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Exploring The Transformative Power of Chasing and Repousse Techniques to Create a Metal Craft to Support the Fight Against Corruption in Ghana

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ABSTRACT

Corruption continues to be a major problem that impedes economic growth, threatens governance and erodes public confidence in institutions. Corruption arises and spreads through a variety of actions, many of which have their roots in incentives that skew moral behaviour and responsibility. This study explored an innovative approach to combating corruption by leveraging on the transformative power of chasing and repousse techniques in traditional metalworking. The study adopted Studio-Based and Descriptive research methods within the qualitative design. Metal craft were designed and fabricated using chasing and repousse technique, emphasizing themes of corruption and its social effects. The study identified some of the key practices that lead to corruption, including lack of transparency, manipulation of regulatory frameworks, insufficient enforcement of anti-corruption laws, and finally, socio-economic factors. It was also established in the study that chasing and repoussé as complementary techniques highlighted their ability to create detailed, three-dimensional designs that convey a range of artistic, cultural, and personal messages. The method resulted in a semi-rendition that effectively communicated the project's objectives, illustrating how the integration of technical skill with artistic expression can produce meaningful metalwork. The study demonstrates that art, particularly traditional metal crafts, can effectively call people's attention to corruption practices and their devastating effects on societies like Ghana. It is recommended that chasing and repousse techniques be integrated into national anti-corruption campaigns.

Keywords: Transformative Power; Chasing and Repousse: Metal Craft: Corruption: Fight against corruption in Ghana

Introduction

Corruption is a prevalent economic crime in almost all societies, to varying degrees. Corruption refers to dishonest behaviour typically involving individuals in positions of power or authority, who abuse their position for personal gain or to benefit from others unfairly (Zahoor, Ullah, & Gilani, 2023). It can take various forms, such as bribery, fraud, embezzlement, etc.

Corruption undermines trust, hinders development, and erodes the integrity of nations, institutions, and societies (Basabose & Basabose, 2019). There are many definitions of corruption, according to corruption is (Shleifer and Vishny (1993, p.6,) as cited in Aidt, 2021) "the sale by government officials of government property for personal gain". Even though corruption is commonly linked to the public

sector, it can also be found in the private sector. According to Basabose and Basabose (2019m, p.15), corruption is defined as “a rotten and distorted mindset that leads people to living without truth and is characterized by actions aimed at gaining or accumulating wealth, power, honour and/or pleasure without humaneness and integrity”

The issue of corruption in Ghana is a complex challenge that has significant social, economic and political implications. A few years later after independence, Ghana started to experience corruption, there was no economic growth, Ghana was becoming poorer, and it had a lot of debts as a result of poor governance (Werlin, 1973). Since Ghana gained independence, there has been concerns about corruption in the country; however, in 2017, Ghana's score (81) on Transparency International's Corruption Perceptions Index was slightly improved from its low point of that year, with a rating of 40 on the scale ranging from 0 (highly corrupt) to 100 (very clean). Since then, Ghana's score has either increased or remained steady. In the year 2022, Ghana scored 43, when it was scored among 180 countries where it ranked 72 (Transparency, 2017). In recent times, corruption in Ghana is seen by some Ghanaians as normal practice, but it is a problem that is destroying and causing various negative effects, including erosion of public trust in institutions and government, increased poverty and inequality, misallocation of resources, etc. It undermines the rule of law, hampers sustainable development, etc (Transparency International, 2024). *The menace of corruption needs to be checked. One of the ways in which people use to create the awareness of the devastating effect of corruption is metal art.*

Metal art, also called metalwork or metal sculpture, is a form of artistic expression made with materials such as steel, aluminium, copper, and brass. Metals

provide endless opportunities, from outdoor installations to beautiful jewellery, showcasing their versatility (ATX Fine Arts). Metals are not just pliable, enabling intricate shaping, but also incredibly long-lasting, which makes them appropriate for public areas. Artists use methods such as welding, soldering, forging, and casting, utilizing the knowledge of metallurgy to mix various metals and create captivating and emotionally evocative artwork. Metal Art, with its intricate tapestry of expression, has always reflected humanity's boundless creativity and imaginative spirit (Shah, 2023). Within this expansive artistic realm, metal art sculptures have emerged as brilliant tributes to the harmonious blend of creative vision and expert craftsmanship. These sculptures, crafted from the very core of raw materials, go beyond mere objects; they stand as profound expressions of artistry that transcend the limits of time and space (Risatti, 2009).

The origins of metal art date back to ancient times, playing a crucial role in human culture and craftsmanship. Throughout different cultures and historical periods, various methods have been developed for creating metal art. The Ancient Egyptians wore elaborate metal jewelry, while medieval Europeans designed intricate armor (Holcomb et al., 2018). Today's modern metal artists explore materials like stainless steel and aluminium, merging traditional craftsmanship with innovative approaches. Metal art includes blacksmithing, ironwork, jewelry making, sculpture, and decorative items, highlighting the wide range of possibilities metal offers as an artistic medium. The creation of metalwork involved several fascinating techniques and tools, such as welding, forging, etching, chasing, and repoussé (Holcomb et al., 2018). The art of shaping metal through chasing and repoussé is considered one of humanity's most sophisticated metalworking accomplishments. These techniques, independently developed by multiple

ancient civilizations, have remained largely unchanged for millennia due to their effectiveness. When used together, they enable artists to produce everything from subtle surface textures to striking three-dimensional reliefs in metal, making them vital techniques in both historical and modern metalworking (Grundström, 2025). These techniques typically entail hammering and pushing the metal from the back to create raised relief on the front surface.

Chasing, which involves working from the front of the piece, provides the fine details and finishing touches that give pieces their polished look (Corwin, 2009). This technique has been applied to everything from ancient Greek vessels to contemporary jewelry, allowing artists to create intricate patterns, textures, and precise lines that other methods cannot achieve. Repoussé, on the other hand, involves working from the back of the metal to create raised designs (Maryon, 2012). This technique allows artists to add significant depth and dimension to metal pieces, with some historical examples featuring relief work several inches deep. By combining chasing and repousse in metalwork, the possibilities of attaining different forms and decoration are unlimited.

Many art pieces like *The Perspective of Corruption* by Solomon Boateng, *RedFriday. Because We Love Our Country* by Bright Ackwerh have been created to raise awareness of corruption issues in Ghana (Daswani, 2020), but little is known of using chasing and repousse art to create awareness on corruption in Ghana. Meanwhile chasing and repousse can be used as a medium in fighting against illicit activities that hinder the well-being of people in a country such as Ghana. This means that chasing and repousse can be a powerful tool to raise awareness of societal deviant issues such as corruption that requires urgent attention. Hence, using

chasing and repousse techniques to create a metal craft that shed light on negative effect of corruption to spark conversations for positive change in society will fill this gap. Therefore, the study sought to exploring the transformative power of chasing and repousse techniques to create a metalcraft to support the fight against corruption in Ghana. To achieve the aim of the study, the study sought to answer the following questions: 1) What are some of the key practices that lead to corruption and their devastating effects on the people in Ghana? 2) To what extent can the utilization of chasing and repoussé techniques be effective in creating metal craft that depicts corruption and its effects in Ghana.

Materials and Methods

Materials and methods refer to the processes involved in the creation or fabrication of a work of art. The research involves interactions with artists, craftspeople, and community members to gather insights and perspectives on the use of these techniques. Qualitative method facilitates rich, in-depth interactions and data collection through studio processes. Two research methods were used in executing the study. These are descriptive method and studio-based research methods within the qualitative design. According to Polit and Hungler (1999), descriptive research method illustrates existing conditions and can uncover new facts and significance. The basis for using descriptive research was to observe, describe and document. The studio-based research method is a type of research that is conducted in a controlled studio setting. It is used to create artistic creations, especially in visual art, and can incorporate useful applications such as rendering, rigging, and three-dimensional modelling. This method works well for a variety of creative disciplines because it combines theoretical investigation with real-world application. Focused on exploration and the creation of concrete results are made easier by the controlled environment. It frequently

calls for the employment of specialised hardware and software (Paudi et al., 2020; Marshall, 2010).

Under the studio-based research, the metal craft was designed and fabricated using chasing and repousse technique with emphasis on the themes on corruption and its social effects in Ghana.

Tools and Materials

An art tool is any material, machinery, apparatus, or vehicle that is used to turn a copper sheet into a metal artwork that illustrates corruption and its social repercussions in Ghana. The ability to convey emotion, feel, and create commonplace utilitarian items or equipment would be restricted without art supplies and tools. Conversely, material refers to a thing that shapes the overall appearance of the artwork and the meaning it expresses. While synthetic materials may produce a more modern or artificial ambiance, natural materials like wood and stone, for example, can convey a sense of grounded and connection to nature. The tools and materials used in the study were crucial because without them, the ability to fabricate a metal art using chasing and repousse to interpret emotion and feelings concerning corruption issues would have been limited (ClassPrefect, 2020). Tools and materials used in the design and fabrication of the metal craft include the following:

Forge as shown in Figure 1 was used for heating the metal to a high temperature to become malleable, for it to be hammered and shaped to a desired form.

Chasing and Repousse Tools: These (Figure 3) were used to create detailed patterns and textures on the surface of a metal sheet and to push the metal from the back side to create raised designs or reliefs. Repousse is often used for creating 3D patterns or designs on metal.

Sandbag: It (Figure 4 & 5) is a soft, flexible tool that provides a cushioned surface for shaping metal. In repousse work, the sandbag supports the metal piece from behind as you use tools to create raised designs on the front of the metal.

Scratch Brush: This (Figure 5) was used to clean the metal after pickling.

Copper Sheet

The Metal Art was done on 16.5 inches by **23.4 inches** copper sheet (Figure 6). Chasing and repousse were used to create images on the copper sheet and gave it a relief form.

Design Process

The design process started with the Idea Development. At this stage, a range of ideas were explored concerning the project topic. It started with preliminary sketches that showcased different compositions related to corruption and its effects. The goal was to develop an image that would communicate the central theme of the research. Figure 7 (a) and (b) show sketches that are depicting *the Voice of Resistance to corruption*. This sketch depicts a scene of a powerful narrative of a corrupt leader dominating individuals in society, the open mouth of the leader symbolizes the authoritative control and manipulative over a group of protesting individuals, representing their vocal resistance and defiance against the leader oppressive. The composition conveys a striking visual of the clash between oppressive authority and united voice of oppressed, highlighting the ongoing struggle for justice and equality within society.

A Greed Leader's image (Figure 7c) in the design is a concept that is exposing how a leader is uses money to manipulate society or a person. This image conveys a strong message about the misuse of power and wealth.



Figure 1: The forge (Fieldwork, 2024)



Figure 2: Adhesive Bond (Fieldwork, 2024).



Figure 3: Chasing and *Repousse* Tools (Fieldwork, 2024)



Figure 4: Sand Bag (Fieldwork, 2024)



Figure 5: Scratch Brush (Fieldwork, 2024)



Figure 6: The copper sheet for the work (Fieldwork, 2024)

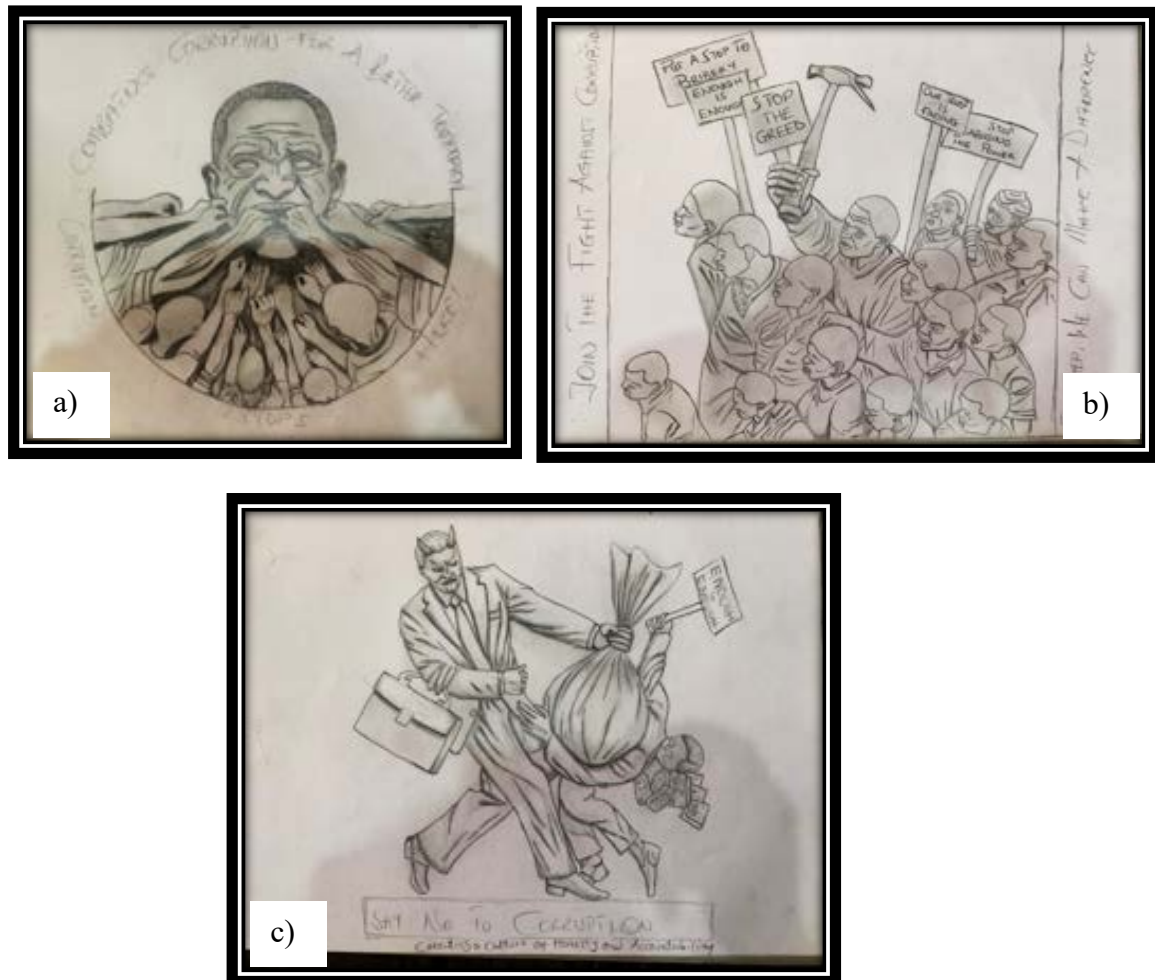


Figure 7: a) Stuffed mouth of the leader, b) Magilid group of protesting, c) Sketch of a Greedy Leader (Fieldwork, 2024).

Selected Sketches

After generating a series of images to represent the various themes for the study, the researchers settled on the tree, the hands that are exchanging money and a starved

person. Others are the symbol of justices and farmers in a degraded farmland (Figure 8a – e). The researchers then used Corel Draw to draw the selected images into a composition (Figure 9).

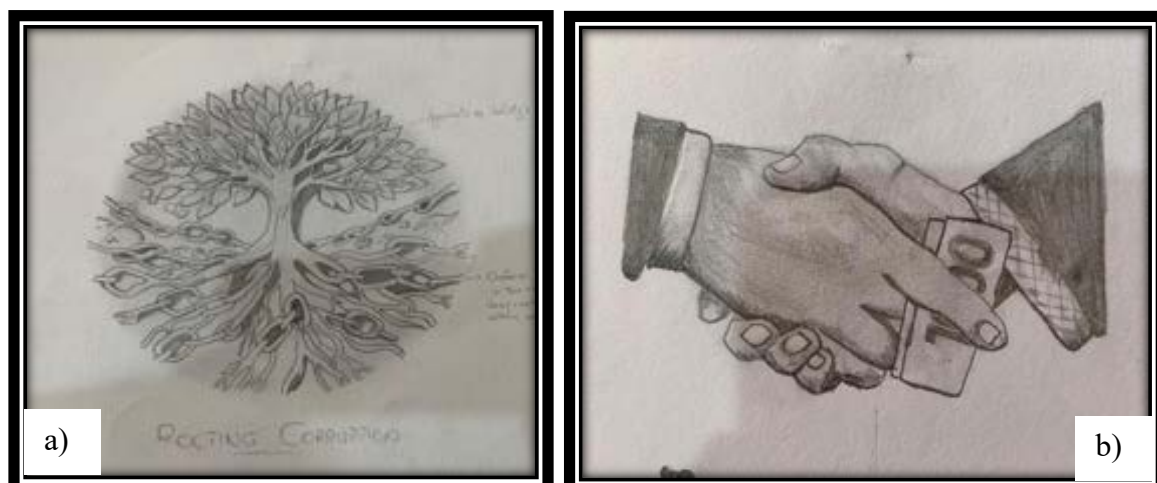




Figure 8: a) Sketch of a tree with chains, b) handshake with money exchange, c) human figure
d) A sketch of an unbalanced scale, e) farmers standing on a farm (Fieldwork, 2024).

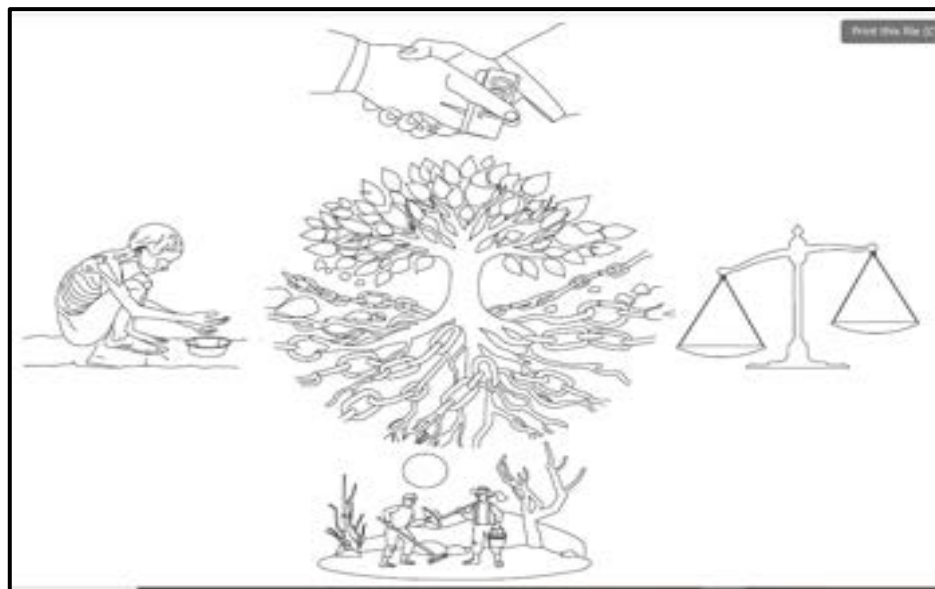


Figure 9: A Corel Draw image of the selected sketches for the work (Fieldwork, 2024).

Fabrication Process

The fabrication process begun with the preparation of the copper sheet, starting with annealing. This involved heating the metal to a specific temperature to reduce hardness, improve ductility, and relieve internal stresses of the material. The annealing (Figure 10a, b & c) was done by heating the metal with a forge till it got to red hot. The red-hot status gave an indication that the metal had been properly

annealed. This process usually makes the material easier to work with during the chasing and repousse process. After the annealing process, the metal was pickled by immersing the annealed copper sheet into a pickle solution to remove the fire scales and oxides that appeared on the surface of the metal during the annealing. The pickling solution was prepared by using the composition of nine (9) parts water to one (1) part of sulphuric acid.



Figure 10: (a), Annealing of Copper Sheet, (b) metal sheet reaching red hot stage (c) Annealed Copper Sheet (Fieldwork, 2024).

Transferring the design from paper onto the metal through Chasing

The metal sheet was thoroughly cleaned with a cloth with a bit of rubbing alcohol to remove any dust, grease, or dirt after the pickling. This was done to ensure that the surface of the metal was clean and dry. This was followed by applying glue to the surface (Figure 11a) of the metal. Carefully, the paper with the design for the work was

placed (Figure 11b) onto the glued surface, starting from one edge and slowly pressing it down to avoid air bubbles and wrinkles. A clean paper towel was gently used to press and smoothen out the pasted paper, which was then allowed sometime for the glue to dry (Figure 11c). This normally takes a few minutes, but it's best to leave it for hours or overnight for a stronger bond.

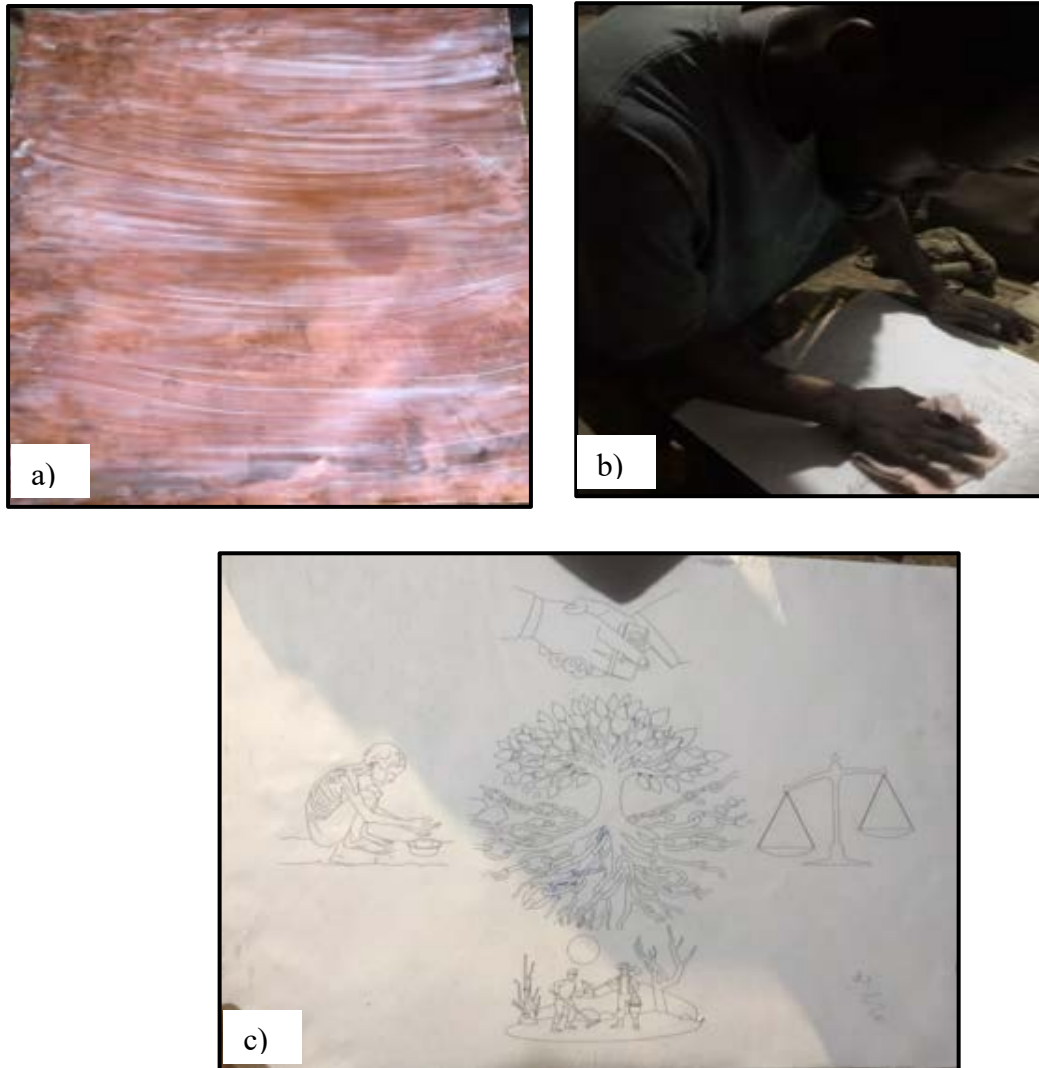


Figure 11: (a) Glue applied to metal, (b) Bonding Printed Design to metal, (c) Printed design pasted on the copper sheet (Fieldwork, 2024).

Chasing the design on the copper sheet

The metal was placed on a hard wood to take the punches during the tracing with chasing tools and to hold the metal in place as well as offer a sturdy yet slightly yielding

support that absorbs the impact of hammering. The design was chased (Figure 12 a & b) onto the metal for using a hammer and a tool called a liner.



Figure 12: (a), Chasing the design onto the metal sheet, (b) chasing work done (Fieldwork, 2024).

Repousse Technique

After the work has successfully been chased to trace the design on the copper sheet, it was then repoussé to produce striking relief patterns and dramatic dimensional effects to highlight the themes of the metal art's which are corruption activities and devastating effects. The researchers first envisaged how to push the metal from the back in order to achieve the anticipated shapes that was being created on the front of the sheet (Figure 13 a & b). The repousse began with the highest points of relief and worked its way down to lesser details of the forms in order to provide perspective in the design. This methodical approach guaranteed the appropriate depth throughout the composition which helped in avoiding distortion.

The metal's malleability enabled the researchers to push and pull the material into relief form on the sand bag, which was a dangerous and difficult to use, due to the size of the metal sheet. The sand bag

absorbs all of the hammer strikes that occur throughout the repousse process, making the operation much simpler. The process was repeated until every figure in the design attained a particular depth in relation to distance and perspective. The wooden repousse tools were employed to give the figures depth as well as avoiding any scratches on the metal that would be visible after the work has been finished. The indentations relating to the figures in the designs were made using the metal repousse tools.

Detailing of crafted designs.

The combination of the repousse and chasing methods produced the figures' fine detailing. Using the little pursuing tool and the hammer, the researchers brought out detail of the figures in the work by continually striking the metal sheet from both the front and the back. These include leaves, branches, roots, the breakages in the chains, the rips of the poor boy (Figure 14) and the farmers.

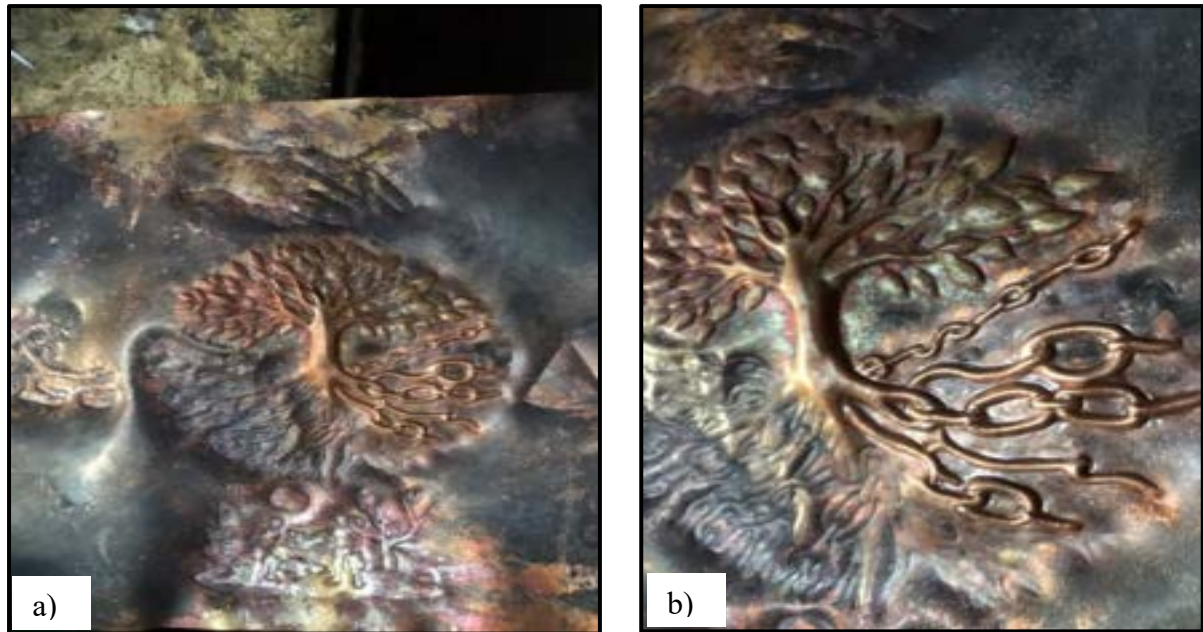


Figure 13: (a), Back of the repousse work, b) Front of the repousse work (Fieldwork, 2024).



Figure 14: Putting in details. (Fieldwork, 2024)



Figure 15: Adding surface textures (Fieldwork, 2024).

Enhancing Surface Design through Imprint Techniques

After the repousse procedure had been completed, nails and hammer were used as texturing tools to texture (Figure 15) the surface of the metal (some negative areas). The nail and hammer imprint served as a design for the artwork.

Oxidation Technique.

The researchers used oxides to achieve a dark tone areas on the work (Figure 16). The technique involved the application of patina to the surface of the metal sheet. Light and dark tones were used to achieve highlight on areas of interest which defined the depth and perspective of the figures on the metal and also render an antique finish.



Figure 16: The process of oxidation produces (Fieldwork, 2024).

Findings and Discussions

Activities That Lead to Corruption

This project explores the transformative power of chasing and repousse techniques in traditional metalworking to combat corruption. Corruption is a major problem that hinders economic growth, affects governance, and erodes trust in institutions. The study found that corruption arises and spreads through various actions, many of which have their roots in incentives that skew moral behaviour and responsibility. Lack of transparency in government systems promotes corruption, as decisions are taken behind closed doors, providing more latitude for corruption to occur was also identified as an activity that leads to corruption. Other action that was identified to be breeding corruption is procurement processes, where less regulated areas become safe havens for corrupt deals and kickbacks.

Manipulation of regulatory systems was indicated in the study as a major

contributor to corruption, as arbitrary legislation and arbitrary application tempt individuals and organizations into unethical behaviour. In many cases, private interests dominate decisions at the cost of general benefit, leading to regulatory capture. This issue deprives regulatory agencies of their credibility and engenders corruption among public servants who may connive with industry stakeholders for selfish gains (Koech, 2019). If anti-corruption laws are not strictly applied, it is possible that corrupt practices will rise, leading to a culture where corruption is considered a necessary evil and practically instrumental in reaching objectives. Stopping this loop requires guaranteeing the fair administration of justice and strengthening legal frameworks.

The outcome of the study shows that socioeconomic variables also play a vital role in the conditions that breed corruption, with high levels of unemployment and poverty ensuring

morality compromise in the interest of gaining financial advantage. Addressing these factors requires an integrated approach such as a decorative metal art that will communicate to people the need for accepting responsibility, openness, and moral leadership. Without unceasing efforts at combating corruption, societies cannot even dream of fighting corruption to ensure an environment of integrity and trust.

Devastating Consequences of Corrupt Activities

The findings of the study emerged that corruption is widespread and destructive for business, political institutions and societal structures. It hinders economic development by greedy people siphoning off funds destined for infrastructure, health services, and education for private gain, heightening poverty, retarding economic growth and widening the income gap (Abdulai, 2023). This reflects the World Bank's observation that, corruption costs developing countries an estimated amount of \$1.26 trillion annually revenue meant to stimulate further economic growth (Fleming, 2019). Corruption also undermines public confidence in government agencies, as leaders often

prioritize personal benefit over service. This can lead to apathy, powerlessness, and a decline in civic engagement, which can lead to a breakdown in democracy and the absence of citizen participation in politics. Corrupt behaviour also makes political systems unstable, potentially sparking social unrest and ethnic hatreds (Rashid, 2024; Orjuela, 2017). This disruption can lead to physical fighting, further tearing apart the social fabric and inhibiting growth. Corruption poses a real threat to social well-being, weakening political systems, undermining economic growth, and erosion of public trust.

Design of the Metal Art

The design (Figure 17) effectively captures some key activities that lead to corruption in society and their effects on the lives of common people. One of the primary aspects the researchers found is the use of powerful and locally relevant symbols to represent corruption. For instance, a chain broken parts of the chains balance scales, farmers on the land; a tree, and hands exchanging money. These items in the design are used as symbols that are deeply rooted in the Ghanaian context, allow for a visual narrative that reflects the realities of corruption.



Figure 17: Final Design of the Metalcraft (Fieldwork 2024)

Chased and Repousse Metal Art

The final piece of art (Figure 18) effectively captures some key activities that lead to corruption and their effects on society, in particular the lives of common people. The material used was malleable but strong enough to hold the design due to hammer punches and creating a relief form. The oxidation process changed the surface appearance of workpieces, adding depth and character through varying colorations. The method and duration used for the oxidation allowed for the work to be preserved and cover the fine details of the work. Chasing and repoussé are complementary metalworking techniques used to create detailed, three-dimensional designs on metal surfaces, conveying artistic, cultural, functional messages, and personal expression (Arthouse, 2024). These basic metalworking techniques remain vital in modern metalwork and jewelry creation, providing artists and artisans with ways to craft distinctive, three-dimensional pieces that cannot be duplicated through casting or machining (Grundström, 2025). Their lasting significance in both traditional and contemporary metalwork highlights their indispensable role in achieving specific aesthetic and artistic outcomes, making them crucial knowledge for anyone interested in metalworking or collecting metal art (Corwin, 2009). It was observed in the study that tools that are unpolished would leave ugly marks or scratches visible on the surface which would potentially tarnish the overall aesthetic outcome of the work piece. To this effect, the tools for chasing and repousse are needed to be prepared to a mirror finish before use as it has been espoused by Jones (2016) in her study. Furthermore, the researchers found out that the metal sheet has to be annealed when it has been worked on for quite some time. This essentially important process will give back its malleability that would be easily shaped, yet strong enough in rigidity to hold together the work under hammer

punches so that the integrity of the design will be maintained while doing the intricate design of the figures (Ali et al., 2024).

All the figures in the composition were complicated to work on during the repoussé process, thus, called for great expertise in handling the materials to avoid such problems as instability around areas subjected to hammering. This then required a support (sand bag), which provided balance torn environment. The balance is important to get the right form of relief in the final work. Similarly, the process of oxidation showed its double side; it made the surface of the work look more interesting with depth and character due to different colorations. A close control over the method and duration kept to avoid poor oxidation which could have masked all fine details.

The sub-themes in the composition are: *Tree with some broken chains entwined with the roots: A handshake involves exchanging money: Unbalance Scale: Two farmers standing on the farm and Undernourished Human Figure.*

Tree with some broken chains entwined with the roots

The tree (Figure 19) in the composition of the Metal Art represents the society and it symbolises growth and interconnectedness. The tree serves as a powerful symbol of society's foundation. The root of the tree is made of chains linked by jump rings, represent the linkage between people's behaviours and the entrapment caused by corruption. The chains that are entwined within the tree's roots represent the deeply rooted nature of corruption within society. The broken chains signify freedom, suggesting that breaking free from corrupt practices can restore justice and opportunity. The strength and ability for society to change are symbolized by the tree's unwavering form.



Figure 18: Final Fabricated Metal Craft (Rooting Out Corruption (Fieldwork, 2024)).



Figure 19: A repousse artwork of a tree with broken chains entangled in its roots (Fieldwork 2024)

A handshake involves exchanging money
 This image (Figure 20) is a universally recognized symbol of bribery and unethical practices. This imagery portrays the exchange of illicit resources for personal gain, highlighting how corruption fuels a

vicious cycle of wealth inequality. Bribery can create chains of reaction of negative impacts that intensify inequality, land degradation and hunger or poverty. When individuals engage in concept practices like accepting bribes, it leads to the exploitation

of the resources of the masses. Hands exchanging money symbolizes bribery, eroding trust and fairness.



Figure 20: The final repousse artwork of a handshake involves exchanging money (Fieldwork, 2024).

Unbalance Scale

This key symbol represents injustice or inequality that occur as a result of corruption, which directly confronts the lack of fairness and accountability in a corrupt society. Scale, a universally recognized symbol of justice, when it becomes unbalanced then it reflects injustice, where laws and rights are subverted for personal gain. The unbalanced scale as it shown in Figure 21, with one side weighed down significantly more than the other, symbolise how

corruption skews justice in favour of the wealthy and powerful. This imagery in the work resonates with viewers familiar with Ghana's struggles against judicial corruption, where justice is often perceived to be accessible only to those who can afford to pay for it, leaving the poor and marginalized without recourse. The symbol effectively captures the diverse realities of corruption in Ghana, conveying its impact on justice, the environment, and the social structure.

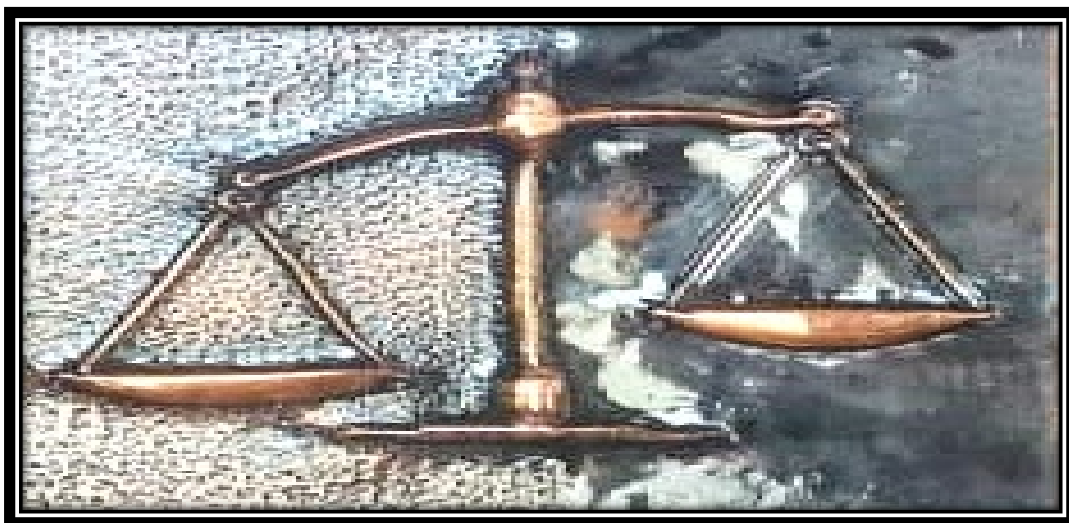


Figure 21: repousse artwork of an unbalanced scale (Fieldwork 2024).

Two farmers standing on the farm

Figure 22 symbolizes the environmental destruction caused by corrupt practices, like accepting bribes to exploit land illegally, it can result in land degradation. This degradation unequally affects underprivileged communities, leading to

land loss and decreased agricultural productivity, contributing to food insecurity, poverty and hunger. The design also highlights the environmental and socioeconomic consequences of corruption, such as mismanagement of resources.



Figure 22: A repousse artwork of Two farmers standing on the farm (Fieldwork 2024).

Undernourished Human Figure

The researchers used the undernourished human figure (Figure 23) to represent hunger and poverty, which is caused by mismanagement of resources, when corrupt leaders divert public funds intended for agricultural productivity. This leads to food shortage and reduce access to essential resources for the poor. This shows the

effect of corruption and how corruption affect some people in Ghana. Corruption is a significant issue in Ghana, affecting the agricultural productivity and food supply. The researchers discovered that unpolished tools can leave unwanted marks on the metal surface, affecting the final piece's appearance.



Figure 23: Repousse artwork of a human figure (Fieldwork 2024).

Conclusions and Recommendations

The study explores the transformative power of chasing and repousse techniques to create a metalcraft to communicate the fight against corruption in Ghana. Lack of transparency of government systems, manipulation of regulatory systems, weak enforcement of anti-corruption laws, and socio-economic pressures such as poverty and unemployment promote or allow corruption. Corruption hampers governance, economic growth, and the people's trust in institutions, which eventually encourages a culture of impunity and allows corruption. These traditional metalworking methods transform raw materials into meaningful forms, serving as metaphors for change. The research on chasing and repoussé as complementing techniques unveiled their potential for creating three-dimensional detailed designs that can bring a wide variety of artistic, cultural, and personal messages. It was a semi-rendition process that communicated, in a very effective way, the goals of the project: to show how technical skill, along with artistic expression, can combine to produce major metalwork. Generally, these findings point at precision, material choice, and technique as ingredients that must characterize successful execution in metalcraft projects.

The research emphasizes the importance of incorporating these culturally significant art forms into national anti-corruption campaigns to increase awareness and foster transparency, ultimately contributing to the fight against corruption.

Metalcraft artwork can be a powerful tool in combating corruption. It can be displayed in government buildings and art galleries, raising awareness and fuelling discussions. These artworks can also be used in educational campaigns and workshops, particularly for young people. Advocacy groups can also spread anti-

corruption campaigns through their work. Uploading these images or videos online can increase viewership and create national discussions on corruption. These art forms can be used to elaborate symbols and narrate stories, making the struggle against corruption more comprehensible and culturally rooted. Programmes should be tailored to emphasize the use of metalcraft artwork for social commentary and activism, equipping the next generation in the fight against corruption. Low relief figures can prevent structural weaknesses and aesthetic inconsistencies.

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