

Ghanaian Cultural Symbols as Wall Decorations

*for Cultural Education and Revitalization
in Higher Institutions of Ghana:
The Case of K.N.U.S.T.*

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Abstract

The Kwame Nkrumah University of Science and Technology – KNUST is one of the leading universities in Africa that should vividly portray the rich cultural heritage of the Ghanaian people to the diverse people who come to the institution. One powerful means for offering such cultural education is through the visual representation of Ghanaian cultural symbols that have philosophical underwriting of the ideologies, norms, and beliefs of Ghanaians. This research utilized the studio based research and qualitative study approaches in investigating and producing samples of cultural symbols that could be used for such decorations on buildings at vantage spots of the university. Interviews and questionnaire were used for soliciting data from purposive and random sampled students, lecturers, cultural experts and workers at the university. The study revealed that the representation of Ghanaian cultural symbols as wall decorations in higher institutions in Ghana has the great potential of revitalizing the rich cultural heritage of Ghanaians that are speedily being replaced and adulterated by foreign culture. It tasks the Ministry of Culture and Creative Arts, Educationists and Cultural agencies in Ghana to weave cultural education through the visual edifices of higher institutions.

Keywords: *Ghanaian Cultural Symbols, Higher Education, Wall Decorations, Cultural Revitalization, Cultural Education*

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Introduction

Higher education is tailored to equip students with skills, knowledge, and expertise that would improve the quality of life (Allen, 2007). Armed with these powerful tools, students are expected to develop their interpersonal relations with people through the demonstration of better communication skills (Vista, 2017). Owing to this, Porter (2016) is of the firm conviction that the training that is to be offered students via higher education goes beyond grooming them with skills for their future career opportunities. 'Iaupuni and Ledward (2013) concur that higher education's objective goes beyond ensuring job placements for students. It is expected to hone the self-esteem and self-confidence (Vista, 2017) and social relations (Allen, 2007) of students. These are mandatory ingredients in the total or holistic education for sustainable development that higher institutions are to offer (UNESCO, 2002). This ultimate objective of higher education cannot be achieved without inculcating the education of learners with culture. The reason is that culture and education are seen as a married couple who cannot be divorced from each other (Kumar, 2017). Education would be incomplete and its objectives shattered if cultural education is relegated to the background and/or abandoned. TeamOne (2016) admitted that the entire higher education goals' which encompasses skills and knowledge acquisition requires an understanding of one's environment and heritage which is supplied via cultural education.

The elements that give meaning and structure to life which are beliefs and values are gained through cultural education (Ballengee-Morris & Stuhr, 2001). Unfortunately, many higher institutions have not given cultural education a priority in their educational programs. This might have been the underlying reason why Kumar (2017) warned higher institutions 'to give up its ivory tower isolation' to incorporate cultural education in all its programs. In truism, to prepare students to actively play their roles as 'constructive members' of the society (Muttonen, 2008) requires that they are nurtured with a strong sense of individual identity, collective identity and cultural pride ('Iaupuni & Ledward, 2013) which can only be gained through cultural education. Indeed, it is no exaggeration when the Noble Laureate Wole Soyinka contended that 'Culture is the primary source of knowledge and the understanding of nature begins with local culture' (UNESCO, 2002). If that is the case, higher institutions must look for various avenues to ensure that they offer their students with cultural education, whether through the curriculum that guides the academic work and/or the visual edifices of their infrastructure projects and buildings.

In catering for cultural education for students, many higher institutions usually offer a qualification in a discipline in cultural studies; yet, this truncated paradigm for filling the void of cultural education in students rather creates more separatism instead of the belongingness cultural education is expected to provide (TeamOne, 2016). Ballengee-Morris and Stuhr (2001) warn higher institutions who fail to ensure universal cultural education for their students that they are ignoring their essential teaching mission and of the meaning of life as well as human existence if they do not make concrete provisions for cultural education. Other higher institutions feel that they have already overloaded students with courses

in their chosen disciplines of study and there is no room for the incorporation of cultural education (Ballengee-Morris & Stuhr, 2001). Should that be a strong basis to shun cultural education in higher institutions? What would be the unmeasured benefits students stand to lose? Kumar (2017) elucidates that students would lose the inspiration of the past, the inspiration in the ever-changing present and the inspiration to face the future that would result in the decadence of society. Therefore, it is high time higher institutions put up new and effective strategies to ensure a universalism of cultural education for the benefit of all students. One of such strategies could be the use of cultural symbols that are a visual representation of 'the hegemony of the folk sages' (Adom, 2016) that are endowed with various educative gems of the culture of societies.

These cultural symbols that reflect the ideals, philosophies, history, beliefs, norms, and values of particular societies are potential instruments that can be used for cultural education in higher institutions globally. Tetteh (2006) concurs that different cultures in the world have special symbols that portray their rich cultural heritage, history, and norms that identify them and are used as a means of relaying their social and personal values accepted in their respective societies. For instance, Ghana is a country that has a rich cultural heritage that dates back as far as the thirteenth century (Annku & Lodonu, 2012). This rich cultural heritage has been preserved through the rich of various cultural symbols that are laden with powerful philosophical concepts and ideologies that convey the thoughts, beliefs and the entire culture of Ghanaians (Adom, Asante & Kquofi, 2016). The Ghanaian cultural symbols, especially, the famous Adinkra symbols 'offer insightful information for meditation on the need to demonstrate good behavioural attitudes' (Adom, Opoku, Newton & Yeboah, 2018; p.37). Owing to the fact that these cultural symbols are visual representations of the cultural precepts of Ghanaians, they are viable mediums for propagating cultural education in higher institutions. To ensure the sustainable personal and national development in a nation like Ghana that was born and baptized into the Ghanaian culture, there is the need to rejuvenate cultural education in the higher institutions across the country. As Kumar (2017) noted, the existing educational systems globally are largely rooted in advancing the ideals of Western culture and this is overshadowing the local cultures (TeamOne, 2016) where the higher institutions are set up. This worrying situation is happening in Ghana, where educational curriculum and visual edifices of buildings are spreading the gospel of Western ideologies and culture at the detriment of the rich, moral value-laden Ghanaian culture. Thus, students who pass out from higher institutions in Ghana wear the cultural attire of the West, handicapping them of their own rich culture and rendering incapacitated to function responsibly as full-fledged members in the Ghanaian society. We need to reckon that culture is the heritage for the future (Ballengee-Morris & Stuhr, 2001). Therefore, what future is Ghanaian higher institution building for students, particularly Ghanaian students if there are inadequacies and/or absence in the education of their Ghanaian cultural traditions?

This study was undertaken with the view of finding a new strategy to use the Ghanaian cultural symbols as mediums for cultural education and revitalization

in the higher institutions of learning in Ghana using the case of the Kwame Nkrumah University of Science and Technology (K.N.U.S.T.) in Kumasi, Ghana. It was noticed in the preliminary study that the buildings in all the higher institutions of Ghana could be used as potential visual edifices for the propagation of cultural education through the use of Ghanaian symbols represented on their walls. The researchers noticed that many of these buildings situated at vantage points in the higher institutions could be tagged with the Ghanaian cultural symbols to aid in educating students, faculty members and other workers at the higher institutions about the rich Ghanaian culture. This was seen to be a wonderful initiative as noted through the pre-generated views of a section of faculty members, students and workers in these higher institutions. Therefore, K.N.U.S.T. was selected as a case for the study. The entire study pivoted on three research questions namely:

1. What are the benefits of Ghanaian cultural education and revitalization in K.N.U.S.T.?
2. Which Ghanaian cultural symbols can best be used for cultural education and revitalization in K.N.U.S.T.?
3. How effective can the Ghanaian cultural symbols as visual representations on the edifices in K.N.U.S.T. ensure cultural education and revitalization?
4. Which buildings in K.N.U.S.T. would be more appropriate as supports for the visual edifices of the Ghanaian cultural symbols for cultural education?

The answers to these research questions are critical to the cultural education via the edifices in K.N.U.S.T. It would invariably fill the void of general cultural education among students who have enrolled in various programmes of study in the university. Previous studies have often dwelt on the use of Ghanaian cultural symbols for indigenous cloth designing called Adinkra as (Awutah, 2012; Adom et al., 2016; Frimpong, Asinyo & Amankwaah, 2013) and as an ideographic writing system (Danzon, 2009; Quarcoo, 1994). There have also been individual projects where the most famous Adinkra symbols of Ghana have been used in the production of jewelries, bags, shoes, signposts, peace pole and others which were usually aimed at preserving of those symbols as part of Ghanaian cultural heritage. The academic vacuum this research sought to fill as is to use a selection of the entire Ghanaian symbols for cultural education and revitalization through their representations on the walls of edifices in K.N.U.S.T. Another novelty of this research is with its extensiveness in offering universal cultural education to students, faculty members and workers in all the six colleges in K.N.U.S.T. It is ultimately aimed at rejuvenating and compensating for the somehow lost Ghanaian cultural knowledge of a larger section of K.N.U.S.T. staff, workers and students.

Study Area

The study was conducted at the Kwame Nkrumah University of Science and Technology, Kumasi in the Ashanti Region of Ghana. Kwame Nkrumah, who is the first president of Ghana and the breadwinner of the country's independence, which occurred on the 6th of March, 1957, is the founder of the university.

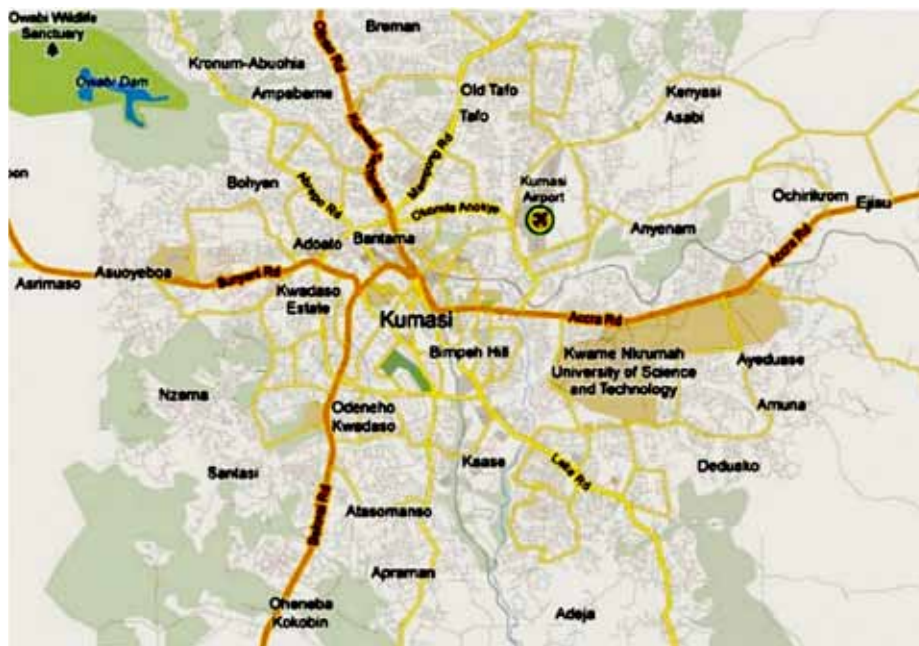


Figure 1. The Map of KNUST. Source: Technische Universität Bergakademie Freiberg. N. d. <http://tu-freiberg.de/fakult6/imre/prospective-students/double-degree/imre-ghana> (accessed August 12, 2017).

The university is located on a sixteen square kilometer undulating land. K.N.U.S.T., formerly called University of Science and Technology, was established through an ordinance on 6th October 1951 and was officially opened on the 22nd January 1952. It was upgraded to the status of a university and renamed after Kwame Nkrumah via the Act 559 of 1998 on 22nd August 1961. The institution adopted a decentralized system known as the collegiate system in January 2005 as against the formerly centralized system of administration implemented by the university. The institutional objectives of the university are based on teaching, research and service to humanity. The university has shown itself as a first class academic institution that is promoting through its programmes of study, the West Africa's goal of technological advancement. Professor Kwasi Obiri-Danso is the Vice Chancellor of the university with King Osei Tutu II as the Chancellor. The university consists of six different colleges. These are the College of Agriculture, College of Art and Built Environment, College of Humanities and Social Sciences, College of Engineering, College of Health Sciences and the College of Science. The emblem of the university consists of a pot of fire, calipers, a golden stool, an eagle with outstretched arms, green leaves and a slogan.

The emblem was designed by the former dean of the College of Art in K.N.U.S.T. Professor Ernest Victor Asihene who was a versatile artist, skilled in painting, sculpture, Jewellery and so forth. He put the design parts and philosophical parts together in 1960 and it was launched in August 1961. He came up with the emblem's philosophical interpretations during an African Philosophy project with his Master of Arts students of the institution. The emblem with its design components has philosophical meanings. For instance, the pot symbolizes a storehouse of knowledge that is espoused at the higher institution and the flame on it that is

constantly burning signifies the insatiable quest of the institution for knowledge. The caliper is a popular tool used by scientists and technocrats signify Science and Technology which is seen as the pinnacles for the development of the society. The stool is a traditional symbol of the highest leadership or authority in the Ghanaian society. Therefore, in the emblem, the stool signifies that the university is the highest level of the educational ladder. The Eagle with outstretched arms which is a symbol of keen foresight represents the wide spectrum of the university's ability to know the problems and challenges facing the Ghanaian society and foreseeing their solutions through the engagement in intensive academic activities such as research activities, workshops, seminars and so forth. The green leaves stand for the Adwubi leaves in the Ghanaian community that is used for purification rites. It signifies the purification or spiritual cleansing of the minds of all the students and the staff of the university. The emblem has the slogan 'Nyansapo wosane no badwemma' (The wisdom knot is untied only by the wise one). This slogan is a reminder to the faculty staff and the students to engage in discovery activities that show a diligent display of wisdom and their mastery expected in Science and Technology.



Figure 2. The KNUST Emblem. Source: KNUST Website.



Figure 3. The Entrance of K.N.U.S.T. Source: Photographed by the authors.

The State of Cultural Education in Ghana: Colonial and Post-Colonial History

Before the middle of the 19th century, the colonial government showed little interest in education in the Gold Coast now Ghana after the signing of the Bond of 1844 (Antwi, 1992). Until then the development of education was in the hands of the missionaries. These included the Anglican Church (whose activities started in the 18th century Society for the Propagation of the Gospel (SPG), the Basel mission,

Weslayan Mission, Bremen mission, Roman Catholic mission, A.M.E Zion mission, The Seventh Day Adventist (SDA) Church and The Salvation Army (Oti-Agyen, 2007). Kwenin (2012) opines that all the missions principally evangelized and regarded education as a pre-requisite of christianising Africans. Schools were seen by the missionaries as the easiest means of converting many Ghanaians in embracing Christianity. The effect of the missionaries on cultural education is enormous since many of the people under conversion had to take Christian names in place of Ghanaian names. For example Atta (Akan name for a twin boy) became Arthur. The educated and the converted children were alienated from their mother societies and this created identity crisis (Antwi, 1992), an identity that distorts the cultural heritage of a people. The challenge of cultural education started from this era when most of the traditional knowledge systems were branded as animism or paganism (Graham, 1971). The bond of 1844 led to the passage of three ordinances of 1852 (Governor Stephen Hill), 1882 (Governor Rowe); 1887 (Governor Griffith); 1920 (Governor Gordon Guggisberg). Unfortunately, none of these education ordinances paid attention to cultural education (Oti-Agyen, 2007).

In the 1950s when Dr. Kwame Nkrumah took over leadership, Ghanaian History was introduced as a subject of study in the various schools. This subject gave accounts of the various ethnic wars in the country and how some of the various ethnic groups were formed. Later on, cultural studies was introduced into the school curriculum but conspicuously in the year 2000, it was taken out of the curriculum for a more 'civilized' subject like Religious and Moral Studies (R.M.E). Presently, most of the subjects studied at the basic school level in Ghana do not have priority for Ghanaian cultural education. This has been the concern of many scholars and traditional authorities. Dr. Daniel Amponsah (Koo Nimo) a renowned Ghanaian guitarist, poet opined that 'we should find room in the curriculum to expose our children to these virtues that holds our society together' (Graham, 1971). Due to the immense benefits of cultural education, there should be its re-introduction into the school curriculum at all levels in Ghanaian institutions.

Methodology

The research was undertaken using the qualitative research approach. This was primarily due to the nature of the research that sought to find the views and perception of people (Leedy & Ormrod, 2010; Creswell, 2009) on the relevance of cultural symbols for cultural education in K.N.U.S.T. The descriptive study method was utilized in the research because it aided the authors to systematically present (Fraenkel, Hyun & Wallen, 2012) the unique characteristics (Leedy & Ormrod, 2010) of the cultural symbols and how they can assist in the delivery of cultural education to students and the entire members of the university. Direct observations of the Ghanaian cultural symbols as well as the edifices in K.N.U.S.T. were studied carefully by the researcher and respondents to know precisely which of the symbols were appropriate for particular edifices philosophically and aesthetically. Questionnaire was designed and administered to sixty (60) students who were randomly selected from the various colleges in K.N.U.S.T. The entire questionnaire administered were all answered and collected from the respondents.

Colonial Era	Post-Colonial Era	The 1980's and 1990's	2000-Present	
General Subjects: Reading Writing Arithmetic	General Subjects: English Mathematics Science Ghana History World History West Africa History	General Subjects: English Mathematics Science Agricultural studies Cultural studies Technical skills Vocational skills/ Life skills Social studies	<i>Primary and Junior High schools</i> General Subjects: English language Mathematics Science Creative arts ICT Social Studies R.M.E Pre-Technical/Home Economics	<i>Senior High Schools</i> Core Subjects: English language Mathematics Integrated Science Social Studies ICT Three Compulsory Elective subjects (Selective): Visual Arts (General Knowledge in art, Graphic Design, Textiles, Ceramics, Jewellery, Leatherwork, Basketry) General Arts (Geography, Economics, French, Literature, Ghanaian Language, Government) Science (Biology, Physics, Chemistry, Elective Maths) Business (Elective Maths, Business Management, Economics, Economics) Home Economics (General Knowledge in Art, Foods and Nutrition, Management in Living, Economics, Elective Maths, Biology, Chemistry)

Figure 4. Elementary, Junior and High School Subjects Studied in Ghana (Pre-University Education).

Source: Author's Construct, 2017.

On the other hand, personal interviews were organized to seek the views of twenty (20) faculty staff who were all lecturers in the six colleges of KNUST who were purposively sampled by the authors due to their distinctive characteristics (Fraenkel et al., 2012), particularly, the key positions they occupy in the university and their willingness to ensure cultural education in the university. Ten (10) administrative staff, ten (10) technicians in the six colleges of the university were also randomly sampled and interviewed personally to solicit for their views on the appropriate Ghanaian cultural symbols that could be used for cultural education in the university. Five (5) cultural experts who are practicing academicians were personally interviewed for them to share their perspectives on the importance of cultural education in higher institutions and the appropriate Ghanaian cultural symbols that could be used for such education.

No.	Category of Respondents	Total Number Selected	Details
1.	Students	60	These were randomly sampled from the six main colleges in K.N.U.S.T. Questionnaires were administered to them and responses were solicited from them.
2.	Faculty Staff (Lecturers)	20	These were purposively sampled because of the key positions they occupied in K.N.U.S.T. and their strong passion for cultural education in the institution. They were personally interviewed to solicit their views on the phenomenon under investigation.
3.	Administrative Staff	10	These were randomly sampled and personally interviewed to gather their opinions on the phenomenon under investigation.
4.	Technicians	10	These were randomly sampled and personally interviewed to gather their opinions on the phenomenon under investigation.
5.	Cultural Experts	5	These were purposively sampled and their views solicited on the phenomenon under investigation.
	TOTAL RESPONDENTS	105	These respondents' views have been analyzed and discussed in this paper.

Figure 5. Breakdown of Respondents. Source Authors' construct.

The studio-based research approaches were utilized for the designing of the Ghanaian cultural symbols. The researchers used design software such as CorelDraw application and MS Word to design the individual symbols and arrange them in a table form together with their philosophical interpretations. The authors tried various approaches for registering the designs on the walls of the selected edifices in K.N.U.S.T. The experimented production techniques included embossing, etching, carving, stenciling, and printing. Finally, the stenciling and printing method (Dabbing) was endorsed due to the popular and greater selection via the data collection instruments.

The data were analyzed using the data analysis spiral procedure (Creswell, 2009). The data were categorized into units based on the research questions adopted for the inquiry. They were perused severally by the authors and various meanings of the text were generated and assembled based on similarities and differences in opinion. The general themes were drawn with rich presentation of the views of respondents and pictorial representation of the Ghanaian symbols endorsed as suitable for effective cultural education. Finally, a rich narrative of the general portrait of the research inquiry was constructed using a table that sums up the cultural symbols, the appropriate areas of the selected edifices in K.N.U.S.T. where the Ghanaian cultural symbols would be designed and the suitability of their philosophical interpretations.

Results and Discussion

This section of the paper presents the findings from the interviews conducted and the questionnaire administered from total sampled respondents of 105. The general themes that were generated from the responses are:

1. The importance of Ghanaian cultural education and revitalization in K.N.U.S.T.
2. Appropriate Ghanaian cultural symbols for cultural education and revitalization in K.N.U.S.T.

3. Suitable edifices in K.N.U.S.T. for the wall decorations of the Ghanaian cultural symbols for cultural education and revitalization.

The Importance of Ghanaian Cultural Education and Revitalization in K.N.U.S.T

Generally, all the 105 respondents admitted that cultural education of the students and faculty staff in K.N.U.S.T. was very important. 80% of the respondents said that the Ghanaian cultural symbols are not known by a larger section of the university staff and students. As such, the cultural education via the representation of the Ghanaian cultural symbols on the edifices on the university campus would aid them familiarize with these symbols which serves as their national cultural identity. One lecturer disclosed to the researchers that:

I always say that tertiary education without a proper tuition on the Ghanaian culture to Ghanaian students would make them empty with no love for country. That is why many students leave after their studies to foreign lands for greener pastures and more lucrative job avenues because the patriotic spirit which is promoted through cultural education is missing in the tertiary institutions. Therefore, I think revitalizing such education through the cultural symbols can fill this void (LL, Personal communication, March 22, 2017).

The students also confirmed by their responses to the open ended responses on the questionnaire that cultural education builds national identity and love for country. Thus, there was the need for the sensitization of the university community of the imports of cultural education on the Ghanaian cultural symbols. The cultural experts hinted that cultural education helps in regulating the moral fibres of students and lecturers. They highlighted that the Ghanaian cultural symbols are pregnant with rich philosophies of life that espouses the importance of living by sound moral values and principles such as hard work, honesty, truthfulness, faithfulness. Interestingly, they exposes the folly in engaging in morally disparaging traits and activities like lying, greed, laziness, selfishness, arrogance and so forth that kills productivity in academic work and national development. One of the cultural experts said:

I believe strongly that the weak display of moral attitudes on the part of the students and faculty staff such as the rampant sexual immorality, examination malpractice, lackadaisical attitude to work, lack of professionalism in attending to duties on the part of students, lecturers and other university staff are as a result of lack of Ghanaian cultural education. For instance, the Ghanaian cultural symbol such as Hwemudua (measuring stick) that educates on the need to stick to quality and the firm principles laid for academic work when pondered over by students and lecturers would make them hard working and not lazy persons in this university that demands excellence (CE, Personal Communication, April 4, 2017).

One student who was quite knowledgeable of the Ghanaian cultural symbols mentioned that the symbols are mediums that incite people to good works and gives them hope. For instance, he said that a student who has not attained the best grades can gain comfort from the Mmere Dane (Time changes) Ghanaian cultural symbol that with hard work and diligence, his/her bad grades can be

improved. Other students mentioned how the Gye Nyame (Except God) can inspire hope for students who feel that they cannot cope with the challenging academic work that God can help them if they put up their best performance. The university administrators and technicians interviewed were more concerned about how the Ghanaian cultural education can impact on the foreign students and those who tour the university. They mentioned that they need to know the cultural values that Ghanaians have and the Ghanaian cultural symbols would be the best means of propagating this knowledge to them.

The elderly respondents were very much concerned about the fast waning of the Ghanaian cultural symbols and how they are being forgotten by the youth in the Ghanaian society. Therefore, they were happy that revitalizing the education on the Ghanaian culture can help revive, preserve and propagate the rich cultural traditions, moral values and norms to future generations.

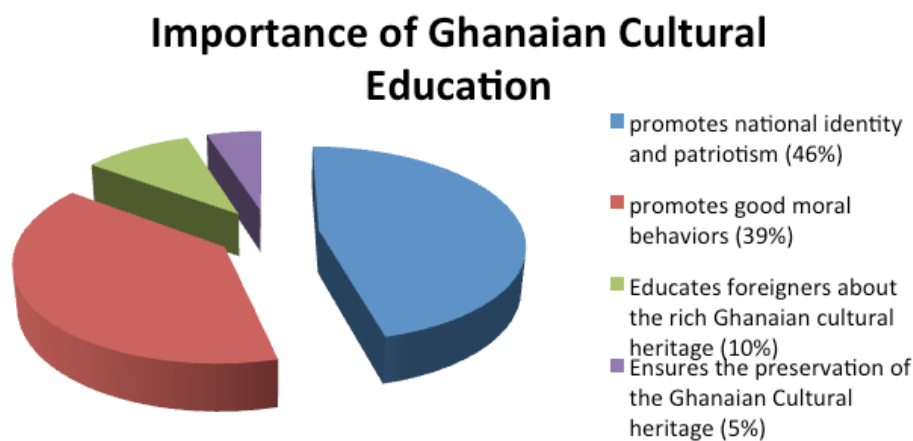


Figure 6. Responses to the importance of cultural education in percentages Source: Authors construct from the field survey (2017).

The general responses of the participants of the study, as illustrated in Figure 4, indicate that cultural education is important and without it, the place identity of the Ghanaian people would be lost. A greater section of the respondents indicated that when cultural education is carried out in the K.N.U.S.T. institution, it would educate the staff and students to be constructive citizens as purported by Mut-tonen (2008) as well as Iaupuni and Ledward (2013). The cultural symbols would constantly serve as a reminder to them on their duties and what are expected of them in the Ghanaian community. Furthermore, the cultural education would foster a great understanding between foreign students and Ghanaian students and assist them to better cope with the Ghanaian socio-cultural environment. Moreover, cultural education is the only viable means of preserving and propagating the rich Ghanaian cultural heritage to the future generations yet unborn. It is the heritage the present generation can hand over to the future generation as asserted by Ballengee-Morris and Stuhr, (2001). Without intensifying Ghanaian cultural education, the moral values, norms, beliefs and ethics accepted in Ghana would be erased completely and forgotten as Kumar (2017) sternly warned.

Appropriate Ghanaian Cultural Symbols for Cultural Education and Revitalization and their Suitability for the Wall edifices in K.N.U.S.T.

The Ghanaian cultural symbols are as old as the formation of the Ghanaian society, long ago before the colonial period in the early 16th Century. The symbols were used to preserve the cultural heritage of the Ghanaian people. This includes the accepted Ghanaian values, norms, beliefs and ethics. Many of the ethnic cultures have different cultural symbols that with all of them portraying the elegant Ghanaian culture. The Adinkra symbols came into full swing when the Asante kingdom was formed in 1603. The other cultural symbols also came into existence during this same period. Each of the Ghanaian cultural symbols is full of rich, breathtaking and comprehensive philosophical interpretations that are beneficial in its application in diverse situations of life. Owing to this, the decision on which of the Ghanaian cultural symbols were appropriate for cultural education and revitalization in K.N.U.S.T. was a great challenge. All the respondents affirmatively concluded that each one of the Ghanaian cultural symbols is an illuminator of knowledge of moral, historical, national and personal development. However, when the researchers asked the respondents the most appropriate Ghanaian cultural symbols for such purpose, if there is the need to choose amongst the lots, they started mentioning particular Ghanaian symbols. For instance, many of them suggested the appropriateness of the Gye-Nyame (Except God) Ghanaian cultural symbol.

Many of the students suggested through the questionnaire that without the hand of God in their studies, their own might would be nothing. One of them wrote:

God is pivotal in all activities in life. Therefore, in such an institution dedicated to research and education, we can accomplish very little without God's assistance. I think this symbol will be appropriate for our libraries where many of such studies take place. This symbol would constantly remind the students and faculty staff who visit the library that successes in their educational careers and ambitions can only materialize if they rely on God (Extract from questionnaire [12A] administered, 6/23/2017).

The technicians working in the College of Health Sciences also suggested that the Gye-Nyame symbol will be very appropriate for the K.N.U.S.T. hospital where many people visit for medical treatment to their health conditions. They contended that in issues related to life and death, the only decider is God. Thus, patients and loved ones must pray and rely on Him during times of illness.



Figure 7. GYE NYAME (except for God). Source: Adom, 2014.



Figure 8. SANKOFA (Go back and fetch). Source: Adom, 2014.

Many lecturers in the department of architecture and medical school mentioned that many of their students who enroll in their courses usually give up when they face the challenging assignments and numerous project works in their often longer durations at the university in comparison with their other colleagues in other departments. The researchers suggested the Nyame biribi wo soro (God is in the heavens) Ghanaian cultural symbol that represents hope to be represented as a wall decoration in a popular edifice in the respective departments to incite hope in the students.










Figure 9. NYAME BIRIBI WO SORO (God is in the heavens). Source: Adom, 2014.










Interestingly, some lecturers interviewed from the medical school mentioned that the trainee doctors needed to be reminded of the fact that when they eventually become medical doctors in the near future, they must not lose the fact that they need to take good care of their own lives as they care for that of their patients. Thus, they must be made to constantly remember their mortal state. As such, the Owuo Atwede (The ladder of death) Ghanaian cultural symbol that signifies the mortality of all life on earth was recommended as the symbol to be painted on the edifice in the medical school.






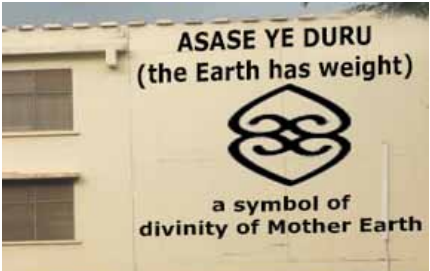






Figure 10. OWUO ATWEDE (The ladder of Death). Source: Adom, 2014.










Below is a table representing the responses from respondents regarding the appropriate Ghanaian cultural symbols and their suitable edifices in K.N.U.S.T. where they can be used for wall decoration to ensure cultural education and revitalization. It consists of the name of the Ghanaian cultural symbol, its philosophical meaning and the suitable edifice where they would be represented. The table is a projected sample representation of the entire research project to be carried out in K.N.U.S.T.











Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>KOKLOZILE KPE DZI (The egg does not dance on a rock)</p> 	A symbol of cautiousness	<p>Main Administration Entrance</p> 
<p>TRORGBOR (Whatever goes up, comes down)</p> 	A symbol of reversibility	<p>Sports Center</p> 
<p>ENSA EKUTA KOSUA (A hand holding an egg)</p> 	This is a symbol of sympathy, firmness, and consistency	<p>School of Medical Science</p> 
<p>OWUO ATWEDEE (The ladder of death)</p> 	Mortality	





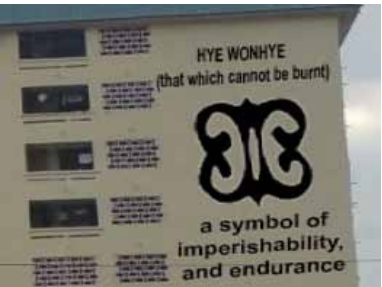




Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>ADANEDANE NTOMA (Chameleon)</p> 	<p>“Slow but sure in action.” The animal signifies patience and consistency</p>	<p>College of Science (main block side view)</p> 
<p>ABRONOMA (Dove)</p> 	<p>The dove is a symbol of peace and hope</p>	<p>Students Hospital</p> 
<p>ADINKRAHENE (Chief of Adinkra symbols)</p> 	<p>This is a symbol of greatness, charisma, leadership</p>	<p>Faculty of Agriculture</p> 
<p>AYA (fern)</p> 	<p>A symbol of endurance, resourcefulness</p>	
<p>AKOFENA (Sword of war)</p> 	<p>A symbol of courage, valor</p>	<p>Business School Auditorium - front view</p> 




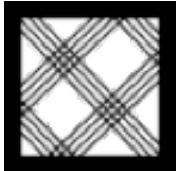

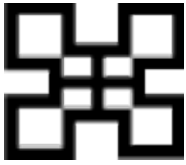



Ghanaian Cultural Symbol	Meaning	Building Edifice
deer/antelope 	War	Department of Architecture - main building side 
AKOBEN (war horn) 	Vigilance & wariness	Business School Auditorium - side view 
AKOKONAN (The leg of a hen) 	Mercy & nurturing	Republic Hall Annex 
AKOMA (the heart) 	Patience & tolerance	Chancellor's Hall - side view 
AKOMA NTOASO (linked hearts) 	Understanding & agreement	Jubilee Mall - side view 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>ANANSE NTENTAN (spider's web)</p> 	Wisdom & creativity	<p>CCB Auditorium - side wall</p> 
<p>ASASE YE DURU (The Earth has weight)</p> 	The divinity of Mother Earth	<p>Faculty of Agriculture - side view</p> 
<p>BESE SAKA (Sack of cola nuts)</p> 	Affluence, abundance, unity	<p>Chancellor's Hall - front view</p> 
<p>OBI NKA BI (No one should bite the other)</p> 	Peace & harmony	<p>Chancellor's Hall - entrance</p> 
<p>DENKYEM (Crocodile)</p> 	Adaptability	<p>Jubilee Mall - entrance</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>BOA ME NA ME MMOA WO (Help me and let me help you)</p> 	Cooperation & interdependence	<p>Great Hall - side view</p> 
<p>DAME-DAME (Name of a board game)</p> 	Intelligence & ingenuity	
<p>DUAFA (wooden comb)</p> 	Beauty, hygiene, feminine qualities	<p>Queens Hall - entrance</p> 
<p>DWENNIMMEN (ram's horns)</p> 	Humility & strength	<p>School of Graduate Studies - side view</p> 
<p>EBAN (fence)</p> 	Love, safety & security	<p>Queens Hall Annex</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>EPA (handcuffs)</p> 	Law, justice, slavery	<p>Chancellor's Hall - side view</p> 
<p>ESE NE TEKREMA (the teeth and the tongue)</p> 	Friendship & interdependence	<p>International Programs</p> 
<p>FOFO (A yellow-flowered plant)</p> 	Jealousy & envy	<p>Faculty of Art - front view</p> 
<p>FUNTUNFUNEFU DENKYEM-FUNEFU (Siamese crocodiles)</p> 	Democracy & unity in diversity	<p>Faculty of Art - entrance</p> 
<p>GYE NYAME (Except for God)</p> 	Supremacy of God	<p>KNUST Library</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>HWEMUDUA (Measuring stick)</p> 	Examination & quality control	<p>New Examination Office - entrance</p> 
<p>MATE MASIE (What I hear, I keep)</p> 	Wisdom, knowledge, prudence	
<p>HYE WONHYE (That which cannot be burnt)</p> 	Imperishability, endurance	<p>GUSS Hostel</p> 
<p>KWATAKYE ATI KO (Hairstyle of Kwatakye, a war hero)</p> 	Bravery & valor	<p>College of Science - main building front view</p> 
<p>NEA ONNIM NO SUA A, OHU (he who does not know can know from learning)</p> 	Knowledge & life-long education	<p>Architecture - lecture block</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
FIHANKRA (House/compound) 	Security & safety	Great Hall - corridor 
MMERE DANE (time changes) 	Change & life's dynamics	
NKYIMU (The crossed divisions made on adinkra cloth before printing) 	Skillfulness & precision	College of Engineering Library - front view 
NSAA (type of hand-woven cloth) 	Excellence, genuineness, authenticity	Engineering Auditorium - front view 
PEMPAMSIE (sew in readiness) 	Readiness & steadfastness	Engineering Auditorium - front view panels 





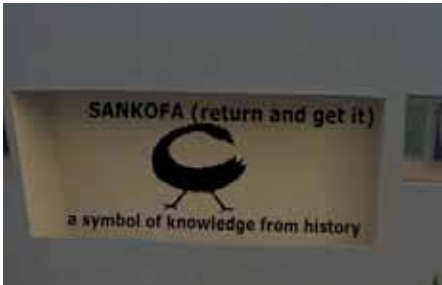



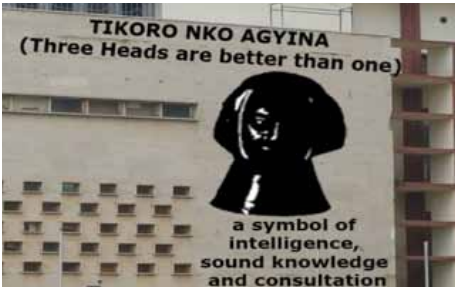
Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>SANKOFA (return and get it)</p> 	Learn from the past	<p>CCB Auditorium - entrance</p> 
<p>NSOROMMA (star)</p> 	Guardianship	
<p>SANKOFA (alternate version)</p> 	Knowledge from history & the past	<p>KNUST Museum</p> 
<p>ADWENE (Mud fish)</p> 	Adaptability & ownership	<p>Republic Hall</p> 
<p>TIKORO NKO AGYINA (Three Heads are better than one)</p> 	The need to consider the views of the many when making decisions	<p>Main Library</p> 

Figure 11. A multipage table of selected Ghanaian cultural symbols.

Conclusion

The study was undertaken with the sole aim of enhancing cultural education in higher education using the case of K.N.U.S.T. The project, which is envisioned through the research, is to ensure that the university staff and students in K.N.U.S.T. are well instructed on the Ghanaian cultural heritage through the Ghanaian cultural symbols. The findings from the study have shown that clearly, there is a cultural deficit among the staff and students in K.N.U.S.T. and that has resulted in weaker moral fibers, low patriotism spirit and love for country, poor knowledge about the accepted ideals of living, norms, and values of the Ghanaian community. Therefore, the project to be undertaken, thus, wall decorations of Ghanaian cultural symbols on appropriate edifices in K.N.U.S.T. is seen via the research as a potent means of filling this vacuum in the knowledge of culture amongst the Ghanaian populace in the higher institutions of Ghana. Due to the enormous benefits of cultural education, the research has contended that wall decorative representation of the Ghanaian cultural symbols would aid in arresting the rampant social vices in the K.N.U.S.T. campus which was seen through the research, as the root cause behind the weak moral fibers of students and lecturers alike. Moreover, it would increase the Ghanaian cultural knowledge of students and staff while preserving it in its pristine form for posterity.

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