On the uniforms, why do CD officials have two epaulettes, multipurpose packets and three belt holders?
24. What are some of the sculpture artefacts used, where, when and how are they used?
25. Why do customs officials mask their face with paint of blue, white and black?
26. What is the idea behind their hairstyle and why do officers shave off their beards while the ladies maintain short hairstyle?
27. What are some of the leather products used by officers?

APPENDIX II

Observation checklist employed by the researcher for the data collection

The Artefacts used by the Customs Division (CD):

1. Observing the various artefacts used by the division for their daily activities.
2. Observing how these artefacts are used and when they are used.
3. Critically observing the colours of the customs logo.
4. Observing the forms of uniforms used by the management level, the senior ranking officers and that of the junior ranking officers.
5. Observing the various ranks of the customs division to appreciate their symbolic nature.
6. Observing the techniques the artist used in designing these artefacts.
7. Observing the types of sculptured artefacts used by the division.

