

The Face: A Warehouse of Humans' Communicative Sentimentalities across Work Cultures.

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Abstract: This paper offers an aesthetical discourse on the facial details of porters, construction workers, truck pushers, market women and bank workers. It examines an enhancive discourse of these facials and how they transcribe to communication. The paper suggests that the face remains the most expressive of all the parts of the human body when it comes to communication at work cultures. A key determinant consideration to make social interactions and business discourses more effective for a more advanced and progressive development of the institution.

Keywords: Photography, Facial Expression, Communication, Emotion and Work Cultures

I. INTRODUCTION

The objective of this paper is to identify facial characteristics of workers in different work cultures, examine the aesthetical discourse of these facials and how they transcribe to communication. The assumption is that, of all the parts of the human body the face remains the most expressive. Most often the face offers symbolic registers whose decoding is a window unto the interpretation of the human psychology. In fine art, the human facial anatomical renditions determine the intention of the soul. It may express anger, fear, anxiety, sadness, happiness or misgivings. Leonard da Vinci, one of the famous renaissance artists theorized that artists have two main subjects to paint: man, and the intention of the soul. In his view, the first is easy to achieve but the latter is difficult for it must be accompanied by expressive facial details that commensurate with the figural gestures (Croix, Tansey & Kirkpatrick, 1991). To achieve a facial physiognomy that might be congruous with the figural activities, he further advised artists to carry sketch pads in which to make pictorial recordings of humans as they involve themselves in activities. The availability of cameras may be good substitute for quickest recording of human activities and capable of capturing the exact actions in seconds. Taking such photographic evidence, especially, when the performer of an activity is unaware, produces pictures free from artificial facial details. This approach was used in capturing the images in this paper. The paper offers an aesthetical discourse on the facial details of porters, construction workers, truck pushers, market women and bank workers that are significant means of communication.

II. COMMUNICATION

Communication, whether it is with others or with one's self, is a very important aspect of sentient life, and its breakdown would prove to be quite drastic.

According to Joseph (2014), the ability to communicate effectively is necessary in virtually any type of business. Effective communication allows you to convey information to employees, negotiate the best deals with suppliers and market your products and services to your customers. He continues to say that, effective communication involves mastering several essential elements such as clarity, relevancy and use of the proper delivery medium. One's message must be consistent and be delivered through the appropriate medium. It needs to be relevant to its recipients, and it should contain a powerful opening backed by attractive facial expression and an enduring closing to make it memorable. It therefore becomes necessary to employ effective communication skills in any social interaction since the vice versa could be drastic.

III. WORK CULTURE

In this paper, work culture is defined and operationalised as the values, beliefs, attitudes, and behaviours shared by a group of people in a working environment. However, Heathfield and Susan (2014) opine that, an organization's culture is made up of all of the life experiences each employee brings to the organization. They further state that, culture is the behaviour that results when a group arrives at a set of - generally unspoken and unwritten - rules for working together. They maintain that, it is the work culture which decides the way employees interact with each other and how an organization functions. It could also be said that, work culture includes various guidelines and principles which decide the way individuals should behave at the workplace.

The foregoing discourse suggests that every work has its own unique way of doing things and for that matter its cultural practices. For instance, the way a teacher talks to a student would be different from the way a fisherman approaches a client. In a similar way, the settings in the banking hall is different from that of the hospital. Hence attitudes, values, experiences and habits in all these establishments would differ from each other at all times. Again, while the potter (*Kayaye*) would not have the patience to talk to a person, the professional ordained medical doctor by virtue of the emotional investment that goes with the profession and its values would be absolutely tolerant to whoever comes near.

It is evident therefore that the working environment must operate on the desirable values and attitudes that would manifest in productivity- a view that is shared by every company or business oriented organisations. The resultant effects will however depend on how both employees and employers relate to each other in the organisation and how the two groups especially the latter, relates to a client and clientele of the organisation. The believed is that employees are organisation's assets, however these assets can only be meaningful if the employees are able to maintain the kind of dignity, decorum and ambience of the work place. An organisation is said to have a strong work culture when the employees follow the organization's rules and regulations and adhere to the existing guidelines.

From the above assertions, it is imperative therefore for both employers and employees- workers to wear appreciable facial expressions so that each member of the company is encouraged to put up his or her best and also develop a sense of loyalty at the working environment without any sentimentality. The researcher believes this will assist workers to build a healthy relationship among member staff and improve productivity. One can also say that, a healthy work culture leads to satisfied employees and an increased productivity. This has been buttressed by Craig (2017), when he states that creating a positive work culture can do wonders for productivity. He asserts that if you establish a work culture that employees are excited to be part of, they will be happier with their jobs. Happier employees are more likely to exceed expectations, meaning your entire office can get more done. It is obvious therefore to conclude that, a successful outcome of an organisation is a composite of comportment and the fulfilment of basic work cultural values, experiences and principle of that organisation.

IV. HOW FACIAL EXPRESSIONS AFFECT WORK CULTURE

Facial expressions could be said to be an example of public information. Different facial expressions communicate effectively to observers in most work cultures. Making and maintaining a kind of facial expression can have positive or negative outcomes in the work place. Since facial expression is seen as public information, it may indicate the desire for one to communicate with a person at a point in time.

Facial expression can also be used to express respect or otherwise for a person at a work place. Interestingly, failure to wear an impressive facial expression at a work place may indicate discomfort with the situation one finds his or herself. It could also be a disinterest in another person or even someone of a higher status. In as much as facial expression is seen as another example of public information, workers of any institution should always create a platform that would assist colleagues and more importantly, clients to have effective discourses so as to improve productivity in the organisation. To buttress this, Heathfield (2014), states that, a norm of accountability will help make your organization successful. A norm of spectacular customer service will sell your products and engage your employees.

In most cases, medical doctors for example, use facial expression of patience to identify how serious a patient may be suffering. This expression becomes a signal of value to the doctor so that effective medical attention is given. Again, facial expression of students can considerably give a confirmatory or incongruity signal to a lecture being given. Once the lecturer becomes aware of this situation, a better approach to the treatment of that topic can be given, so that students comprehend it ones and for all. This deliberately acts of communication assist professionals to improve on the kind of services they render to the public.

Equally, facial expressions are vibrant features which communicate the speaker's sense of direction, attitude, emotions, and intentions. These dynamic features are constantly monitored by the observer for decision to be made at any instance. In situations where a company deals with a lot of different clients, the customer services division personnel should wear competitive facial expressions so as to maintain and even attract more customers to the company. The vice versa of the above, could be a disservice to the company; customers may leave for other similar competitors for business considerations.

Practically, market women and other petty-traders are mostly concerned with how they wear passionate facial expressions to lure-in customers to patronize their products. They go extra mile by expressing satisfying facial expressions to make sure that their products are patronized since the vice versa could affect their trade negatively. It is obvious therefore that unhealthy facial expressions backed by sentimentalities that are worn by employees affect a work culture no matter how big or small the company may be.

It is apparent that communications are more basically two-way interactions where one person responds to the facial expression of the other person. In this instance, after the observer has responded to the expression of the actor, the actor then responds to the changed expression of the observer. It is important that colleagues in a working environment wear expressive facial expressions so that effective discourses are maintained to improve productivity. However, it must also be noted that, the degree to which a person may rapidly wear a kind of facial expression may depend on how that person is approached within a specific period of time.

In fact, in a work culture, where success is the ultimate aim, emotions of workers and clients must be seriously considered in order to fulfil the aspirations of the organisation. According to Bright (2014), one of the most important factors of communication is emotion. Emotions can affect everything in trying to communicate an idea. Emotions felt by people can take over words, physical gestures and even how the words are said.

V. FACIAL CHARACTERISTICS AND SENTIMENTALITIES OF WORKERS IN DIFFERENT WORK CULTURES

5.1. Porter

'*Kayanu*' (male) or '*Kayayo*' (female) is a Ga parlance for porters who work, mostly, at the market centres. Carrying of luggage and supplies in Ghanaian market centres remain a heavily strenuous task. Most of the porters carry loads on their heads and sometimes at the nape and supported by the shoulders. This exerts lots of pressure on the spinal cord which may result in bodily postural deformity. At the Agboghloshie Market and other market centres in Accra the business is dominated by inhabitants from the Savannah North of Ghana. The energy-driven nature and the virile required in doing such an activity readily apportions it as manly job. However, it could be observed that about half of the people involved in this business in Accra are females. With a grandiose of feminine forcefulness, they jostle through merchandising multitudes. Heavily laden with tubers of yam on the head, a serious rancour bedews her face (figure 1). The flesh at the eyebrows gathers at the nasal bridge and creates vibrating depressions at both sides of the eyebrows as the palpebras stretch downwards, covering greater portions of the eyes. Adding to the painful enduring characteristics of the young lady porter, the grooves at both sides of the alae of the nose, and the cheeks position the mouth in a pouting manner. Revealing much intensity of unbearable pressure exerted on the head is the perpendicular neck with swollen veins threading down around it. The physiognomic gestures at the upper part of the face suggests a downward eagle-eyed gaze necessary for a careful ordering of her striding steps to traverse the load to its intended destination (fig.1) for her 'daily bread'.



Figure 1: A lady porter with rancorous face and perpendicular neck. Source: Researcher's field study.



Figure 2: A woman porter with rancorous face and perpendicular neck. Source: Researcher's field study

A similar facial psychological state is exhibited by another porter with grimacing open-mouth in a forceful downward curve (Fig. 2). The curvature of the mouth and the angularity of the jaws give a clue that she might be shouting the slogan 'Agooooo!' meaning give way. In making this utterance the cheeks dwindle causing a gentle rising of the nose. When this slogan is uttered, hearers in the pathway of the porter often give way in order not to obstruct her speeding striding steps. Her raging eyes scan through the crowd to find a way out. One hand grips the aluminum tray loaded with tubers of yam (as in Fig. 1), freeing the other hand to assist in the jostling movement. Though torrents of sweat beam in both faces, the expressive face of the former is more of tiredness, an expression common to almost all the porters, however, there is varying degrees of this expression in their faces. A woman with a straight face carries a tilted empty tray partially held by a hand. The depression around the cheeks and the forehead regions tells that she might be a middle-aged woman porter. Anxious for a load, she looks into a distance in an expectation for a 'call' for a luggage (Fig. 3).



Figure 3: A middle-aged woman porter with an anxious face. Source: Researcher's field study.

Differing from the feminine porters, two male adults are stuck under heavy bags of onions at the nape and supported by the shoulders (Fig. 4 and 5). Having similar postures, the eyes look down, the nose pointed and the mouths share pouting outlook. By the positioning of the luggage, more pressure lies on the neck and the shoulders forcing the muscles and the veins around the neck regions to stand out (Fig. 4 and 5). Under this condition of physical overexertion, the expressions on both faces depict pain and tiredness. At a first visual inspection, one may be tempted to describe the facial details of one of the porters showing the teeth as an expression of happiness (Fig. 5). But a careful look proves otherwise. His posture intensifies the linear wrinkles on the forehead and the puffy eyebrows showered with sweats. The eyes redden, both inner canthus recede and the alae of the nose stand out in a way that suggest that he might be gasping under the heavy load. It is the gasping that has caused the mouth to open and displaying the teeth in a gnawing disposition. His facial demeanour suggests more of a painful smile and tiredness.



Figure 4: A male porter's face depicting pain and tiredness. Source: Researcher's field study.



Figure 5: A male porter with painful smile. Source: Researcher's field study.

As observed in the faces of all the porters, rancour, tiredness, pain and anxiety take over their psychological state. These characteristics shown in their faces are painful realities of their everyday business activities in order to make ends meet. Their work culture infests them with facial details that demonstrate the menial nature of their jobs.

5.2. Truck Pushers

The work of a porter involves using any wheeled vehicle, trolley or cart powered by human forceful power for carrying luggage or parcels. In Ghana porters who resort to the use of truck in carrying luggage are popularly referred to as *truck pushers*. Most porters use their head or the nape with the support of the shoulders even for heavy loads. Loads conveyed by trucks in the market centres and other places, in most cases are those the human head cannot carry. Depending on the weight of a particular load and the nature of the road, there might be other supporting pushers of a truck. The position of the pusher pulling or pushing a loaded truck depends on the nature of the truck. A truck modeled as in Fig. 6 and 7 require the porter to push by holding the wooden bars forming the steer. In this posture, the load exerts pressure on the hands that gripe the steering wooden bars and the entire arms. Under this condition, the head leaps forward and the eyes look into a distance in search of an uncongested path to traverse. Burdened by the unbearable heaviness of the load (Fig. 6) and worsened by the blazing sun, the spasm contracted the muscle at his face to stand in planes. The expression drawn on the face tells that the carrier (truck pusher-arrowed) is experiencing a painful hassling exercise under a scorching sun. The temples of his face, the forehead and the cheeks stand out, describing the masculine power behind the load.



Figure 6: A truck pusher experiencing a painful hassling with a winced face.
Source: Researcher's field study.

A mimetic facial look of Fig. 6 is that of Fig. 7 which offers a better pictorial painful facial expression. The face produces a definite wince generated by the wrinkled bridge of the nose, and the opening of the mouth.



Figure 7: A truck pusher with an emphatic winced face. Source: Researcher's field study.

Displaying more dramatic painful facial characteristics details is a porter with an emphatic winced face (Fig. 7). His eyes dim with increased wrinkles at both inner and outer corners of the eyes, the cheeks stand angulated, and the teeth gnashes, a real natural demonstration of a painful truck pushing day for a 'daily bread'. With arms spread apart in holding the steer of the truck, his chest stands out while he reads the distance. His facial character also suggests a typical sunny day in Ghana. The groovy depression on his face tells that the work of a porter in Ghana is really marked by intense painful emotions. The facial characteristics of all the truck pushers reveal common features: wrinkled face with vibrating muscles and above all painful expressive details.

5.3 Construction Workers

At the construction site, lots of unskilled labour activities are carried out. Some of the workers load sand, others carry sand, bricks or concrete. In the continuous loading of sand with a spade into a wheelbarrow, both hands stuck to the spade oscillate in a vigorous dancing pose in an attempt to fill the wheelbarrow with sand to the brim. The high energy requirement in these activities invites the bodily muscles to rise to the task. This high energy-driven activity is transcribed onto the human face. In close observation of the face (Fig. 8), the facial muscles scuffle to describe the contours which in effect position the cheeks in a whispering manner giving it a bonny appearance. Strained in this position the mouth thrusts, the nose stands out while the nasal bridge and the eyebrow regions creases in a way that shows the figural facial seriousness and dramatic emotion. As a result of their engagement in similar bodily activities, this facial mode (Fig. 8) also manifests in Fig. 9.



Figure 8: A construction worker with facial seriousness and dramatic emotion.

Source: Researcher's field study.

In the case of Fig. 9, the facial seriousness and dramatic emotion is heightened by the gnashing teeth. Though the picture does not show his active indulgence, the expression on his face is nothing short of tiredness. The eyes look down, the nose stands in pointed position and the forehead regions receive subtle depressions. He looks tired.



Figure 9: A construction worker in faded blue hat and wearing serious facial dramatic emotion. Source: Researcher's field study.

5.4. Market Women

The exciting figural activities of market scenes draw the attention of some of the early pioneering Ghanaian painters to the theme. For instance, Ablade Glover presents peopled paragon of marketing activities in an impressionist touch format through the use of impasto technique. Engrossed in multivalent marketing activities, their facial details speak volumes of diverse expressions. Interestingly captured in two different postures Fig. 10 and 11, a young market woman shouts out in accompanied by hand claps (Fig.10) to arrest the attention of potential buyers. Her shouting activity is emphasized by her wide opened mouth, busy eyebrows and subtle depressions at the nasal bridge. The kind of secondhand clothing she sells is popularly nicknamed 'broniwawu' or 'bend down boutique' by the locals. Sellers of such clothing have characteristic shout, clapping of hands or ringing of bells just to invite buyers.



Figure 10: A standing secondhand clothing seller in shouting posture.
Source: Researcher's field study.

This has seemingly become a mark of the sellers of secondhand clothing. In effect sitting quietly by their goods without recourse to any of these attention soliciting devices may affect sales. Evidently, amidst the shout and the striking facial expression worn by her, she has been engulfed by three prospective buyers raising and inspecting the quality and fitness of the cloth before negotiating a bargain (Fig. 10). Revealing much interest in her bending posture is her dramatic shout defining the depressions on the forehead and the nasal regions, and her dancing tongue her mouth (Fig. 11).



Figure 11: A bend secondhand clothing seller in shouting posture.
Source: Researcher's field study

Differing from shouting to call customers, she looks anxious to see customers trooping in fig.12. This aged woman seller stuck behind cocoyam leaves looks into the distance in desperation. The natural quality of her facial expression is generated by her wrinkled facial depressions, her puckered lips and buckled cheeks. In a hot sunny day, the trooping in of customers to her product is a consolation, otherwise desperation sets in.



Figure 12: A desperate looking aged woman seller. Source: Researcher's field study.

5.5. Bankers

Characteristically, banking is a prestigious sedentary occupation that traditionally involves face-to-face business transactions. Communication in banks between bankers and customers include conversation by talking, gazing or nodding in order to understand and offer services to customers. Receiving a warm reception in a banking firm may boost customers willing to continue banking with that particular firm. As shown in Figure 13, the puffing cheeks, the endearing eyes and the modest opening of the mouth climax the alluring smiles the figure wears. From the posture of the figure it could be easily deduced that the male banker is engaged in a verbal interaction with a customer. Though the picture needs better clarity for a holistic visual enjoyment of the figural facial details, its expressiveness supports a good banking environment. Showing similar characteristics, a gentle smile (Figure 13) pops up from the face of young lady banker in an interactive disposition. As in Figure 13, her cheeks gleamingly swells causing a widening of the lips, an expression of a smile (Figure 14). In a banking environment, cordial facial expressiveness displayed by bankers may comfort, soothe and relax the minds of customers perhaps for relieving them of their financial malaise or as an assurance of getting the required financial solution being solicited for.

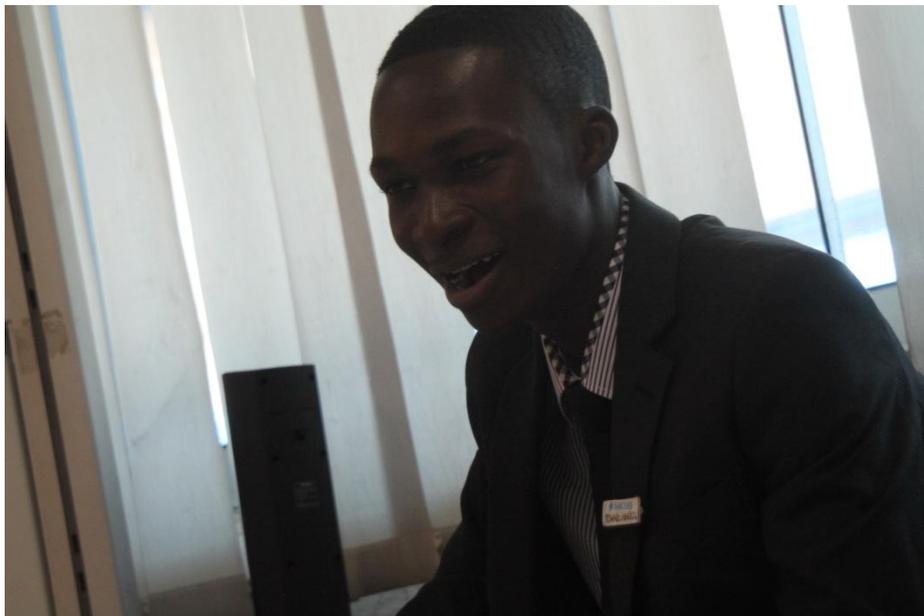


Figure 13: A young male banker receiving a customer with a smile. Source: Researcher's field study.

Sometimes, the attentiveness of a banker in listening to the request of a customer may communicate a feeling of relief on the part of the customer and make s/he feel cared for. No wonder some banks have mottos such as "Caring for you", "They see customers, we see likes", "We serve you better", "We always stand by you", "In your best interest" among others.



Figure 14: A young female banker receiving a customer with a smile. Source: Researcher's field study.

All these banking slogans are nothing unless they are transferred in the interactive banking services to make customers feel at home. Many banks strive to live by these slogans through good customer services. As depicted in Fig.13 and 14, the heads of the bankers gently bend forward and the eyes look to the direction of the customer, a way of offering listening ears. A similar bodily posture shows in Fig. 15. Putting herself into the shoes of the customer, her facial details express deeper concern and attentiveness to the supposed request of the customer. By this demeanour, good customer relation is fostered for the growth of the banks. In some circumstances, the banker needs to exercise patience in order to expunge things to the customer. Depending on the expressive gesticulations of the banker s/he may make gestures with the limbs as she explains or communicate to a customer. Involved in related gestures a female banker (Fig. 15) looks into the direction of her customer with mouth slightly opened and her raised hand holding a pen orchestrates and expressive gesture, a suggestibility of communicating to a customer.



Figure 15: A female banker in an explanatory mood in her interaction with a Customer. Source: Researcher's field study.

On the contrary, receiving customers with browbeat or loathsome face has the tendency to turn them down. On the basis of a banker's facial expression, a customer may redraw his/her financial engagement with that bank. This tells how facial expression can make or mar the fortunes of a bank. Again, it is a common knowledge that banks back financial transactions with documents as prove of transactions. Scanning through the documentations with sharp eyes in checking its correctness becomes necessary for the avoidance of incurring debts or cheating a customer. Under this condition, the eyes embark on deep inspective tour of the essential details of a working document whether in a book or on a computer. Glued to his chair, a male banker in spectacle (Fig. 16) looks into a document with all the attention it deserves. His forehead glitters and the palpebras broaden as the eyes look down. From his posture, communicated by his facial expression and orientation of the head, a thorough check is being done to avert any uncalled-for eventualities.



Plate 16: A male banker in spectacle looks into a document with utmost attention Source: Researcher's field study.

VI. CONCLUSIONS

It is obvious from this paper that the face depicts absolute human sentiments. Sentiments that easily communicate effectively to the outside world. It is understandable that where two or more people meet in any work culture, there is always a social interaction. An interaction that positively or negatively affect emotions and or feelings at a time. However, it is also believed that, a person's mood or emotional state determines how ready or not the person is for such an interaction. The production of an ostensive signal indicates two things: first that the person wishes to initiate communication, and second that the signal which follows will be relevant to the interests of the receiver (Sperber & Wilson, 1995).

The paper concludes that, the face remains the most expressive of all the parts of the human body when it comes to communication at work cultures. That, workers from different worker cultures wear different facial expressions. It again revealed that, ethics that surround work cultures affect emotions, attitudes and behaviour of human beings. The paper further concludes that facial expressions, in all facet of work cultures, orchestrate and express gestures and emotions that the worker go through and a suggestibility of communicating to the outside world his or her sentiments within a specific period of time.

It is therefore recommended that; facial expressions should be taken into consideration when it comes to communication in all work cultures. Again, institutions that usually have encounter with numerous of people or where clientele base is strong in their day-to-day activities, should be mindful of personal and interpersonal relationship they engage in. Effort must be made by authorities in every working establishment to make the work cultural environment more convenient and adaptable for workers so as not to get on each other's nerves.

Finally, the business fraternity should use facial expressions as a clue to wear impressive facials so as to make social interactions and business discourses more effective for a progressive development of the institution.

VILETHICAL CONSIDERATIONS

Due to the use of images in the study, the researcher sort permission from the appointed heads designated for the Market Women, the Potters and Truck Pushers in the Winneba and Agbobloshie markets respectively. I personally went to see these designated heads and explained in details how the research was all about. Permission was therefore granted for images of the said workers be taken. In the case of the bankers, permission was sort from the managers of the Banks through a letter from the Head of Department which was gladly accepted before the images were taken.

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