

ACCEPTANCE OF POINTILLISM WALL-HANGING AS A MEANS OF COMMUNICATION AMONG STAFF OF CORPORATE ORGANIZATIONS IN ABEOKUTA METROPOLIS

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ABSTRACT

This study sought acceptability of pointillism wall-hanging as a means of communication in corporate organization in Abeokuta. Multi-stage sampling technique and questionnaire was used to collect data from 160 respondents in Federal Medical Center (FMC) and Federal University of Agriculture, Abeokuta (FUNAAB). Data were analysed using descriptive statistics and hypothesis with Chi Square. Result showed that (63.8%) respondents were male, female (36.4%), age (\bar{x} = 49.9), married (72.5%), and well-educated above secondary school (68%). Majority in FUNAAB were administrative staff (74.3%) while FMC, Nurse (89.1%). Respondents' were aware of pointillism painting wall-hangings (\bar{x} = 1.12), however do not know materials used in production (\bar{x} = 0.94). Pointillism wall-hanging to communicate for each factor was acceptable; uniqueness- FMC (\bar{x} = 3.04) and FUNAAB (\bar{x} = 2.53); suitability- FMC (\bar{x} = 2.89) and FUNAAB (\bar{x} = 2.42); communication: FMC (\bar{x} = 2.93) and FUNAAB (\bar{x} = 2.91); appearance- FMC (\bar{x} = 3.05) and FUNAAB (\bar{x} = 2.87) with overall acceptability score (\bar{x} = 2.87). The chi-square result of the hypothesis at $p > 0.5$ reveals that there is no significant relationship between the socio-economic characteristics (gender (χ^2 = 0.003); marital status (χ^2 = 3.582); educational qualification (χ^2 = 1.623); occupation (χ^2 = 1.467); place of work (χ^2 = 2.195)) of respondents and awareness of respondents on pointillism painting. In conclusion, respondents are aware of pointillism wall-hanging as a means of communication, many accepted the use for interior decoration as they can be used to teach and send signal or communicate effectively in any organization.

Keywords: Aesthetics, Decoration, Pointillism, Wall-hangings, Organization, Communication

INTRODUCTION

Craftsmanship from the earliest periods in man's development have been discovered and preserved with indication of woven designs and motifs into his fabrics. Applied textile design is perhaps as ancient in origin as weaving. Early designers discovered many methods of treating the surface of their woven fabrics to enhance their appearance. Methods employed comprise embroidery, applique, block printing, stenciling, painting, tie-dyeing and batik. Applied design does not alter the basic structure of the fabric; it simply gives further richness to the surface of the fabric which are used for dresses, table covers, window blinds/curtains and wall arts.

A wall-hanging is a decorative object, often made of fabric and hung on a wall. It is similar to a picture in that it has aesthetic value and appeal to people emotions. Wall-hanging production is a craft which embraces methods of painting,

applique, and embroidery, batik, printing and weaving to produce. Painting as an art of applying colour to a space varies from traditional earth pigments which are grounded into a fine powder and mixed with medium usually liquid to other types of interior decoration wall arts such as pointillism, batik painting, monogramming and acrylic painting (Jirousek, 1995).

Pointillism is a method of painting developed by George Seurat and Paul Signac in 1886 as well as his followers in France. It is a style of art using only dots of different colours arranged close together to create designs which the human eye interprets and blends to give a full picture. Pointillism is derived from neoimpressionism coined by art critics in the late 1880's to ridicule the works of these artists, but is now used without its earlier mocking connotation. Post-Impressionist Movement extended impressionism

while rejecting its limitations; they continued using vivid colours, thick application of paint, distinctive brush strokes, and real-life subject matter, but they emphasize more of geometric forms, to distort form for expressive effect, and used unnatural colour. The painting technique used for pointillist color mixing is at the expense of the traditional brushwork used to delineate texture. The majority of pointillism is done in oil paint (acrylic). Anything may be used in its place, but acrylic is preferred for its thickness and tendency not to run or bleed to make an overall impression of the hue to create a design or images that represent a message.

A viewer's ability to construct meaning from an artwork is regarded as significant contributor to aesthetic value. Apart from verbal communication (Aarti, 2012), meaning creation avenues in art include use of titles, history of work, artists' information, and viewers' personal and felt experiences to the images. Everyday dialog is dynamic ensuing implicit assumption that both parties intend to be understood. Daniel (2016) asserts that it is when feedback, which involves the receiver responding to the signal by initiating another circle of meaning exchange, has been sent to the sender (source) that the communication process has gone full circle and become complete (Lunenberg, 2010). It is important that they also create and share the meaning in the messages passed (Daniel, 2013).

Awoniyi (1982) and Lawal (2004) affirms that without communication there would be chaos. Giffin & Pattern (1976) state that communication is the process of creating meaning as well as ascribing it. Talking is a talent that helps you use a language in a purposeful way. It is a form of interpersonal interaction or communication (Okafor, 2012). Similarly, the experience of viewing artworks may be understood as entering into a kind of communicative exchange via the artwork. The phenomena of artworks communication and meaning-making is understood by rules governing human conversation that encourages individuals or community to change their behavior and adopt healthy, beneficial, positive behavioral practices, increases learning and skills while the approaches are more sustainable and acceptable. However, global acceptance and recognition of wall art forms like sculptures, paintings, and drawings have little or no place in most corporate organizations in Abeokuta.

Wall art also known as Wall-hanging have been with us for a long time and their importance keep growing with each passing day. During the medieval era, tapestry wall-hangings that has been greatly exploited by man to be used within the home, mansions and castles and offices were popular with kings and other people in the upper class of the society. From the rich history, one thing is that wall-hangings were initially considered luxurious stuff as unique and beautiful designs of images or patterns were implemented into the rich fabric to make the wall-hangings.

Today, wall-hanging is used for decoration purposes by a number of people in their homes and business. One thing that has greatly changed between old-fashioned and present wall-hanging is in production. The medieval tapestries were hand-woven while today machines are used. The wall-hangings available are of different colours, forms, materials, shapes, and designs. However, the image and patterns designed on wall tapestries are influenced by a number of things. Most of the images displayed in ancient wall-hanging were inspired by peasants working, mythologies, religious stories and kings hunting. Religious beliefs, traditions, politics, love and nature are therefore some of the factors which influence the designs of wall-hanging.

The statement of the problem is that consumers use various articles for interior decorations, however, pointillism painting has been in existence for quite a long time but it has not been popularly known among other articles of wall-hanging for interior decoration in corporate organizations. This study examined the level of communication through the use of art by using pointillism painting for wall-hanging in corporate organizations in Abeokuta as it is believed this will bring the art of pointillism painting into the lime light. The study is significant in that it creates awareness on the use of various wall-hangings to decorate the interior and exterior of a home and offices, and can be widely used to communicate nonverbal messages that portray meaning to improve behavior of people in the society or community.

The Objectives of the study are to design and produce a sample of pointillism painting article, determine the socio-economic characteristics of the respondent, examine consumer's awareness of pointillism painting and determine the acceptability of pointillism painting interior decoration article. The hypotheses tested is that: There is no significant relationship between socio-

economic characteristics and awareness of the respondents on pointillism paintings.

RESEARCH METHODOLOGY

The study is a descriptive research and it adopted a survey design. The study adopted practical approach and data collection was through administered questionnaires. The target population of the study consists of staff of Federal Medical Center Abeokuta (Obstetrics & Gynaecology

Department) and staff of Federal University of agriculture, Abeokuta- FUNAAB (the Senate building). The practical approach is premeditated to expose the behavior change of the respondent with the use of same medium but different designs for wall-hanging as an article of interior decoration. Two portraits (figure 1) revealing two different designs and messages using the same paint medium; acrylic, were presented alongside for respondent to see clearly.



Figure 1: Pointillism Painting Wall-hangings

Sample size according to Borg and Gall (1979), is the percentage required to represent a population and varies with population size; the population for the study was 243. Using Research Advisory table; the minimum sample size was 152 and also sample size for this study was determined using Yamane (1967), sample size formula: $n = N/1 + N(e^2) = 151.16$. From the above formula, the minimum required sample size for the total population was 151. However, 5% of the sample size of the total population was added to give a total sample of one hundred and sixty (160) respondents. Consequently, the study questionnaire was administered to 55 respondents in the Antenatal Department of FMC and 105 questionnaires were administered to staffs of FUNAAB in the Senate building.

The questionnaire was subject to face and content validity after which it was administered to 20 staff in the College of Food Science and Human Ecology; COLFHEC-FUNAAB with the pointillism articles shown to them before administering the questionnaire. The study used test-retest method with two weeks interval to determine reliability of the instrument with Cronbach's Alpha value of 0.721 which was considered reliable. Data collected was analyzed

using frequency counts, percentages and mean, for the objectives while Pearson Product Moment Correlation (PPMC) and Chi-square was used to measure the hypotheses.

RESULT AND DISCUSSION

a. Socio-economic characteristics of the respondents

Result in table 1 shows that majority of the respondents were male (63.8%) and female (36.3%). Most respondents (38.8%) were between age range of 43 – 58 ($\bar{x} = 49.9$). The table further reveals that respondents in FUNAAB (70.5%) and FMC (76.4%) were married indicating that larger percentages of respondents (72.5%) sampled were married people who have responsibility across the study area. The table confirms all respondents were literate with majority having above secondary school education: OND/NCE (29.4%), BSC/HND (22.5%) and Postgraduate (13.1%), implied that respondents were learned. Furthermore, the table displays that majority of the respondents in FUNAAB were administrative staff (74.3%) and Federal Medical Centre (FMC) were Nurse (89.1%).

Table 1: Distribution of Socio-economic characteristics of respondents

Variable	FUNAAB		FMC		Cum. Total	Cum. %	Mean	
	Freq.	%	Freq.	%				
Sex	Male	72	68.6	30	54.5	102	63.8	49.9
	Female	33	31.4	25	45.5	58	36.3	
Age	<= 42	11	10.5	13	23.6	24	15.0	
	43 – 50	38	36.2	24	43.6	62	38.8	
	51 – 58	37	35.2	18	32.7	55	34.4	
	> 58	19	18.1	0	0.0	19	11.9	
Marital status	Single	29	27.6	9	16.4	38	23.8	
	Married	74	70.5	42	76.4	116	72.5	
	Divorced	2	1.9	4	7.3	6	3.8	
Educational Qualification	Primary	13	12.4	13	23.6	26	16.3	
	Secondary	17	16.2	13	23.6	30	18.8	
	OND/NCE	34	32.4	13	23.6	47	29.4	
	BSc/HND	28	26.7	8	14.5	36	22.5	
	Postgraduate	13	12.4	8	14.5	21	13.1	
Occupation	Admin. staff	78	74.3	5	9.1	83	51.9	
	Secretary	12	11.4	0	0.0	12	7.5	
	Nurse	0	0.0	49	89.1	49	30.6	
	Security	15	14.3	1	1.8	16	10.0	

b. Awareness of pointillism wall-hanging
Result in table 2 shows respondents' awareness of pointillism painting wall-hangings. Majority of the respondent in FUNAAB (66.7%) and FMC (69.1%) with mean (\bar{x} =1.35) have come across pointillism painting. Furthermore, respondents (\bar{x} =1.38) indicated that they have seen similar paintings somewhere. Although, the table reveals that respondents were aware of the use of painting for interior decoration in

their corporate organization (\bar{x} =1.44), however they do not know the materials used for these pointillism paintings (\bar{x} =0.94), and do not have similar painting in both organization (\bar{x} =0.86). The average mean score (\bar{x} =1.12), indicates that the respondents were aware of pointillism painting wall-hangings and even though they do not know the materials used and how it was produced.

Table 2: Awareness of pointillism of wall-hanging

Awareness	FUNAAB		FMC		Cum. Total	Cum. %	Mean Score
	Freq	%	Freq	%			
I have come across pointillism painting	70	66.7	38	69.1	108	67.5	1.35
I am aware of pointillism painting	49	46.7	31	56.4	80	50.0	1.00
I have seen similar paintings somewhere	69	65.7	41	74.5	110	68.8	1.38
I know someone who produce pointillism painting	49	46.7	24	43.6	73	45.6	0.91
I have come across other items of painting	64	61.0	40	72.7	104	65.0	1.30
We use paintings for interior decoration in our organizations	77	73.3	38	69.1	115	71.9	1.44
I can introduce pointillism painting to my friends and families	48	45.7	30	54.5	78	48.8	0.98
Do you notice the flow of dots in the painting	49	46.7	33	60.0	82	51.3	1.03
We have this similar painting in our organization	45	42.9	24	43.6	69	43.1	0.86
Do you know the materials used for these paintings	53	50.5	22	40.0	75	46.9	0.94
Average Mean Score \bar{x}							1.12

c. Acceptability of Pointillism Painting Interior Decoration Article

Table 3: Mean Score of Acceptability of pointillism among respondents

Acceptability	Mean Score	Mean Score	Average Mean (Remark)	
	FMC	FUNAAB	FMC	FUNAAB
Uniqueness				
The paintings produced are unique to my field	2.93	2.49	3.04	2.53 (Agreed)
The paintings give a unique feeling and excitement mood	3.09	2.56	(Agreed)	
Uncommon colour combination & design that can replace other wall-hangings for decoration	3.11	2.53		
Suitability			2.89	2.42
The wall-hangings are suitable for interior decoration in my field of work	2.80	2.49	(Agreed)	(Disagreed)
The wall-hangings can be cleaned and maintain their suitable durability at work	2.80	2.46		
The best framing used are best suitable for interior decoration at my place of work	3.07	2.32		
Communication			2.93	2.91 (Agreed)
The design on this wall-hanging is sending a message	3.16	2.57	(Agreed)	
This design on this wall-hanging is not sending/communicating any message to me	2.51	3.08		
The artwork sends a message to everyone	3.04	3.03		
The message on the frame is very clear to me	2.93	2.87		
The message from the paintings relates to current realities	3.00	3.01		
Appearance			3.05	2.87 (Agreed)
The pointillism painting is attractive	3.04	2.57	(Agreed)	
I can use the pointillism painting in my place of work	3.13	3.01		
I can give the pointillism painting out as a gift	3.15	2.99		
I can boldly exhibit the pointillism painting to my friends working in other organization	2.89	2.90		
Taste			2.69	2.83 (Agreed)
I don't like the pointillism painting	2.35	2.55	(Agreed)	
The painting is substandard	2.71	3.00		
We don't decorate my work place with wall-hangings	2.56	2.93		
We don't use locally produced item for our interior decorations at work	2.29	2.78		
Using wall-hangings is old fashion	2.44	2.58		
The size and design are adequate	3.13	3.08		
The finishing is perfectly done	3.20	2.94		
The framings are perfectly fixed.	2.89	2.81		
Marketing			3.39	2.78 (Agreed)
The painting should be made available in the market so that organizations can buy	3.38	2.52	(Agreed)	
Interior decorators should be encouraged to use pointillism.	3.44	2.82		
Interior decorators should be encouraged to construct wall-hanging using pointillism	3.40	3.16		
Designs suitable for each organization can be produced and sold in the market	3.38	2.79		
Pointillism painting can compete favourably with other paintings in local/international market	3.38	2.62		
Acceptability Score = Total_Mean Score/ No of Statements	2.97	2.77	2.87	Acceptable

Note: 0.00 - 2.49 Disagreed, 2.50 - 4.00 Agreed; <= 2.49 Not Acceptable, 2.50 - 4.00 Acceptable

The result in table 3 reveals the Mean Score of respondents' acceptability of the pointillism wall-hanging as a means of communication for each factor. It can however be deduced that the uniqueness factor is accepted, the respondents in FMC ($\bar{x} = 3.04$) and FUNAAB ($\bar{x} = 2.53$) both agreed it was unique. On suitability, findings reveal that though the respondents in FMC ($\bar{x} = 2.89$) agreed, respondents in FUNAAB ($\bar{x} = 2.42$) however disagreed. This may be due to the messages the designed pointillism wall-hanging was communicating that is more relevant in the health sector. Regarding communication, results shows that the design on this wall-hanging is sending a message to everyone. The message relates to current realities, and very clear to respondents in FMC ($\bar{x} = 2.93$) and FUNAAB ($\bar{x} = 2.91$) which depicts that the pointillism wall-hanging as a means of communication was agreed upon and accepted by respondents. With appearance, the result on table 3 confirms the pointillism wall-hanging was accepted by the respondents in both organizations FMC ($\bar{x} = 3.05$) and FUNAAB ($\bar{x} = 2.87$). For taste - which appeal to the sensitivity of respondents regarding articles of interior decoration, finding show that respondents in both organisations have their various differences FMC ($\bar{x} = 2.69$) and FUNAAB ($\bar{x} = 2.83$), yet taste factors was agreed. Also, the marketing factor expressed that respondents in both organisations agreed that interior decorators should be encouraged to use pointillism to produce wall-hanging suitable for each organization, made available and be sold in the local and international market with the mean score of FMC and FUNAAB to be ($\bar{x} = 3.39$) and ($\bar{x} = 2.87$) respectively. The respondent's acceptability score of pointillism wall-hanging to communicated in organization was FMC ($\bar{x} = 2.97$) and FUNAAB ($\bar{x} = 2.77$) while the overall acceptability score = 2.87. This implied that the pointillism wall-hangings were acceptable.

d. Result of Hypotheses Test

Hypotheses 1: There is no significant association between socio - economic characteristics of the respondent and the awareness of the respondent on pointillism paintings.

Table 4: Test of association between respondent socio-economic and awareness

S/N	Variables	χ^2 -value	df	p-value	Decision
1.	Gender	0.003	1	0.954	NS
2.	Marital status	3.582	2	0.167	NS
3.	Educational qualification	1.623	4	0.805	NS
4.	Occupation	1.467	2	4.800	NS
5.	Place of work	2.195	1	0.138	NS

χ = chi-square value, NS = not significant, df = degree of freedom, p = probability level

The result from table 4 reveals that there is no significant association between the gender ($\chi^2 = 0.003$); marital status ($\chi^2 = 3.582$); educational qualification ($\chi^2 = 1.623$); occupation ($\chi^2 = 1.467$); place of work ($\chi^2 = 2.195$) of the respondent and the awareness of the respondent on pointillism painting.

Table 5: Test of association between respondent Age and awareness using PPMC

Variable	r-value	p-value	Decision
Age	-0.130	-0.101	NS

$r(3) .130, p < .05$

The result in table 5 shows that there is no significant relationship between age (-0.130) and the awareness of pointillism paintings.

Discussion of finding

Art is a global method of expression that allows people to communicate the depth of their aesthetic awareness, emotional maturity, and overall development through perceptual and creative actions, (Graham and Zwirn, 2010). In illuminating the different ways of expressing ideas and ambitions, art in textiles aims to enhance a person's emotional and intellectual world.

Through art, one can learn about culture, history, and environment (Peşkersoy, 2010). The fine arts, which are a subset of the cultural and creative arts, are viewed as having a nonverbal expression in painting. Painting using tiny, unadulterated dots of color that merge together in the viewer's sight, or pointillism, has been a potent medium for communication. The cave paintings are the first examples of symbols that were developed for communicating throughout history. Painting on fabrics and other media gives sketched items realism and meaning, it adds depth, demonstrates solidity, it is aesthetically pleasing, and establishes values. Individuals who participate in creative activities develop healthy habits (Usman, Odewumi, Obotuke, Apolola and Ogunyinka, 2014).

Paintings designed sequentially using various painting media and tools in order convey information and generate positive responses. Likewise, the pointillism wall-hangings were used for effective instruction to staff and people within the corporate organisations used for the study in Abeokuta metropolis on the use of face mask within the organisations during the covid-19 pandemic and also to pass a message to the public about Breast-feeding.

The uniqueness of the pointillism wall-hanging/painting and its importance are numerous,

it incorporates reality into pictorial world. The uses of pictorial psychology and concepts, addresses strangeness, beauty, familiarity, unfamiliarity, darkness, silence, solitude, and ambiguity which painting depicted in picture and objects relevance (Elufadejin, 2009). Painting promotes aesthetic awareness, it is also an avenue for gender self-expression, experience and the joy of achieving certain goal and it creates imagery and response in the power of representation through visuals (Kirk, Gallagher, Coleman, & Anastasiow, 2012).

Good communication mostly depends on 7Cs of Concreteness, Consideration, Correctness, Courtesy, Conciseness, Completeness, and Clarity. They are important pillars of effective communication. These attributes could also be linked with the pointillism wall-hanging articles used in the study as a means of communication in corporate organization. Every business organization needs to communicate with its clients and other people to maintain and to grow the business. No business can be done without communication.

This is the time of mass communication through digital platform or print media. Many companies communicate through SMS, social media, phone calls, emails, and print media. The process of communication is very fast today than before. Print media is one of the mass communication methods nowadays. Business owners can deliver press reports in the local newspapers. They can spread messages in society through print media or through hanging of images. People can know about the company or organization through pointillism wall-hanging and deal according to the messages. Multinational companies communicate through various means or send message to people with clear inscription of artworks on t-shirts and other forms of textiles.

CONCLUSION

Consumers love to have wall-hangings that exhibits meaning and communicates clearly wherever placed. Respondents were aware of the use of pointillism wall-hanging as a means of communication, many of them were also aware of pointillism painting and have seen it used for interior decoration in some organisations. Pointillism wall-hanging can be used to teach and send signal or communicate effectively to someone in any organization. Likewise, the organization sampled have and uses wall-hanging for effective message dissemination. The study also concluded that all the factors considered on acceptability were

agreed upon on the pointillism wall-hanging as a means of communication in corporate organization.

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