Role of Design in Primary School Textbook Publishing in Kenya: A case study of Nairobi Book Publishing scene

By

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Thesis submitted in partial fulfilment of the requirements for the award of the degree of Master of Arts in Design in the School of the Arts and Design, University of Nairobi

AUGUST, 2012
DECLARATION

I do hereby declare that the work presented in this thesis is my original work and has not been submitted in part or other form for a degree in any other university.

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Date

1/8/2012

APPROVAL

This thesis has been submitted for examination with my knowledge as Supervisor

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Date

1st August 2012

School of the Arts and Design,
University of Nairobi

UNIVERSITY OF NAIROBI
ADD - LIBRARY
DEDICATION

To my loving father, the late Wilson Oduya, my loving mother Helidah Oduya, my loving wife Irene and our lovely children Oliver, Basil and Eileen for their love, great sense of responsibility, endless support, encouragement and their wish for me to succeed in life.
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<td>Forum for African Women Educationalists</td>
</tr>
<tr>
<td>JKF</td>
<td>Jomo Kenyatta Foundation</td>
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<tr>
<td>ICT</td>
<td>Information and Computing Technology</td>
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<tr>
<td>ISBN</td>
<td>International Standard Book Number</td>
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<tr>
<td>KCSE</td>
<td>Kenya Certificate of Secondary Education</td>
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<td>KIE</td>
<td>Kenya Institute of Education</td>
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<td>KPA</td>
<td>Kenya Publishers Association</td>
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<td>OUP</td>
<td>Oxford University Press</td>
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<td>UNICEF</td>
<td>United Nations International Children’s Emergency Fund</td>
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The following are the definitions of terms used throughout this study:

1. **AIDS** – Acquired Immune Deficiency Syndrome.
2. **Blog** – a Website on which an individual or group of users produces an ongoing narrative.
3. **Book** – A book is a set or collection of written, printed, illustrated, or blank sheets, made of paper, parchment, or other various material, usually fastened together to hinge at one side.
4. **Book design** – In this research, it is the art of incorporating book content, style, format, and sequence of the various components of a book into a coherent whole.
5. **Chapter** – In this research, chapter will mean a main division of a book, typically with a number or title.
6. **Chart** – This is a sheet of information in the form of a table, graph, or diagram.
7. **Design** – In this research, in general it is the planning that lays the basis for the making of every object or system.
8. **Diagram** – This is a simplified drawing showing the appearance, structure, or workings of something; a schematic representation.
9. **E-book** – This is a book produced in electronic format.
10. **Font** – In this research, font will mean a set of type of one particular face.
11. **Gender** – the state of being male or female (typically used with reference to social and cultural differences rather than biological ones)
12. **HIV** – Human Immunodeficiency Virus.
13. **Illustration** – This is a displayed visualization form presented as a drawing, painting, photograph or other work of art that is created to elucidate or dictate sensual information.
14. **Information Technology** – In general, it is a term that describes any technology that helps to produce, manipulate, store, communicate or disseminate information.
15. **Monograph** – a detailed written study of a single specialized subject or an aspect of it.
16. **Parchment** – a stiff, flat, thin material made from the prepared skin of an animal and used as a durable writing surface in ancient and medieval times.
17. **Periodicals** – a magazine or newspaper published at regular intervals.
18. **Photograph** – It is a picture of something made using a camera.
19. **Picture** – This is a painting or a drawing of something.
20. **Publishing** – In this research, it is the production and dissemination of literature or information.
21. **Sanserif** – This is a style of type without serifs.
22. **Serifs** – In this research, serifs will mean a style of types with serifs.
23. **Textbook** – This is a manual of instruction in any branch of study.
24. **Website** – a location connected to the Internet that maintains one or more pages on the World Wide Web.
ABSTRACT

The main purpose of this study was to establish the Role of Design in Primary School Textbook publishing in Kenya. The study was conceived due to the fact that the majority of learners in Kenya are at the primary level of education. Since the introduction of free primary education in 2003 by the government, there has been a rapid increase in the pupil enrolment and a serious shortage of teachers and learning materials. According to UNICEF Kenya 2006, pupil versus teachers ratio was 1:100 by 2006. This calls for more user friendly and pupil centred learning materials. Such materials would help in the reduction of teaching load for teachers and learners dependent on teachers. It will also increase learners participation in the education process.

Most school textbook publishing surveys conducted in Kenya have concentrated on curriculum/syllabus coverage. They have rarely taken into consideration the general appearance of the book; book cover, quality and level of illustrations, colour usage and suitability, types of fonts used, legibility, layout, size of the book and type of paper used. These design related elements do affect the way a textbook communicates with the user. They also influence the way a textbook is perceived.

Textbooks compound our experiences and shape our knowledge, just as our cultures and traditions determine our identities and personalities. It is through books that individuals gain critical thinking skills to observe and analyse a broad range of cultural, practical and abstract issues. A book has power to expand cognitive horizons and to bring meaningful changes in a person’s life. It is out of books that today we have great innovations and inventions taking place. The technology that amazes the today is more often than not a direct result of reading books from different sources, arousing imagination to think of new possibilities.

The school textbook category is the most profitable and safest investment for both publishers and retailers. It constitutes 90% of Kenya’s publishing industry (Chakava 1996). The six mainstream textbook publishers namely, The Jomo Kenyatta Foundation, Kenya Literature Bureau, East Educational Publishers, Oxford University Press, Longhorn and Macmillan Kenya Limited are thriving on school-based curriculum publications. However, not all textbooks published are preferred by learners, teachers or recommended by the Kenya Institute of (institutes) for use in schools as the main instruction textbooks. There is little data on factors that influence school textbook preference. It is partly for this reason that this study was conceived.
The study was conducted through case study and survey design using self-administered questionnaires and interview schedules to 188 respondents. These were randomly selected from public primary schools, a public institution, public and private enterprises. The research was conducted in Nairobi City at the institutions where the respondents were. Nairobi was selected because it is the biggest city in Kenya and therefore has the highest concentration of publishing firms, learning institutions, learning materials, learners, teachers and many stakeholders in primary school textbook publishing and education.

Population consisted of 4 book publishing houses in Nairobi (The Jomo Kenyatta Foundation, Macmillan Publishers-Kenya, Mountain Top Publishers, Longhorn Publishers), 4 public primary schools in Nairobi (Imara in Kayole, Donholm in Donholm, Nairobi Primary along Mamlaka Road, Oshwal Primary School in Parklands) and 1 School Curriculum Development Center (Kenya Institute of Education). The population selected comprised major stakeholders in school textbook publishing and consumers of educational materials in the country. These are pupils, teachers, book editors, book designers, administrators, sales personnel and curriculum developers. The data was analysed using qualitative and quantitative techniques then presented in frequency distribution tables.

Findings show that school textbook users prefer textbooks with good content based on a given syllabus, attractive illustrations, attractive covers, legible text, good layout and logical book size. The findings also show that the level of a textbook in any given setup or system affects its design. It dictates on the book’s suitability. A well designed textbook addresses needs of particular levels in an education system. Lastly, the findings show that school textbook publishers consider design important element in the publishing process and is highly placed in the production of good books within the publishing houses. It is employed in the composition, layout and general presentation of textbooks.

The study concluded that design in primary school textbook publishing process has influence on the way a textbook is perceived by users. Design dictates on factors which make school textbooks better. The more design is taken seriously in school textbook publishing process, the better the final products, the better the reception of these products by the users.
The research recommends that authors and school textbook publishers must learn from the responses and strive to make their publications better. To make this a success, school textbook publishers should invest more in research on school textbooks writing, design and production. Such studies should take into consideration changes in technology, professional requirements and the end users.

Publishers of school textbooks should invest more in design as a process by employing or contracting qualified book designers, acquiring up-to-date design equipment and being sensitive to school textbook production specifications. The publishers should also be more active through the Kenya Publishers Association (KPA) to help advocate for good school textbook design policies and practices.

Due to the scope of the issue and the limitations of this research, further studies could focus on the whole country and also to include pupils from rural schools for comparison.
CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND

"The world of books is the most remarkable creation of man, nothing else that he builds ever lasts, monuments fall; nations perish; civilization grow old and die out; new races build others. But in the world of books are volumes that have seen this happen again and again and yet live on. Still young, still as fresh as the day they were written, still telling men's hearts, of the hearts of men centuries dead." (Clarence Day – American author: 1874–1935)

History of books is linked to the desire of humans to create lasting records and in general have been of great importance in human civilization as instruments for communicating information and ideas (Pearson 2008). Types of books by content are fictional and non-fictional. By no means are books limited to this classification, but it is a separation that can be found in most collections, libraries, and bookstores (Wikipedia 2009). Books are widely used in many fields for various purposes just as those used in schools as textbooks.

Textbooks are manuals of instruction in any branch of study and are published by professionals who specialise in the area of business known as publishing. Textbooks play an important role in education because of their close relation to classroom instruction. They identify the topics and order them in a way students should explore them. They also attempt to specify how classroom lessons can be structured with suitable exercises and activities. In some sense they provide an interpretation of subjects to teachers; students and their parents. Moreover, textbooks have a prominent position in curriculum reforms and are considered as the most important tool for the implementation of curriculum in many countries, (Valverde et al, 2002).

Textbooks are produced based on the National Policy on Education. They are useful for teaching, learning and evaluation of learning outcomes. Textbooks are capable of conveniently packaging the curriculum of each subject and give it appropriate interpretation. They serve as the most convenient means of giving full interpretation to the educational policy of the nation and provide one of the main channels for documenting and disseminating research findings to the school community.
However, the value of textbooks goes beyond formal education. Textbooks teach, import and transport ideas across minds and lands, for mental development, moral improvement, cultural transmission and information dissemination. Textbooks also teach values and norms which enrich the human mind, sharpen his vision and balance his world-view. The reduction of illiteracy is impossible without good textbooks.

Publishing on the other hand as a process, is the production and dissemination of literature or information. It is the activity of making information available for public view. It is the national intellectual bank from which books and all resourceful publications originate (Okwanya 1988). With the advent of digital information systems and the internet, the scope of publishing has expanded to include the electronic versions of books(e-books), periodicals, websites and blogs.

Publishing include the stages of content development and acquisition, copy editing, graphic design, printing (and its electronic equivalents), marketing and distribution (Wikipedia 2009). Looking at the stages, it is evident that design is one of the important processes in the production of a book. Design in general is the planning that lays the basis for the making of every object or system (Wikipedia 2009). Book design in this case is the art of incorporating book content, style, format, and sequence of the various components of a book into a coherent whole. (Roger 2004).

Since history of books is linked to the history of how people have shaped the intellectual tool of writing in order to make it more efficient, more versatile, and easier to use, textbooks should therefore communicate well with the user (Pearson 2008). To make this effective, the content, design and the general package of a textbook should be user friendly, able to impart information or ideas and be acceptable.

According to Gelotte, a good book design has the ability to illustrate concepts beyond the written word and using diagrams, photography, charts or custom illustrations, a designer through design can extend the message into visual cues of understanding. (Gelotte 2009). Comenius in his book titled ‘The Great Didactic’ also advocates for the use of pictures in instructional materials like textbooks. According to him, the pictures should be based on the subjects in question so as to make communication with learners more effective. (N. Sifuna, N. Chege and O. Oanda - 2006).
According to Blumenthal, a good book design exploits arrangement of pleasing text pages, which require skill and imagination on the side of design. (Blumenthal 1954). Gelotte advances this view by noting that a good book design makes reading easy and enjoyable when typesetting and formatting styles are wisely used with the intended reader in mind. Font choices, the spacing of lines and margins, the size of type and the ability to navigate the chapters all contribute to good reading experience which is achieved through a good design. (Gelotte 2009).

At the selling points, a book in most cases attracts attention through its cover design since the cover is one of the primary parts of a book. Whether a book is in a bookstore, online or at a seminar’s sales booth, the cover conveys an impression of the written material and it beckons the reader to explore what is inside. Combined with a compelling title, an eye-catching cover will attract a potential reader from hundreds of titles that are competing with each other. (Gelotte 2009).

The Kenya Institute of Education(KIE) advances this theory through the Evaluation Criteria Manual on textbook designs to school textbook publishers. (KIE 2005). Through the manual, recommends that school textbook cover designs must be relevant to the content and should also be attractive. The cover page design should be appropriate to the reader’s level and subject. It should necessitate readability and enhance ease of reference. (KIE 2005). Fig. 1 below shows two contrasting sample covers targeting readers of the same level, one with clear, attractive illustration and legible title. The other has unclear illustration and illegible title text.

![Contrasting cover designs of two books meant to address same level of readers.](image-url)
The institute further recommends that book designers in consultation with the subject editors should pay special attention to evaluation criteria for illustrations. According to the criteria, illustrations should be relevant, varied and adequate, clear with proper use of colour and correctly proportioned, gender responsive, well captioned, numbered or labelled where applicable and correctly positioned in relation to the relevant text. (KIE 2005). According to Wanjiku Kabira and Masheti Masinjila, learners' opinions and attitudes in most cases are shaped by illustrations even before reading or being introduced to a text. (Wanjiku Kabira & Masheti Masinjila 1997).

Considering the KIE criteria manual on a good textbook design, preliminary observation by this research reveal that many primary school textbooks in Kenya fail to meet the criteria and hence the question on the role of design in primary school textbook publishing in Kenya.

1.2 STATEMENT OF THE PROBLEM
Emerging issues; Gender equality, Human Immunodeficiency Virus(HIV), Acquired Immune Deficiency Syndrome(AIDS), Information and Computing Technology(ICT) and life skills have affected book publishing in Kenya. However, the major impact has been the education sector and in particular the introduction of free primary education in 2003 by the government which resulted in huge pupil enrolment in all primary schools in Kenya. According to UNICEF, the teacher pupil ratio became 1:100 overnight. (UNICEF Kenya 2006). The demand for educational /teaching materials for increased learners numbers became a major challenge for the ministry of education. (Daily Nation 26th, July 2011).

One of the ways to help reduce the teacher's load in the large enrolment era is to provide appropriate textbooks to learners as an instruction material. Due to this situation, a well designed textbook which is user friendly and which communicates well with the user becomes handy. School textbooks should therefore be effective, readable, attractive and accepted by the users. (Wanjiku Kabira & Masheti Masinjila 1997). This study is therefore an attempt to find out Role of Design in Primary School Textbook Publishing in Kenya.
1.3 OBJECTIVES OF THE STUDY

The overall objective of this study is to establish factors that influence publishing of primary school textbooks in Kenya and establish the role of design in such publications. The study will specifically try to:

(i). Establish factors which influence learners and teachers preference for particular textbooks of the same level and subject over others.

(ii). Investigate whether a textbook’s level has any significance in the book’s final design.

(iii). Establish the role of design in Primary School Textbook Publishing Houses in Kenya.

1.4 RESEARCH QUESTIONS

The study will address the following specific questions:

(i). Which factors influence learners and teachers preference for particular textbooks of the same level and subject over others?

(ii). How significant is a book’s level in a textbook’s final design?

(iii). What is the role of design in Primary School Textbook Publishing Houses in Kenya?

1.5 SIGNIFICANCE AND JUSTIFICATION OF THE STUDY

(i). The significance of this study is to explore the role that design can play in improving the quality of learning materials particularly primary school textbooks.

(ii). The need to establish whether primary school textbooks provided to learners are readable, communicating, attractive and acceptable by the users.

(iii). Increased student enrolment in Kenyan primary schools has resulted in huge demand for school textbooks. The need for readable, communicating, attractive and acceptable school textbooks is evident. The study will help identify ways of making designs of this learning materials better.

(iv). The study will also help teachers and other stakeholders understand the processes taken in producing a good textbook. It will therefore be beneficial to Curriculum Developers, Teachers, Policy makers, Researchers and others interested in writing or publishing school textbooks.
1.6 SCOPE AND LIMITATION OF THE STUDY

The study was conducted in Nairobi province. It covered school textbook publishing houses, public primary schools and a school curriculum development center. There are more than 130 registered publishing Houses in Kenya but only eight are active in school textbook publishing (Mulokozi 2002:7), (KPA Website ,2009) and 198 public primary schools in Nairobi (The official website for the city of Nairobi, 2010). The time factor and distances involved if one was to visit all of them would have made the cost of the study prohibitive. Accordingly, only 4 publishing houses who specialise in school textbook publishing, 4 public primary schools and a school curriculum development centre were considered.

Currently there are many pupils in any given public primary school in Kenya owing to the introduction of free primary education by the government in 2003. Schools now enrol up to 800 or more pupils with classes sometimes having more than 80 pupils.

There are also many subjects taught currently at primary level in Kenya. These include Mathematics, English, Kiswahili, Social Studies, Creative Arts, CRE, IRE and PE. (Ministry of Education Primary School Syllabus 2002). The researcher only covered English textbooks for classes 1 to 3 with 10 pupils per class.

KIE is the only School Curriculum Development Centre in Kenya whose main function is developing curriculum for different levels of learning. It is also responsible for evaluating instructional materials for use at different levels of education, based on laid out guides. (KIE 2005). Owing to this, it was the only one covered in this study.

1.7 RESEARCH METHODOLOGY

The study was conducted through descriptive research design to investigate factors affecting primary school textbook publishing in Kenya. The researcher used descriptive design in the collation of both the primary and secondary data.
1.8 POPULATION OF THE STUDY

Target population consisted of 4 book publishing houses in Nairobi (The Jomo Kenyatta Foundation, Macmillan Publishers-Kenya, Mountain Top Publishers, Longhorn Publishers), 4 public primary schools in Nairobi (Imara in Kayole, Donholm in Donholm, Nairobi Primary along Mamlaka Road, Oshwal Primary School in Parklands) and 1 school curriculum development center (Kenya Institute of Education).
CHAPTER TWO

REVIEW OF LITERATURE

This chapter reviews literature relevant to the subject of this research. This is with a view to placing the study in the context of existing research on the subject. Literature was reviewed under the following headings:

2.1 Textbook Development and Publishing
2.2 Book Design
2.3 Book Structure
2.4 Publishing Houses in Kenya
2.5 Textbook Publishing in Kenya
2.6 The Kenya Institute of Education

2.1 TEXTBOOK DEVELOPMENT AND PUBLISHING

Publishing is a mass communication medium through which ideas are exchanged in a society. It is a procedure which involves different operations which are carried out by various categories of skilled and unskilled personnel. These operations range from conceptualisation of ideas to manuscript acquisition, assessment and commissioning, editing, designing, producing, warehousing, marketing and distribution, administration and accounting. All of these units and departments work and function as a team. Thus, book publishing can be regarded as a unique entity.

In order to further explain the concept “publishing”, let us take a look at the definition offered by Okwilagwe (2001): Publishing activities involve the manufacturing of newspapers, magazines, books, newsletters, journals, reports and many other printed materials. Indeed, all paper-based media through which information is disseminated are published through similar and related process. The process involves the conceptualisation of ideas and the realisation of the ideas in a somewhat temporary form called manuscript; The perfection of the manuscript in order to enhance its communication potential (editing); The determination and standardisation of all the elements that make up the book cover and the text which is designing. The composing of the manuscript into permanent page proofs referred
to as typesetting, the reading of the composed pages to ensure that they are free of errors (proof reading), the buying of printing materials and determining the nature and quality of the product before production. Finally there is the marketing and distribution of the printed materials which is promotion and sales.

It can be concluded that, publishing is a formidable succession of activities comprising planning, selecting, editing, designing, producing, marketing and distribution of printed materials such as books, magazines, newspapers and other audio-visual materials, including electronic products. It can be described as a process involving three stages: Conception, production, marketing and distribution.

Textbook origination development (writing) can be viewed as an integral part of publishing. It is basically regarded as the conceptual stage. The author will develop an idea, this according to Nyeko (1999) happens when the author brings an idea to the publisher as a synopsis or a finished manuscript or when the field editor of a publishing house approaches an author with an idea and commissions him or her to write a book. This can be done when the need for such a book has been identified. In both cases an idea has been conceived and will be translated into a manuscript by an author assisted by the editor.

At the publishing house, the commissioning/field editor’s role is to conceive and develop manuscript to help turn ideas into books. In the process of doing this, the publisher would know what the market wants. It involves going out and talking to different people, doing market research and reading widely. Textbook development begins when the textbook publisher decides to find out the needs of the readers. It is the duty of the editor to ensure that these needs are met in terms of publication of appropriate textbooks.

When publishing, the publisher does not wait for a good manuscript to land on his/her desk. According to Oyeniyi (2001): The editor goes out to the field to feel the pulse of the market, if after this exercise an idea is conceived, the editor will then go ahead and discusses the idea with colleagues in the office. He/she is then given a go-ahead to search for the author(s) to write the conceived book. This in some cases may involve, using financial resources to organise writing workshops to put materials of the conceived book together.
While publishing is a process of packaging information, knowledge/ideas for consumers, this concept according to Higo (2001) is “the process of seeking out ideas, converting them into books and other materials and distributing them to their intended users.” Textbook development on the other hand is “the generation or development of ideas which the author puts down in fulfilment of his/her audience requests as a manuscript.” Higo (2001). According to Higo (2001), it is the publisher’s role to synthesise and crystallise the needs of the audience and to ensure that the author keeps within the framework of either the requirements of the syllabus/curriculum or the reference at hand.

Ideas that are generated by authors in the process of a textbook development are closely related to publishing in the sense that the manuscript would be assessed by the publisher and if found publishable, would be published.

The next stage is the assessment of the author’s manuscript by the publisher or any suitable specialist assessor familiar with the topic or subject. As a result of such an assessment, there is invariably a need for a revision of ideas and details of the writer so as to meet the confirmed preference of the ultimate users of the publication.

Textbook development implies turning ideas of authors into books. It is the responsibility of the author to assemble materials develop them into ideas and turn the ideas into manuscripts. It is equally the responsibility of the publisher through his field commission editor, according to Higo (2001), to stimulate, persuade, encourage and guide potential authors to produce the needed manuscripts. According to him, an editor is the mid-wife bringing books into the world while the author is the mother of the book.

In textbook publishing, manuscripts are assessed in-house and or by external assessors (or readers or referees) using, among others, the prescribed syllabuses for which the manuscripts have been written. The assessors report helps the editor in taking a decision (in some cases, a joint decision of an editorial board) on manuscripts. The manuscript submitted to the publishing house must be edited. The basic aim of editing is to ensure that the author has said what he or she wants to say as clearly as possible. Editing might include creating more line drawing and photographs, correcting the grammar and spellings, making suggestions, some reorganisation, expansion and seeing to it that titles, important terms, illustrations and tables presented are effectively presented.
The editor's main concern is the content of the typescript, its internal logic, organisation and correctness of punctuation, its clarity, grammar and spelling-consistency are the golden rules for any editor. The script must be read simultaneously for meaning (in the broad sense of keeping up with the author's argument) and for punctuation and spelling.

Editing is a creative process designed to:

i). help the eventual reader to understand;

ii). save the author from embarrassing errors and;

iii). save the publishing company from loss.

Books produced must be utilised for a purpose and the main purpose of producing textbook is to promote education. According to Shinkaiye (2002), “over 50% of books published in the world today are textbooks”, and these are books designed for learning and dissemination of information on the various subjects offered in formal and informal schools.

According to Zidoremba (1981), Africa’s development depends, to a large extent, on the level of education of its population, its technical qualifications and its ability to apply science and technology. Books are undeniably one of the most important means of accelerating development, in that they make the transfer and dissemination of knowledge and technology possible and bring about economic, social and cultural changes. Books are utilised to promote education, create imagination, serve as culture building blocks because of their intrinsic nature and the ability to influence human mind. Books have tremendous influence on the human mind. They constantly open out the unknown beyond the unknown, the type which encourages the habit of not taking the usual for granted of making conventionalist fluid again. (Okwilagwe (2001).

Apart from the school, one major utiliser of books is the library. Books and related materials are the librarian's stock in trade. The choice of the book to acquire and utilise by parents, librarians and school coordinators is largely determined by existing state policies. "The state directs the flow of the curriculum, that is, the bedrock of educational developments of the children," (Textbook Submission, Evaluation and Approval Procedures – 2006 Edition).
It is important to emphasise that the library is a major avenue to disseminate knowledge. In this circumstance, therefore, schools and libraries play major roles in making relevant textbooks available for consultation. They also help in rendering complementary assistance in encouraging the children to embrace reading culture. Libraries and schools are avenues for utilising textbooks that are published.

2.2 BOOK DESIGN

“Design is a method of putting form and content together. Design, just as art, has multiple definitions; Design can be art. Design can be aesthetics. Design is so simple, that’s why it is so complicated”. (Paul Rand—American Graphic Designer).

Design in general is the planning that lays the basis for the making of every object or system (Wikipedia 2009). According to Oxford Advanced Learners Dictionary, design is a plan or a drawing produced to show the look and function or workings of something.

Graphic design which incorporates book design, product packaging, etc is a creative process that combines art and technology to communicate ideas. It is a creative process most often involving a client and a designer. (Wikipedia 2011). The product which is the outcome in this case is usually completed in conjunction with other producers like printers, programmers, sign-makers, etc. It is usually undertaken to convey a specific message to a targeted audience.

The term “graphic design” can also refer to a number of artistic and professional disciplines that focus on visual communication and presentation. The field is often referred to as Visual Communication or Communication Design. The term can refer to both the process (designing) by which the communication is created and the products (designs) which are generated. A graphic designer may use typography, visual arts and page layout techniques to produce the final product. Since book design involve visual communication through text and images, graphic design as a function is a must in book production.

In graphic design, designers often combine images and typography to communicate a client’s message to an audience. They explore creative possibilities by presentations through words (typography) and
images (photography and illustrations). It is up to the designer not only to find or create appropriate letter forms and images but also to establish the best balance between them so as to get a good design. According to the late Steve Jobs (Chief Executive Officer of Apple Inc.), we all love good design and design is the difference between something that is accepted and something that is memorable. (Wikipedia 2009). Good book design entails the following:

* **Good design affects people emotionally**

A publisher is likely to lose clients if his/her books have great content but look shoddy in design. When prospective clients see a publisher’s work, most of them do not have time to go through the whole content at one go. They will be primarily influenced by how attractive the books look. Advances in neuroscience have shown that people tend to act first on emotion, then follow it with reasoning to support their choice. The more people are emotionally drawn to a design, the more likely they will purchase the product. Therefore the design should be good so as to make the product stand out from the competition.

* **Good design conveys credibility**

Good design attracts and gets purchased by many owing to its ability to communicate well with the users, the users will then help in the product’s promotion by talking positively about it to other people. This will hence create credibility to the product and the producer which in this case is the publisher. Credible products are usually easy to sell because many people believe in them.

* **Good design supports and enhances the content**

It’s true that relevant content is vital in any given book. If there is a struggle in reading the book owing to poor design and layout, the user is unlikely to enjoy reading. It is impossible to cope with a poorly designed books; These are those with fonts too small or inappropriate for the subject and level, those with too much text for a page, those which lack headings and those with poor illustrations/photographs. A well designed book has; balanced text and graphics on a page, attractive illustrations/photographs, relevant font and colour choice.
Good design differentiates a product from the competition

The field of self publishing is becoming crowded in the world today. What will make a book stand out from the competition is design that is compelling.

Book design as a process is the art of incorporating book content, style, format, design, and sequence of the various components of a book into a coherent whole. It is one of the earliest examples of what we now call “Graphic Design” with the church being its first patron. (Roger Feweet-Tang, 2004).

During the 9th century, original book designs were done by monks copying scriptures onto parchments such that the first attempts at printing were designed to emulate these beautifully hand crafted pieces. It is hard to generalise the current trends in book design, but publication design just like any other type of design like packaging, annual reports, brochures and so on, is forever subject to the constantly shifting directions and stylistic approaches that influence the graphic profession. Following basic design principles while handling any design work is very important and designers will always go to any length to create a design that is most appropriate to the subject and its intended audience.

According to William Robinson (http://web.utk.edu/~wrobinso/default.html), book designers usually have formal art or graphic design training. Experience in designing in other formats, for example commercial art, can be an asset. Training often involves apprenticeship with experienced book designers. There is some argument over the degree to which book design is different from designing other consumer products such as packages. (http://web.utk.edu/~wrobinso/default.html). In all cases, the designer should have VISION or the ability to identify and consider problems and solutions. The designer should have DISCIPLINE or the ability to implement ideas in an appropriate and timely manner. The designer should have JUDGEMENT or the ability to evaluate a solution objectively.

Book design means the design of all elements of a book between the front and back covers. It includes decisions on such elements as:

- Final paper trim size (Final size of a printed page after excess edges have been cut off)
- Front matter inclusions\Back matter inclusions
- Use of colour (how colour is applied on the elements making the book including illustrations, text and the cover)
• Choice of types faces and typeface sizes for all sections of the book (selection of suitable fonts and sizes for particular textbook levels)
• Styles for chapter titles, text headings, subheadings, notes, references, running heads.
• Paragraph styles and paragraph heading spacing
• Line spacing, page margins, use of columns
• Text justification that is the flowing of text on a page in a harmonious balance with the white space and the text.
• Image number, size and caption placement (numbering, labelling, sizing and placing of illustrations in a publication)
• Graphs, tables and other special features
• Placement of logos (logo on the cover and the title page)
• Type and weight of paper
• Type of binding.

Book design does not include cover design, but when the designer also does the cover, it leads to better and more integrated design. Counting the manuscript (character count) is an extremely important part of what the designer does. This provides an opportunity for the designer to become familiar with the work in some detail and identify the various elements, and problems. The production manager will need the finished page count to determine manufacturing costs. This means that the designer needs to have the complete work in time. She or He will need to know if the index will be given a set number of pages or fitted into whatever pages are left over. The marketing manager will need an accurate page length to set the price and accurately describe the forthcoming book.

The designer has to work with the publisher to see how the house handles elements such as the half-title page or permissions. In conjunction with the editor and the production manager, and in consultation with the sales manager, the designer creates the specifications for the physical book. The design must have a clear and accurate representation of the product and should also address the audience especially their expectations and needs. The intellectual content should be made as clear and as easy to understand as possible.
As publishers become more rational and bottom-line oriented, design of a book must also be cost-effective. Good book design can therefore make a substantial difference in a book and should hence address the following:

- Facilitate communication between the author and the reader that is to allow author’s message to flow to the reader through an easy to read layout and attractive format.
- Make the book a more successful commercial product by raising its quality through design.
- Show that the publisher values the book by coming out with the best design a professional designer can offer.

Like an architect, the designer creates a plan that determines the size and shape of the product to meet particular needs by selecting the elements and materials, and putting them together into a unified, pleasing whole.

To do this, the designer encounters certain mechanical problems such as the trim size of the paper, the number of pages, the number and kind of images, and how the work will be printed and bound. He also encounters editorial problems which include the nature and purpose of the work, the subject, and its unique contribution, the audience, and likely use. Commercial concerns include the list price, marketing/sales approaches and the nature of the competition.

2.3 BOOK STRUCTURE

The common structural parts of a book include:

(a). **Cover**

A book cover is a protective covering used to bind together the pages of a book. Spine is the binding that joins the front and rear covers where the pages hinge. Beyond the familiar distinction between **hardcovers** and **paperbacks**(Fig. 2),

![Fig. 2 An early twentieth-century paperback](image-url)
there are further alternatives and additions, such as dust jackets, ring-binding, and out-dated forms such as the nineteenth-century “paper-boards” and the even more antiquated hand-binding (http://en.wikipedia.org/wiki/Book_cover 2009).

Before the early nineteenth century, books were hand-bound using heavy materials such as wood, leather, gold, silver and jewels. For hundreds of years, book bindings had functioned as a protective device for the expensively printed pages, and as a decorative tribute to their cultural authority.

In the 1820s great changes began to occur in how a book might be covered, with the gradual introduction of techniques for mechanical book-binding. Cloth, and then paper, became the staple materials used. Books then became cheap, thanks to the introduction of steam-powered presses and mechanically-produced papers. (http://en.wikipedia.org/wiki/Book_cover 2009).

Not only were the new types of book-covers cheaper to produce, they were also printable, using multi-colour lithography, and later, half-tone illustration processes. Techniques borrowed from the nineteenth-century poster-artists gradually infiltrated the book industry, as did the professional practice of graphic design. The book cover became more than just a protection for the pages, taking on the function of advertising, and communicating information about the text inside. An effective book cover manages to catch the eye and convey the idea behind the book on one single page.

(b). Endpapers

These are the leaves of paper before the title page and after the final text page in a book. These additions support rather than extend the main text. Number of end papers in a book in most cases is dictated by the back matter content and the imposition scheme of a book. Imposition is the arrangement of pages on a printed sheet which when folded in the correct sequence form a section of a book. The number of pages in a section or signature as it is also known is determined by the size of the sheet to be printed on and the trim size of the book. These sections are either 32pp, 16pp or 8pp. In some instances there are blank end papers in a book. This happens when the final content page in this area lands on an odd page number of a book. End papers in some instances are distinctively colored or ornamented. Generally end papers hold the text pages and the cover of a book together.
Front matter, or preliminaries, is the first section of a book, and is usually the smallest section in terms of the number of pages. The pages are numbered in lowercase roman numerals. Each page is counted; but no folio or page number is expressed, or printed, on either display pages, or blank pages. The following are parts of a front matter in a book:

(i).  

**Title page**

The title page of a book, thesis or other written work is the page at or near the front which displays its title, the author and the publisher as well as other information. Title page in a book is one of the most important parts of the “front matter” or “preliminaries” of a book, and may contain a longer title than the cover. Further information about the publication of the book, including its copyright, is frequently printed on the verso of the title page. Also included is the ISBN and printers key also known as the number line which indicates the printing status.

The first printed books or incunabula did not have title pages. The text would begin on the first page, and the book would have to be identified by the initial words. ([http://en.wikipedia.org/wiki/Book_cover 2009](http://en.wikipedia.org/wiki/Book_cover 2009)).

(ii).  

**Copyright page**

This is typically verso of the title page, it shows copyright owner and the publication date, credits, edition printing, cataloguing details of a book.

(iii).  

**Table of contents**

The table of contents (TOC) is a navigational element typically found in multi-page publications such as books and magazines. Found near the front of a publication, the TOC provides both an overview of the scope of the publication and a means of quickly locating certain sections of the content usually by listing page numbers that correspond to the start of a section or chapter. For books, the table of contents may list each chapter of the book and perhaps sub-sections of each chapter. For magazines, the table of contents may list each individual article or special sections.
(iv). **List of figures**

Some books have a separate table of contents for the illustrations, photos, charts, and graphs that might give the name or source of the illustration (if there are multiple contributors / sources), a title or description of the illustration, and the page number.

(v). **Dedication**

A dedication page is a page in a book that precedes the text, in which the author names the person or people for whom he has written the book.

(vi). **Foreword**

A foreword is a short (or long) piece of writing often found at the beginning of a book or other piece of literature, before the introduction, and written by someone other than the author of the book. Often, a foreword will tell of some interaction between the writer of the foreword and the story or the writer of the story. A foreword to later editions of a work often explains in what respects that edition differs from previous ones.

(vii). **Preface**

A preface generally covers the story of how the book came into being, or how the idea for the book was developed; this is often followed by thanks and acknowledgments to people who were helpful to the author during the time of writing.

(viii). **Acknowledgments**

This is an author’s or a publisher’s statement of indebtedness to others, typically one printed at the beginning of a book.

(ix). **Introduction:**

This is an explanatory section at the beginning of a book, report, etc. In an essay, article, or book, an introduction (also known as a prolegomenon) is a beginning section which states the purpose and goals of the following writing. It is generally followed by the body and conclusion of the publication.
This is the text or contents part of a publication. On a page, the text may be laid in one or more columns and in each column, the text is structured in lines separated by leading. Several lines of text then form a paragraph and there can be one or more paragraphs in a column. Main parts of the body in a publication are:

(i). Paragraph

Is from Greek word paragraphos, which means "to write beside" or "written beside" and is a self-contained unit of a discourse in writing dealing with a particular point or idea. The start of a paragraph is indicated by beginning on a new line. Sometimes the first line is indented; sometimes it is indented without beginning a new line. At various times the beginning of a paragraph has been indicated by the pilcrow: ¶. Each paragraph builds on what came before and lays the ground for what comes next. Paragraphs generally range three to seven sentences all combined in a single paragraphed statement.

(ii). Column

In typography, a column is one or more vertical blocks of text positioned on a page, separated by margins and/or rules. Columns are most commonly used to break up large bodies of text that cannot fit in a single block of text on a page. Additionally, columns are used to improve page composition and readability. Newspapers very frequently use complex multi-column layouts to break up different stories and longer bodies of texts within a story. Column can also more generally refer to the vertical delineations created by a typographic grid system which type and image may be positioned(http://en.wikipedia.org/wiki/Column_(typography 2009).

(iii). Leading

In typography, leading refers to the amount of added vertical spacing between lines of type. In consumer-oriented word processing software, this concept is usually referred to as "line spacing". Leading may sometimes be confused with tracking, which refers to the horizontal spacing between letters or characters. The word comes from lead strips that were put between set lines. When type was set by hand in printing presses, slugs or strips of lead (reglets) of appropriate thicknesses were inserted between lines of type to add vertical space, to fill available space on the page. Text set "solid" (no leading) appears cramped, with ascenders almost touching descenders from the previous line. The lack of white space between lines
makes it difficult for the eye to track from one line to the next, and hampers readability. (http: en.wikipedia.org/wiki/Column_typography 2009).

(iv). **Pages:**

In a book, the page on the left side is called the **verso** page and the page on the right side is called the **recto** page. The verso and the recto (the facing pages) together form what is referred to as a **spread**. The first page of an English-language book is typically a recto page, and the reader flips the pages from right to left. In right-to-left languages (Arabic, Hebrew, and Persian, plus Chinese and Japanese when written vertically), the first page is verso and the reader flips the pages from left to right.

The process of placing the various text and graphical elements on the page in a visually organized way is called **page layout**, and the relative lightness or darkness of the page is referred to as its **colour**. (http://en.wikipedia.org/wiki 2009).

In book typography, a “typical page” refers to a master design of a page, designed by the graphic designer or the typographer of a book, that illustrates how similar pages in the same book can achieve a level of visual consistency. To help maintain the desired consistency, the typical page may employ a grid system.
In a modern book, a page may contain a header (a line or block of text appearing at the top of each page of a book or document) and a footer (a line or block of text appearing at the foot of each page of a book or document). Pages may or may not be numbered, but most pages usually are. The pages appearing before the main text of a book (including the title page, preface, table of contents, etc.) are collectively called the front matter and those appearing after the main text (appendices, colophon, etc.), the back matter. Placement of the copyright page varies between different typographic traditions: in English-language books it belongs to the front matter; however, in Chinese and Japanese, the copyright page is part of the back matter. In English-language typography, the size of a page is traditionally measured in a unit called the pica. (http://en.wikipedia.org/wiki 2009).

(v). Chapter

A chapter is one of the main divisions of a piece of writing of relative length, such as a book. Chapters can be numbered in the case of such writings or they can be titled.

(e). Back matter

(i). Appendix

This is a section or table of additional matter at the end of a book or document. In a book, an addendum (sometimes referred to as an “appendix”) is a supplemental addition to a given main work. It may correct errors, explain inconsistencies or otherwise detail or update the information found in the main work, especially if any such problems were detected too late to correct the main work. For example, the main work could have had already been printed and the cost of destroying the batch and reprinting is deemed too high. As such, addenda may come in many forms — a separate letter included with the work, text files on a digital medium, or any similar carrier. Addenda can also be used in fictional works to give more detailed information about an idea, history, or technology when incorporating the information into the main text would either slow the story or take away from the author’s main idea.
(ii). **Glossary**

It is a list of terms in a particular domain of knowledge with the definitions for those terms. Traditionally, a glossary appears at the end of a book and includes terms within that book which are either newly introduced or at least uncommon. It is an alphabetical list of terms or words found in or relating to a specific subject, text, or dialect, with explanations; a brief dictionary in a book.

(iii). **Index**

This an alphabetical list of names, subjects, etc., with references to the places where they occur, typically found at the end of a book. An index is a list of words and associated pointers to where those words can be found in a document. In a traditional back-of-the-book index the words (or phrases) are concepts selected by a person and the pointers are page numbers or other pointers such as paragraph or section numbers. In a library catalog the words are authors, titles, subject headings, etc., and the pointers are call numbers. Internet search engines, such as Google, are indexes too.

Indexes are designed to help the reader find information quickly and easily. A complete and truly useful index is not simply a list of the words and phrases used in a publication (which is properly called a concordance), but an organized map of its contents, including cross references, grouping of like concepts, and other useful intellectual analysis.

**Sample back-of-the-book index excerpt:**

<table>
<thead>
<tr>
<th>A</th>
<th>Acid 124</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aberrant class II MHC expression 223</td>
<td>-fast bacilli (AFB) 169</td>
</tr>
<tr>
<td>ABO 67</td>
<td>hydrolases 8, 23, 61</td>
</tr>
<tr>
<td>blood group antigens 67</td>
<td>Acidic endosomes 117</td>
</tr>
<tr>
<td>incompatibility 153</td>
<td>Acquired immunodeficiency syndrome (AIDS) 192</td>
</tr>
<tr>
<td>isoagglutinins 50</td>
<td>Actinomyces 167</td>
</tr>
<tr>
<td>Abscesses 208</td>
<td>Activator 253</td>
</tr>
<tr>
<td>Accessory antigen presenting cells 12, 15, 42</td>
<td>Active immunization 69</td>
</tr>
<tr>
<td>Acellular DTP 75</td>
<td>Acute bronchoconstriction 164</td>
</tr>
<tr>
<td>Acetylcholine receptor 153, 224</td>
<td></td>
</tr>
</tbody>
</table>
In books, indexes are usually placed near the end (this is commonly known as "BoB" or back-of-book indexing). They complement the table of contents by enabling access to information by specific subject, whereas contents listings enable access through broad divisions of the text arranged in the order they occur.

(iv). Colophon
This is a publisher's emblem or imprint, especially one on the title page or spine of a book. A colophon, in publishing can refer to a brief description usually located at the end of a book, describing production notes relevant to the edition. In most cases it is a description of the text typography, often entitled A note about the type. This will identify the names of the primary typefaces used, provide a brief description of the type's history, and a brief statement about its most identifiable physical characteristics. A colophon may also identify the book's designer, software used, printing method if letterpress, the printing company, and the kind of ink, paper and its cotton content. Detailed colophons are a characteristic feature of limited edition and private press printing.

(v) References
Even though one, two or more authors write a textbook, the author does not make up the text. The information comes from many other places... called sources. A textbook author must list all of the books, articles, recordings, and other printed sources, that were used in the writing of the textbook. Whenever the author repeats or borrows from a source, and writes that information in the textbook, the original title and author of the source is listed in a section called references.

Bibliography
Authors read tremendous amounts of material when writing textbooks. The bibliography is a list of all the material read, that the author learned from, or contributed to his own ideas that are written in the book. Unlike the references, the bibliography does list works that were cited directly by the author, but instead indicates the bulk of knowledge acquired while researching for the book's content.
(vi). Back end paper

Back endpaper of a book is a leave of paper at the end of the book. One part is pasted to the inside cover. It holds the text and cover together.

1. - Flap  
2. - Endpaper  
3. - Book cover  
4. - Top edge  
5. - Fore edge  
6. - Tail edge  
7. - Right page  
8. - Left page

Fig. 5 Scheme of common book design

2.4 PUBLISHING HOUSES IN KENYA

"As a writer, one of your main tasks is to communicate your point of view as well as the reasoning that led you to take that stance. A shapeless bag of ideas will not do. You must organize your ideas and information into a coherent, meaningful whole that your audience can understand" (Kramer, Legget & Mead, 1999).

To produce books, there must be a publishing industry. Publishing is regarded as the process of making information public. Technically, it is the activity that involves selection, preparation and marketing of printed matter. Publishing is the process of producing for dissemination books, films, computer programmes, records, newspapers, periodicals, discs, bulletins, magazines and other literacy materials (Nyeko, 1999).

According to Okwanya, publishing is the national intellectual bank from which books and all resourceful publications originate (Okwanya 1988). Chakava (1988) further expounds that publishing...
is a component of the book industry where other players include authors, printers, booksellers, distributors and librarians. Researchers are the authors of manuscripts that publishers deal with. Hence, the two entities (authors/researchers and publishers) are interdependent but their work must be communicated in a recognised language in order to reach their target.

It is the process of production and dissemination of literature or information. It is the activity of making information available for public view. In some cases authors may be their own publishers, meaning they can be originators and developers of content. Traditionally, the term was referred to as the distribution of printed works such as books (the “book trade”) and newspapers. With the advent of digital information systems and the Internet, the scope of publishing has now expanded to include electronic resources, such as the electronic versions of books (e-books) and periodicals, as well as websites, blogs and video games. Publishing include the stages of content development, content acquisition, copy editing, graphic design, production/printing (and its electronic equivalents), marketing and the distribution of the product. (Wikipedia 2009). Looking at these stages, it is evident that publishing as a topic is important in this study.

Publishing houses in Kenya fall under two broad categories: Transnational/multinational and indigenous publishers. The multinationals are the large and established publishing firms, usually owned by western countries publishers with branches in several developing countries. The indigenous firms are those owned by the government or private individuals. This categorization also reflects the history of these publishers; the establishment of multinationals has preceded the indigenous ones.

At the advent of publishing in East Africa, publishing and printing were inseparable (Mulokozi 1999); The publisher and the printer were one and the same entity. Callaghan (1997) observes that the Church Missionary Society printed the first books published in Kenya in 1894. These were hymn books and Bible translations. However, Makotsi and Nyariki (1997) cite 1887 as the year when Christian missionaries set up the first printing press at Freretown mission near Mombasa to supplement imported reading materials. The press mainly produced materials in English and local languages.

The next publishing landmark came in 1940 when Ndia Kuu press was established as a response to African demands for quality education (Callaghan 1997). In 1948, the East African Literature Bureau
with its headquarters in Nairobi and offices in Dar es Salam and Kampala was initiated. It was set up by the East African High Commission as a result of a call from Kenyans for indigenously published African reading materials (Callaghan 1997). However, the real publishing was done in London, where selected quality manuscripts produced in Kenya were sent for printing. By so doing, economic and cultural progress were hindered since all the profits accruing from such publishing were kept by the parent companies overseas.


Meanwhile, it has been observed that before independence, political documents were printed by small nationalist printers, notably Henry Muoria (Callaghan 1977). This printer offered an alternative to what the missionary presses produced. Callaghan (1997:2) further notes that at “this time there was little material being published which could aid cultural development” Real indigenous publishers appeared on the scene from 1965. This was when the East African Publishing House came into being though the East African Institute for Social and Cultural Affairs. The institute aimed at aiding cultural development by producing a journal containing East African opinions on many areas of life in society.

In addition, following the recommendations of the Kenya Education Commission (Republic of Kenya 1964), the Jomo Kenyatta Foundation (JKF) was established to work alongside the East African Literature Bureau (later, the Kenya Literature Bureau – (KLB) in producing educational materials for the Kenya Institute of Education (KIE).

fizzled out largely as a result of mismanagement and lack of funds (Chakava 1996), their number is still high. Makotsi & Nyariki (1997) report that between 1977 and 1997 the number of publishing houses increased by 60%, of which 95% were indigenous. In addition, Mulokozi (2002:7) notes that more than 130 publishers are registered in Kenya.

2.5 TEXTBOOK PUBLISHING IN KENYA

"Books are the bees which carry the quickening pollen from one to another mind". (James Russell Lowell—American poet and critic).

Textbooks are widely accepted as a major instrument of education. They are useful for teaching and learning. Ogunwuyi (2002) submits, in most developing countries, books are the main or only learning aid. It is textbooks that are capable of conveniently packaging the curriculum for each subject, thus giving it appropriate interpretation. Books are, therefore, textual references and research materials which provoke further researches that promote human development.

Textbooks facilitate the preservation and consolidation of the values and aspirations of the society. Johansson (2003) describes textbooks as “the most important feature of teaching in Sweden as well as in many other countries.” Textbooks are designed for the purpose of helping teachers to organise their teaching. In textbooks teachers can find the topics to be covered during the school year. What is equally important is the fact that, textbooks provide exercises and suggest activities to students.

Textbooks play an important role in education because of their close relation to classroom instruction. They identify the topics and order them in a way students can explore them. They also attempt to specify how classroom lessons can be structured with suitable exercises and activities. In some sense they provide an interpretation of subjects to teachers; students and their parents. Textbooks have a prominent position in curriculum reforms and are considered as the most important tool for the implementation of a new curriculum in many countries, (Valverde et al, 2002).

The Kenyan government has been committed to providing quality education to her citizens through control of production and supply of educational materials. This involvement in textbook production
can be traced back to the times of colonial government when Charles Richards, a missionary, was appointed to head the East African Literature Bureau by the East African High Commission in 1948.

When Kenya became independent from the British in 1963, a number of commissions were set up to review the education system. The first Commission after independence was in 1964, chaired by Professor Ominde to review the whole education system. Other Commissions were chaired by Ndegwa (1971), Gachathi (1976), Mackay (1981), Kariithi (1983), and the Presidential working Party on Education and Manpower Training for the Next Decade and Beyond by Kamunge (1988). The last being the Koech Report (2000) which recommended the Totally Integrated Quality Education and Training (TIQET) system. These commissions have influenced education policies and practices. This in turn has affected textbook publishing in the country.

School textbooks play a major role as the prime developer of education (Callaghan, 1997; Makotsi & Nyariki, 1997; Brock-Utne, 2000). The school textbook category is the most profitable and safest category of books for both publishers and authors to invest in. It constitutes 90% of Kenya's Publishing industry (Chakava 1996). Unfortunately, until 1997 the Ministry of Education used to release a list of recommended books and their sourcing every year (Muita 1998). Usually, these were books developed by KIE and published by state corporations - KLB and JKF.

The Kenya Institute of Education (KIE) used the services of subject panellists to author and produce school textbooks cheaply. The panellists were paid salaries but not royalties. They also had no copyright on the books whose manuscripts they prepared. The fact that the books were the ones recommended by the Ministry of Education made it mandatory for pupils and students to buy them. Hence, no efforts were made either to market them or to improve their quality. Subsequently, the state sponsored publishers had an edge over the private publishers. Books from private publishers were relegated to supplementary material or teachers' references.

As a result, publishing in Kenya as a business lost its attraction. Many publishers were forced to lay off staff or close down altogether, a scenario created by the state monopoly. The launching of the National Policy on Textbook Publication, Procurement and Supply in 1999, changed the publishing scene
completely. Currently, any publisher can buy textbook publishing tenders from KIE when advertised (every year) and submit the finished publications according to KIE requirements for approval to be recommended for use in schools. This policy on textbook publication, opened doors for many new book publishers to participate in textbook publishing and production in the country.

2.6 THE KENYA INSTITUTE OF EDUCATION

The Kenya Institute of Education (KIE) is Kenya’s sole curriculum development centre. The institute was established in 1968 through an Act of parliament. It emerged as a curriculum development centre after the merging of various bodies which dealt with curriculum issues between 1957 to 1966. At the initial stages, the institute dealt with issues such as teacher education, preparation of curriculum and related materials, examination and organization of in-service courses especially for untrained teachers. It later extended its mandate to cover all formal educational programmes except those dealing with university education (Agumba Et-al. 2009).

(i). Role of KIE in Curriculum Development

The main function of KIE is to develop curriculum in different levels of learning. Its role in this process include:

• Carrying out research and preparing syllabi for preschool education, primary, secondary, technical and business education, adult and continuing education.

• Conducting research and preparing instructional materials to support any syllabi including the preparation of learner books, play materials, teachers’ handbooks, manuals, charts, mass media programmes and related materials, videos, audio cassettes, CDs, diskettes.

• Coordinating and conducting educational research in Kenya on issues related to preschools, primary, secondary and tertiary institutions.

• Organising courses, seminars and orientation programmes for the guidance of teachers and educational administrators.

• Preparing correspondence (distance education) courses for learners, teacher trainees and teachers.

• Conducting in-service courses and workshops for teachers involved in carrying out experiments and trials of any new syllabi and teaching materials.

• Organising seminars on any syllabus and instructional resources for quality assurance and standards’.
Organising orientation and dissemination programmes for education officers, book publishers and other stakeholders to keep them informed on any new issues on schools and teacher colleges curricula.

Transmitting programmes through the mass media to strengthen progress in the field of education in the country. This is mainly done through preparation of sound recorded programmes (Radio) targeting learners in schools, colleges and teachers in the field.

Evaluating instructional materials (course books and other supplementary materials) for use in different levels of education.

Advising the government on matters related to curriculum in the areas of education.

Designing and developing curriculum for all levels of education and training below the university level.

Developing on consultancy basis, programmes for schools, colleges, organizations and technical training institutions.

(ii). **KIE Physical Specifications and Type Requirements on School Textbook designs**

According to KIE, Publishers should produce affordable but durable books without compromising quality. The books should be durable enough to last for at least three years in standard 1 to 3 and four years in Standard 4 to 8. All books approved for use in schools should be strongly bound and finished to withstand constant handling and environmental conditions that may apply. *(KIE Textbook Submission, Evaluation and Approval Procedures – 2006).*

**Minimum Physical Specifications**

The specifications given here are minimum and publishers are free to offer materials of superior specifications if they wish. The specifications apply to both textbooks and teacher’s guides. However the typeface for the teachers guides is left to the discretion of the submitting publisher. Submitting publishers are advised to note that, due to minor variations from different methods of testing, a tolerance of 5% is allowed in the evaluation of whiteness and opacity of paper. The minimum text paper, cover card and binding styles specified below are mandatory:
**Text paper:**

It should be 70 gms, woodfree offset with a minimum 90% whiteness and 90% opacity.

**Cover:**

It should be of a minimum of 240 gms one-sided coated white art board with grain direction parallel to spine and with 12 micron lamination or high gloss UV finish.

**Binding styles:**

(i) For extents up to 96 pages, Saddle stitched, 2 rustless metal wires, evenly spaced from head to foot, cut to correct length and fully closed in centre is recommended. Covers should be scored, one score and trimmed flush.

(ii) For extents of over 96 pages, the recommendation is that, it should consist of thread sewn sections with minimum four stitches, fully glued on spine and up to, but not exceeding, the hinges using appropriate, flexible adhesives. Sections must bee fully glued to covers to make square spine. Cover to be four scored to provide minimum 6 mm and maximum 8 mm hinges fully glued front and back and cut flush. The application and use of appropriate glues, which maintain flexibility during the expected book life and do not dry out or crack, are highly recommended.

**Book formats:**

Unless specified by the Ministry of Education for a particular title, according to KIE guidelines, A4 size and landscape formats are not acceptable in school textbook designs. However, teacher guides in landscape formats are acceptable.

**Typefaces and Type sizes:**

According to KIE, Typefaces and Type sizes go with the level of the learner. This is summarised in the table below:

<table>
<thead>
<tr>
<th>Level</th>
<th>Minimum Recommended Type Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards 1 and 2</td>
<td>16 points</td>
</tr>
<tr>
<td>Standards 3 and 4</td>
<td>14 points</td>
</tr>
<tr>
<td>Standards 5 to 8</td>
<td>12 points</td>
</tr>
</tbody>
</table>
On Typefaces, up to Standard 3, all typefaces must be sans Serif using an open and simplified ‘a’ and ‘g’. From Standard 4 upwards typefaces may be Sans Serif or serif according to the discretion of the publisher. Publishers are advised to ensure that the typeface and line spacing selected will provide for maximum readability. Type sizes for teacher’s guides and secondary school books are left to each individual publisher’s discretion but should not be less than 10 points. (*Textbook Submission, Evaluation and Approval Procedures – 2006 Edition*).

Below are two pages(Fig. 6) from a book (Lucky dip-Ladybird Sunstart Reading Scheme) for Standard 1 Pupils showing simplified fonts, an attractive, relevant and well proportioned illustration.

(*W. Murray: Lucky dip – Ladybird Sunstart Reading Scheme – Ladybird Books Ltd. UK*)

Look at that.
Can you see that?
That is it.
That is the Lucky dip.

Fig. 6. Simplified fonts and an attractive, relevant and well proportioned illustration

**Other Design Issues:**

According to the requirements by KIE on school textbook design and production, there are no restrictions as to formats, extents, number of colours etc, although submitting publishers
should note that extents should be appropriate and sufficient to provide adequate coverage of the curriculum and the achievement of the curriculum and syllabus objectives. During evaluation, unnecessary length and the inclusion of inappropriate content may be penalized i.e., a title with insufficient content to meet curriculum requirements and objectives. (Textbook Submission, Evaluation and Approval Procedures – 2006 Edition).

Full colour illustrations and the extensive use of colour throughout a text is relatively expensive but may be necessary in lower classes and in some specific subjects. Therefore according to KIE regulations, colour should only be used where it is necessary and appropriate. Unnecessary and/or inappropriate use of colour (e.g. green camels or blue oranges etc) may be penalized during the evaluation process. (see Figure 7).

Fig. 7 Sample pages with inappropriate use of colours
Page design and layout should be appropriate for the level and subject, and should aim for attractiveness and ease of use by both the pupil and the teacher. Logical work sequencing with clear numbering, headings, captions, labels, signals and symbols for teachers and pupils are important. According to KIE, page design that enhances readability, usability and facilitates cross-referencing and intelligent use of the text are rewarded during the evaluation. Aspects of page design which can hinder readability include type which disappears into the gutters. *(Textbook Submission, Evaluation and Approval Procedures – 2006 Edition)*.

In the case of finished books, publishers are advised to avoid using the inside front and back covers for type since the type may be hidden once the books are covered with paper or other cover material. Similarly, for the sake of convenience, copyright and other information should be placed wherever possible on the back of the title page.

The process of implementation of the new curriculum which incorporated KIE Textbook Submission, Evaluation and Approval Procedures started in June 2002 when Ministry of Education officially approved the new syllabi and developed vetting and evaluation criteria, methodology, rules and regulations. The guidelines on textbook evaluation and approval procedures for developing and distribution of textbooks were distributed to publishers and the implementation was to be done in phases as follows:

- 2003: Standard (grade) 1 and 5 (primary) and Form 1 (secondary school)
- 2004: Standard (grade) 2 and 6 (primary) and Form 2 (secondary school)
- 2005: Standard (grade) 3 and 7 (primary) and Form 3 (secondary school)
- 2006: Standard (grade) 4 and 8 (primary) and Form 4 (secondary school)

Since the implementation of the new curriculum in 2003, three phases of new textbooks had been completed by 2005. In the first phase, 26 publishers submitted their primary school textbooks for vetting and evaluation; nine firms managed to get at least one title to the recommended list. In that first phase for the two classes (standard 1 and 5), a total of 63 titles were approved. In the second phase, a total of 17 publishers submitted their primary school textbooks for consideration and ten
publishing houses had their books on the recommended list. In the third phase, 31 publishing houses submitted their titles for consideration and 12 publishing firms managed to have at least one title on the recommended list. (http://www.caen.iufm.fr/colloque_iartem/pdf/chebutukrotich_musakali.pdf).

Evaluation and Approval Procedures guidelines show publishing houses commitment. Since all recommended school textbooks now pass through this evaluation procedure; the quality of school textbooks has improved considerably.
CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION
This chapter presents research methodology. The detailed procedure used to answer the research questions. It includes a description of research design, sampling techniques, instrumentation and data analysis techniques. Research design is defined as a work-plan for research and it comprises research site, target population, research design, sampling method, sample size, instruments of data collection, procedures for data collection and data analysis. It is the conceptual structure within which research is conducted. It constitutes the blueprint for the collection, measurement and analysis of data. It therefore includes an outline of what the researcher did from writing the research questions and objectives to the data analysis and interpretation of findings.

3.2 RESEARCH SITE
The research was conducted in Nairobi City within the institutions where the respondents work or learn. Nairobi was selected because it is the biggest city in Kenya and has the highest concentration of stakeholders in school textbook publishing, learning and learning materials.

3.3 TARGET POPULATION
The target population consisted of 4 book publishing houses in Nairobi (The Jomo Kenyatta Foundation, Macmillan Publishers-Kenya, Mountain Top Publishers, Longhorn Publishers), 4 public primary schools in Nairobi (Imara in Kayole, Donholm in Donholm, Nairobi Primary along Mamlaka Road, Oshwal Primary School in Parklands) and 1 School Curriculum Development Center (Kenya Institute of Education).

The population was selected because it comprised major stakeholders in school textbook publishing and consumers of educational materials in the country. These are pupils, teachers, book editors, book designers, administrators, sales personnel and curriculum developers. This population perhaps can influence the writing, production and usage of school textbooks in a particular way.
The Jomo Kenyatta Foundation and Macmillan Publishers-Kenya are some of the oldest and big school textbook publishers in Kenya (Chakava, 1996). The Jomo Kenyatta Foundation is a parastatal and since there are only two parastatals in the business of publishing school textbooks in Kenya (The Jomo Kenyatta Foundation and Kenya Literature Bureau), it was selected as a sample in that category. Macmillan Publishers on the other hand is in the category of old, private multinational publishers. The two publishers above therefore make a good representative because they have experience in school textbook publishing and related issues owing to their time in this business (Chakava 1996). Mountain Top and Longhorn Publishers are examples of recent, private indigenous school textbook publishing houses in Kenya (Longhorn Kenya press release 30 May 2012). The composition of the publishing houses sampled is justified because it represents those that have been in the business for a long time, multinationals, government parastatals, private and indigenous (KPA 2009).

Selected primary schools in Nairobi are public and are important in the research because they are the schools where real effects of free primary education is felt. It is in the public schools where pupil enrolment is high hence demand for more learning materials (UNICEF Kenya 2006). The schools selected are also located in different parts of the city hence giving a generalised spread data.

KIE on the other hand is the only national curriculum development centre in Kenya hence its importance in school reading materials and issues on school curricular and learning. The institutions selected were therefore considered by the researcher appropriate in providing focal points for the study on role of design in primary school textbook publishing in Kenya.

3.4 RESEARCH DESIGN

To find answers to a research, there are two main research strategies which can be used. These are qualitative and quantitative strategies. Within these, there are several different research designs such as survey, experimental, ex post facto, historical, case study, ethnography, correlation which a researcher may choose from (Onen and Oso-2010).

This study was conducted through case study and survey research designs. A case study research design is an intensive, descriptive and holistic analysis of a single entity: the bound case. It studies a single entity in-depth in order to gain insight into the larger cases, and also to describe and explain
rather than predict a phenomenon. It uses smaller samples, for in-depth analysis. *(Onen and Oso-2010)*. Therefore the design(case study) was suitable for this research because the researcher used Nairobi school textbook publishing scene as a sample case for primary school textbook publishing in Kenya.

Survey research design on the other hand is an oriented methodology used to investigate population by selecting samples in order to analyse and discover occurrences. It is used to provide numeric descriptions of some part of the population and to describe and explain events as they are, as they were or as they will be *(Onen and Oso-2010)*. Therefore this research design(Survey) was also ideally suitable for studies such as this one where there was consideration on issues such as economy of the design, rapid data collection and ability to understand a population from a part of it. The researcher therefore used questionnaires, interview schedules, group discussions and document analysis techniques to get data on issues under study from the selected samples.

<table>
<thead>
<tr>
<th>Table 2. Sample Design</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Category</strong></td>
</tr>
<tr>
<td>Book designers</td>
</tr>
<tr>
<td>Book editors</td>
</tr>
<tr>
<td>Sales personnel</td>
</tr>
<tr>
<td>Administration personnel</td>
</tr>
<tr>
<td>Curriculum developers</td>
</tr>
<tr>
<td>Std 1-3 teachers</td>
</tr>
<tr>
<td>Std 1-3 pupils</td>
</tr>
</tbody>
</table>

### 3.5 SAMPLING METHOD

There are two main sampling strategies, these are probability and non-probability strategies. Probability sampling techniques include simple random sampling, stratified sampling, area (cluster) sampling and systematic sampling. Non-probability sampling techniques include convenience, purposive, quota and snowball (networking) sampling techniques. *(Onen and Oso-2010)*.
This study employed simple random sampling, purposive sampling and convenience sampling techniques. Simple random sampling technique is a technique that selects a sample without bias from the target/accessible population. It ensures that each member of the target population has an equal and independent chance of being included in the sample. It produces a random sample.

Samples were drawn from three main areas that is: School Textbook Publishing establishments, Public Primary Schools and a School Curriculum Development Centre all in an order of sample population sizes as shown in Table 2.

Purposive sampling technique is a technique where a researcher consciously decides who to include in the sample. It is used in the selection of typical and useful cases only (Onen and Oso-2010). Purposive sampling technique was also used, but only in the selection of particular personnel at the sample institutions. This included book editors, book designers, administration personnel, sales personnel and curriculum development personnel.

The last was convenience sampling technique. It was used in this study in the selection of editors and designers of some particular books in the generation of data for the study. Convenience sampling technique is a technique where a researcher consciously decides who to include in the sample based on first come first served. It was useful in this study because there were cases where the researcher was just interested in a particular publication and therefore only asked questions to particular people who participated in its production as they came (Onen and Oso-2010).

3.6 DATA SOURCES

The respondents who were employees of the selected Textbook Publishing houses in Kenya, Kenya Institute of Education(KIE) and Teachers from the selected Public Primary schools in Nairobi, together with Pupils provided the data. They were drawn from the following establishments:

**Textbook Publishing**

- The Jomo Kenyatta Foundation
- Macmillan Kenya Ltd.
- Longhorn Publishers
- Mountain Top Publishers
Public Primary Schools
- Imara Primary School
- Donholm Primary School
- Nairobi Primary School
- Oshwal Primary School

School Curriculum Development Centre
- Kenya Institute of Education

Additionaly, book samples, book catalogues, websites of the above named school textbook publishers, KIE and the Ministry of Education also provided the data.

3.7 RESEARCH INSTRUMENTS
Questionnaires, Interview schedules and document analysis were used as the main tools for collecting the data. The selection of these tools was guided by the nature of data to be collected, time available as well as by the objectives of the study.

For the school pupils, an interview schedule was used. According to Mugenda & Mugenda 1999, an interview schedule is a set of questions that the interviewer asks when interviewing. This was necessary owing to the level and understanding of the pupils involved. This group required easy language and an explanation where necessary. This made interview schedule a preferred choice.

Since the overall aim of this study was to determine the role of design in primary school textbook publishing in Kenya. The researcher was mainly concerned with views, opinions, perceptions, feelings and attitudes of the respondents. Such information can be best collected through the use of questionnaire and interview techniques. (Bell, 1993).

The researcher used semi-structured instruments in getting the data. This enabled the researcher to balance between the quantity and quality of data collected on the subject, and provide more information on the same. This delicate balance between the quality and quantity of information is useful for a fuller explanation of the phenomena under investigation.
DATA COLLECTION PROCEDURES

Each questionnaire was self administered. Accompanying each questionnaire was covering letters containing among others, a specific deadline date by which the completed questionnaire was to be returned. The respondents were given a week to respond. Since the questionnaire was delivered by hand to the respondent, arrangement was made to have it picked up once completed. For the school pupils, personal interviews were conducted using the interview schedule and notes taken to capture the data. The opportunity was also used to request for the sample textbooks in relevant areas. It is important to note that the sample books provided contributed in a big way in the researcher’s final analysis.
CHAPTER FOUR

DATA ANALYSIS AND PRESENTATION OF FINDINGS

4.1 INTRODUCTION
The purpose of this chapter is to broadly discuss and present the analysis of data collected using the various data collection modes. The analysis will make it easy for readers to comprehend each study variable and consequently draw any relationship between them.

The questionnaires were verified, coded and tallied according to the themes and analysed by using SPSS (Scientific Package for Social Sciences). Descriptive statistics in form of frequencies and percentages were used to analyse responses to various issues in the questionnaires. The responses contained in the questionnaires were interpreted for analysis based on the fundamental assumptions contained in every question. Demographic information, Response rate and the Analysis is as follows:

4.2 GENERAL RESPONSE RATE
A source of 188 respondents was selected as a sample size, 177 responded; 9 book designers, 11 book editors, 9 sales personnel, 8 administration personnel, 4 curriculum developers, 120 Standard 1-3 pupils and 16 teachers returned questionnaires. However, 11 respondents declined to respond by not returning the questionnaires duly filled (See table 3).

At each of the 4 sample public primary schools, 4 questionnaires(those for teachers) and 30 interview schedules (10 for standard 1 pupils, 10 for standard 2 pupils and 10 for standard 3 pupils) were administered. This made a total of 136 as indicated on Table 3. Out of this, all were filled by the respondents and were picked by the interviewer for analysis. The respondents in this case were lower primary school pupils, primary school teachers of different levels, sexes and years of experience.
### Table 3. General response rate

<table>
<thead>
<tr>
<th>Category</th>
<th>Sample size</th>
<th>Response</th>
<th>Response rate in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book designers</td>
<td>12</td>
<td>9</td>
<td>75</td>
</tr>
<tr>
<td>Book editors</td>
<td>12</td>
<td>11</td>
<td>92</td>
</tr>
<tr>
<td>Sales personnel</td>
<td>12</td>
<td>9</td>
<td>75</td>
</tr>
<tr>
<td>Administration personnel</td>
<td>12</td>
<td>8</td>
<td>67</td>
</tr>
<tr>
<td>Curriculum developers</td>
<td>4</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>Std 1-3 teachers</td>
<td>16</td>
<td>16</td>
<td>100</td>
</tr>
<tr>
<td>Std 1-3 pupils</td>
<td>120</td>
<td>120</td>
<td>100</td>
</tr>
<tr>
<td>Total</td>
<td>188</td>
<td>177</td>
<td>94</td>
</tr>
</tbody>
</table>

At each of the 4 sample School Textbook Publishing houses, twelve (12) questionnaires were administered to the respondents making a total of 48 from the 4. Out of this, 37 were filled by the respondents while 11 declined to respond (The Jomo Kenyatta Foundation 1, Macmillan Kenya Ltd 3, Longhorn Publishers 3, Mountain Top Publishers 4). The filled questionnaires were then picked by the researcher for analysis. The respondents were School Book Editors, Book Designers, Administration Personnel and Sales and Marketing Personnel at the mentioned publishing houses.

At the National School Curriculum Development Centre (KIE), 4 questionnaires were administered and out of this, all were filled by the respondents and then picked by the researcher for analysis. The respondents were School Curriculum Developers of different levels and years of experience.

Out of the sample size selected, 94% of the respondents responded and only 6% declined. This response is quite satisfactory and therefore gives the findings credence. It draws a picture of what happens in Primary School Textbook Publishing scene, as the majority of the sample gave their views regarding the issues of this research. The response rate according to professional requirement and standards is satisfactory to have formed the basis of the study.
4.3 DISTRIBUTION OF THE RESPONDENTS ACCORDING TO AGE

This part sought to establish how the respondents responded according to their age. This part included all the respondents; employees and pupils. The response by age was as follows:

Table 4.  Distribution of respondents according to Age

<table>
<thead>
<tr>
<th>Age</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 17</td>
<td>120</td>
<td>68</td>
</tr>
<tr>
<td>18 – 29</td>
<td>28</td>
<td>15.8</td>
</tr>
<tr>
<td>30 – 39</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td>40 – 49</td>
<td>10</td>
<td>5.6</td>
</tr>
<tr>
<td>50 &amp; above</td>
<td>3</td>
<td>1.6</td>
</tr>
<tr>
<td>Total</td>
<td>177</td>
<td>100</td>
</tr>
</tbody>
</table>
From Table four, 68 percent of the respondents were aged between 1-17 years, 15.8 percent were aged between 18-29 years, 9% were aged between 30-39 years, 5.6% were aged between 40–49, and 1.6% were of age 50 years and above. It can thus be concluded that majority of the respondents were young. The table also indicates that not only young professionals are in the organizations, but other age brackets are also well represented. This gave reliability to the information which was obtained from the sample institutions because it was spread across levels of age.

Reliability of the information is also seen as a good percentage of employees who had worked for their institutions for a long period of time (50 years and above) provided information for the research. Young employees also gave real-time information depending on their expectation and experience.

4.4 DISTRIBUTION OF THE RESPONDENTS ACCORDING TO GENDER

This part sought to establish the gender of the respondents. The part included all the respondents; employees and pupils. The respondents were asked to indicate their gender in the questionnaire. Gender equality is an important consideration in almost all spheres of life, including work places and organizations. As a result, it was necessary for the study to establish the gender distribution in the institutions among the respondents. The result is presented in the table below.

<table>
<thead>
<tr>
<th>Gender</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>97</td>
<td>55</td>
</tr>
<tr>
<td>Female</td>
<td>80</td>
<td>45</td>
</tr>
<tr>
<td>Total</td>
<td>177</td>
<td>100</td>
</tr>
</tbody>
</table>

From the information on Table five, 55 percent were males; while 45 percent were females at the sample institutions. The interpretation is that, the sampling was gender sensitive. Gender sensitivity gives credence to information obtained from the sample institutions as the result was not gender biased.
Education has always been considered as the most important factor in the conceptualizing, understanding and implementation of ideas. The study therefore found it essential to establish the level of education of the employees. The respondents were asked to indicate their level of education and the results were as presented in table 6.

<table>
<thead>
<tr>
<th>Level</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCSE</td>
<td>3</td>
<td>5.3</td>
</tr>
<tr>
<td>Diploma</td>
<td>15</td>
<td>26.3</td>
</tr>
<tr>
<td>Degree</td>
<td>34</td>
<td>59.6</td>
</tr>
<tr>
<td>Masters</td>
<td>5</td>
<td>8.8</td>
</tr>
<tr>
<td>Total</td>
<td>57</td>
<td>100</td>
</tr>
</tbody>
</table>

From the table above, majority of the respondents had attained university level of education with 68.4%, followed by diploma holders with 26.3% and lastly 5.3% had KCSE level of education. From the figures above, it can be interpreted that most of the respondents had high levels of education. It was evident during the filling of questionnaires as the majority of respondents did not ask for interpretation or clarification of questions. Majority of the respondents were able to give reasonable direction on school textbook development, production and usage.

DISTRIBUTION OF THE RESPONDENTS BY LENGTH OF SERVICE

This part sought to establish the duration the employees had worked in their institutions. The respondents were asked to indicate the period they had worked with the institution. The results are presented in the Table 7. It indicates that the majority of the respondents have served their organisations long enough to understand the questions which were administered to them on school textbook development, production and usage. It helps to strengthen the validity of the responses on the subject at hand.
From the table, the majority 48% of the respondents had worked for their institutions for between 1 and 4 years, followed with 35 percent who had worked for between 5 and 9 years, 5 percent had worked for over 10 years and 12 percent for less than a year. A good number seems to have worked for the organizations for a good number of years. This gave the information obtained conformity and reliability as employees' long stay indicates continuity and consistency. The long stay proves that the employees have enough experience in their areas of expertise.

Fifty percent would give a researcher the best chance of getting the best information and number of years i.e. five to nine years is long enough for an employer to gain experience within an organization, enough to answer questions regarding daily running of the organization. Within five years activities have become a routine and an employee can point out issues with ease. The presence of young employees assures continuity in the firms and gives the firms new paradigm shift. In general, it indicates that the majority of the respondents have served their organisation long enough to understand the questions which were administered to them on school textbook development, production and usage. It hence helps in strengthening the validity of the responses on the subject at hand.

4.7 TEACHERS PREFERENCE OF PARTICULAR TEXTBOOKS OF THE SAME LEVEL AND SUBJECT OVER OTHERS

This part sought to establish factors behind teachers preference of particular school textbooks of the same level and subject over others. Table 8 shows their preferences: 31.25% of the respondents in this category prefer textbooks with a good content and coverage of the syllabus, 18.75% prefer those with good illustrations, 12.5 % prefer those with attractive covers, 6.25% prefer those with good layout,
prefer those with legible text, 6.25% prefer those with relevant exercises, 6.25% prefer those with good binding, 6.25% prefer textbooks which are of reasonable price, and lastly 6.25% indicated the textbooks availability in the bookshops. When these responses are taken into consideration, then those dealing directly with design alone i.e. book layout, good illustrations, attractive cover and legible text account for 43.75% of the responses. This outcome indicates that design as a function and particularly while packaging a textbook is very important.

<table>
<thead>
<tr>
<th>Preference area</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book content/Coverage of syllabus</td>
<td>5</td>
<td>31.25</td>
</tr>
<tr>
<td>Book layout</td>
<td>1</td>
<td>6.25</td>
</tr>
<tr>
<td>Good illustrations</td>
<td>3</td>
<td>18.75</td>
</tr>
<tr>
<td>Attractive cover</td>
<td>2</td>
<td>12.5</td>
</tr>
<tr>
<td>Legible text</td>
<td>1</td>
<td>6.25</td>
</tr>
<tr>
<td>Relevant exercises</td>
<td>1</td>
<td>6.25</td>
</tr>
<tr>
<td>Good binding</td>
<td>1</td>
<td>6.25</td>
</tr>
<tr>
<td>Price of the book</td>
<td>1</td>
<td>6.25</td>
</tr>
<tr>
<td>Availability of Textbooks &amp; Bookshops</td>
<td>1</td>
<td>6.25</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

4.8 LEARNERS PREFERENCE OF PARTICULAR TEXTBOOKS OF THE SAME LEVEL AND SUBJECT OVER OTHERS

This part sought to establish factors behind learners preference of particular school textbooks of the same level and subject over others. Learners used terms such as Nice pictures (well done, attractive, colourful illustrations), Good colours (bright and attractive colours), Big pictures (attractive large illustrations) in some of the preferential areas. In Table nine, 28% of the respondents prefer books with nice pictures, 21% prefer those with legible text, 26% prefer those with big pictures, 17% prefer those
with good colours, 3% prefer those with short stories (content) and 5% prefer those with interesting stories (content). When their preferences are taken into consideration, those that deal directly with design alone that is nice pictures, legible text, good colours and big pictures account for 92% of the responses. The outcome above indicate that design as a function and particularly in the packaging of school textbooks is very important and can not be ignored.

<table>
<thead>
<tr>
<th>Preference area</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nice pictures</td>
<td>34</td>
<td>28</td>
</tr>
<tr>
<td>Legible text</td>
<td>25</td>
<td>21</td>
</tr>
<tr>
<td>Good colours</td>
<td>20</td>
<td>17</td>
</tr>
<tr>
<td>Big pictures</td>
<td>31</td>
<td>26</td>
</tr>
<tr>
<td>Short stories</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Interesting stories</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>120</td>
<td>100</td>
</tr>
</tbody>
</table>

4.9 CURRICULUM DEVELOPERS PREFERENCE OF PARTICULAR TEXTBOOKS OF THE SAME LEVEL AND SUBJECT OVER OTHERS

This part sought to establish factors behind curriculum developers preference of particular school textbooks of the same level and subject over others. From the responses, 25% of the respondents on Table 10 prefer textbooks which are presented well, of good quality and of reasonable price. 50% prefer those with Good and relevant illustrations, page layout and attractive cover design. 25% prefer those with relevant content and good language use. From the preference areas pointed out, it can be noted that those which deal directly with design that is, good and relevant illustrations, page layout and attractive cover design take 50% of the responses. This outcome also indicate that design as a function has a high place in school textbook publishing.
Table 10. Distribution of Curriculum Developers responses by preference

<table>
<thead>
<tr>
<th>Preference area</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>General presentation of the book, quality and its retail price</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Good and relevant illustrations, page layout and attractive cover design</td>
<td>2</td>
<td>50</td>
</tr>
<tr>
<td>Relevant content and Good language use</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Total</td>
<td>4</td>
<td>100</td>
</tr>
</tbody>
</table>

4.10 CURRICULUM DEVELOPERS RESPONSE ON THE SIGNIFICANCE OF A BOOK’S LEVEL IN A TEXTBOOK’S FINAL DESIGN

This part sought to establish factors behind curriculum developers responses on the significance of a book’s level in a textbook’s final design. As shown in Table eleven, 50% of the respondents in this category say that a book’s level has significance in a textbooks final design because issues like illustrations, fonts legibility and their relevance goes hand in hand with a book’s level. Books for young learners usually have attractive and colourful illustrations with easy to read fonts, while those meant for mature learners might not. 25% say the level has significance because it dictates how page layout and colour usage in a textbook is done. Another 25% say it has significance because it dictates on the final size of the book. Young learners books have fewer pages while those of mature learners have many pages. This somehow goes with each group’s concentration level. The responses indicate that a textbook must be designed according to the user level and requirements. *(KIE Textbook Submission, Evaluation and Approval Procedures 2006 Edition).*

Table 11. Distribution of Curriculum Developers responses on the significance of a books level in a textbook’s final design

<table>
<thead>
<tr>
<th>Area</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustrations, fonts legibility and their relevance</td>
<td>2</td>
<td>50</td>
</tr>
<tr>
<td>Good layout and colour usage</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Final size and format of the book</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Total</td>
<td>4</td>
<td>100</td>
</tr>
</tbody>
</table>
4.11 SCHOOL TEXTBOOK PUBLISHERS RESPONSE ON THE SIGNIFICANCE OF A BOOK'S LEVEL IN A TEXTBOOK'S FINAL DESIGN

This part sought to establish factors behind school textbook publishers responses on the significance of a book's level in a textbook's final design. In Table twelve, 75.7% of the respondents in this category say that a textbook’s level has significance in a book’s final design because Illustrations, fonts legibility and their relevance in a textbook goes with a book’s level. Books for young learners have legible, attractive and colourful illustrations while those meant for mature learners might not. 21.6% say it has significance because issues like page layout and colour usage also goes with a book’s level. Young learners books should have attractive, colourful and simple layout with easy to read fonts while those meant for mature learners should have standard sizes and reasonable colours. *(KIE Textbook Submission, Evaluation and Approval Procedures 2006 Edition).* 2.7% say it has significance because it dictates a books final size. Young learners books have fewer pages while those of mature leaners have many. This is likely to be as a result of the syllabus content of the two groups against the learners level.

<table>
<thead>
<tr>
<th>Area</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustrations and Fonts legibility and relevance</td>
<td>28</td>
<td>75.7</td>
</tr>
<tr>
<td>Good layout and colour usage</td>
<td>8</td>
<td>21.6</td>
</tr>
<tr>
<td>Final size and format of the book</td>
<td>1</td>
<td>2.7</td>
</tr>
<tr>
<td>Total</td>
<td>37</td>
<td>100</td>
</tr>
</tbody>
</table>

4.12 SCHOOL TEXTBOOK PUBLISHERS RESPONSE ON THE USEFULNESS OF DESIGN IN SCHOOL TEXTBOOK PUBLISHING HOUSES IN KENYA

This part sought to establish the usefulness of design in School Textbook Publishing Houses in Kenya. Table 13 shows that 83.8% of the respondents in this category from the sampled School Textbook Publishing Houses say that their institutions employ book designers expertise in their products.
development and production. 16.2% of the respondents say they don’t know. These preference areas pointed out indicate that all School Textbook Publishing Houses do work with book designers either on permanent, contract or part time basis. This is therefore an indication that design as a process is an important item in Primary School Textbook Publishing Houses in Kenya.


<table>
<thead>
<tr>
<th>Area</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use book designers</td>
<td>31</td>
<td>83.8</td>
</tr>
<tr>
<td>Do not use book designers</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Do not know</td>
<td>6</td>
<td>16.2</td>
</tr>
<tr>
<td>Total</td>
<td>37</td>
<td>100</td>
</tr>
</tbody>
</table>

4.13 MAJOR SOURCE OF INCOME FOR THE SAMPLED SCHOOL TEXTBOOK PUBLISHING HOUSES

This part sought to establish the major source of income for the sampled School Textbook Publishing Houses in Kenya. Table 14 shows that 86.5% of the respondents in this category pointed out that textbooks are the major source of income for their institutions. 8.1% of the respondents said Academic books, 2.7% Technical books and another 2.7% said General books. Non of the respondents said Fiction books. The response indicate that Textbook development and production has an upper hand in these institutions over others.

Table 14. Distribution of the respondents on comments on major source of income for the sampled Publishing houses

<table>
<thead>
<tr>
<th>Major source of income</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Textbook</td>
<td>32</td>
<td>86.5</td>
</tr>
<tr>
<td>Academic</td>
<td>3</td>
<td>8.1</td>
</tr>
<tr>
<td>Technical</td>
<td>1</td>
<td>2.7</td>
</tr>
<tr>
<td>General</td>
<td>1</td>
<td>2.7</td>
</tr>
<tr>
<td>Fiction</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>37</td>
<td>100</td>
</tr>
</tbody>
</table>
4.14 THE TERM BOOK DESIGN

This part sought to establish what the respondents understood by the term Book Design. This question was posed to all respondents apart from school pupils. Table 15 shows how the responses were. When asked what the term book design is (means), 49% of the respondents said it is a pleasing layout of a book’s parts that is text, illustrations, pictures, sizes and format in a coherent whole. On the other hand, 23% said it is just a book’s layout, 14% said it is a book’s content, 7% said it is a book’s concept while another 7% said they don’t know. Basing this on Blumenthal’s argument on what makes a good book design (“a good book design exploits the arrangement of pleasing text pages, which require skill and imagination on the side of design” – Blumenthal 1954), it can then be said that majority of the respondents (more than 50%) understood what book design is.

Table 15. Distribution of the respondents on comments on the term Book design

<table>
<thead>
<tr>
<th>Areas</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pleasing layout of a book’s parts that is text, illustrations, pictures, sizes and formats</td>
<td>28</td>
<td>49</td>
</tr>
<tr>
<td>Book layout</td>
<td>13</td>
<td>23</td>
</tr>
<tr>
<td>Book’s concept</td>
<td>4</td>
<td>7.0</td>
</tr>
<tr>
<td>Book’s content</td>
<td>8</td>
<td>14.0</td>
</tr>
<tr>
<td>Do not know</td>
<td>4</td>
<td>7.0</td>
</tr>
<tr>
<td>Total</td>
<td>57</td>
<td>100</td>
</tr>
</tbody>
</table>

4.15 WHAT MAKES A GOOD TEXTBOOK

This part sought to establish from the respondents what makes a good textbook. The question was posed to all respondents apart from school pupils. On the question of what makes a good textbook, respondents responded in three major areas as shown in Table 16. The indication is that, 77.2% of the respondents said a good textbook is that which has relevant content, illustrations and general layout. 17.5% of the respondents said a good textbook should have relevant content which goes with the required syllabus. 5.3% of the respondents said it should have relevant illustrations and layout.
Judging from the responses, the stress is that a good textbook should have relevant content that goes with the syllabus, it should have relevant illustrations which address the situation and the book's level. The book should also have relevant illustration and good layout.

<table>
<thead>
<tr>
<th>Areas</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevance of the book's content</td>
<td>10</td>
<td>17.5</td>
</tr>
<tr>
<td>Relevance of the book’s content, Illustrations and Layout</td>
<td>44</td>
<td>77.2</td>
</tr>
<tr>
<td>Relevant Illustrations and Layout</td>
<td>3</td>
<td>5.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>57</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>
CHAPTER FIVE
CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION
This chapter outlines a summarized version of major findings of the study and gives appropriate conclusions and recommendations. The findings arising from the study and in line with the objectives of the research is noted as follows:

5.2 OBJECTIVE 1: LEARNERS AND TEACHERS PREFERENCE FOR PARTICULAR TEXTBOOKS OF THE SAME LEVEL AND SUBJECT OVER OTHERS.
The following factors were established to have influenced Teachers and Learners preference for particular Textbooks of the same level and subject over others:

(i) **Book content and coverage of the syllabus**
Majority of teachers (31.25%) under teachers category and 8% of the pupils under learners category who responded to the question on preference, preferred textbooks with good content and good coverage of the syllabus. A syllabus is an outline of the subjects in a course of study or teaching. It directs those who are taking or teaching a particular course. Content on the other hand in this case is what is in the syllabus. It is what the syllabus contains i.e topics, sections, chapters, etc. According to one respondent from KIE, a content should be according to a prescribed syllabus, it should be according to the level of the learners, it should be related to the previous level (standard) to ensure continuity, it should be accurate without any errors, it should have sufficient number of problems to be solved and should be logically and psychologically presented in simple language of learners level.
The outcome in this area (content and syllabus coverage) shows that teachers do take the issue at hand seriously when selecting textbooks while young learners do not. A textbook's content in relation to the syllabus is one of the attractions which make users go for particular textbooks of the same level and subject over others.
(ii) **Good and attractive illustrations**

18.75% of the teachers under teachers category and 71% of the pupils under learners category who responded to the question on preference, preferred textbooks with good and attractive illustrations. Illustrations are pictures or drawings showing situations, items, figures i.e. in a book. Citing KIE criteria on illustrations (KIE 2005), a good illustration should be relevant, varied and adequate, clear with proper use of colour and correctly proportioned, gender responsive, well captioned, numbered or labelled where applicable and correctly positioned in relation to the text. Learners opinions and attitudes in most cases are shaped by illustrations even before reading or being introduced to a text. (Wanjiku Kabira and Masheti Masinjila 1997). The outcome in this area shows that teachers do not take the issue at hand seriously when selecting textbooks compared to young learners (pupils). Good and attractive illustrations is therefore one of the major attractions to pupils on publications. According to the results, textbooks meant for pupils should be well illustrated for better response.

(iii) **Attractive cover**

12.5% of the teachers under teachers category and 71% of the pupils under learners category who responded to the question on preference preferred textbooks with attractive covers. In this research, a cover is a thick protective outer part or page of a textbook. Citing Gelotte (Gelotte 2009), at selling points, a book in most cases do attract attention through its cover design since this is one of the primary parts of a book consumers look at. Whether a book is in a bookstore, online or at a seminar’s sales booth, the cover conveys an impression of well written material and beckons the reader to explore what is inside. Combined with a compelling title, an eye-catching cover will attract a potential reader from hundreds of titles in the competition. Pupils in this case again do take the above as one of the major attractions when they are making a selection.

(iv) **Legibility of text**

6.25% of the teachers under teachers category and 21% of the pupils under learners category who responded on the question on preference preferred textbooks with legible text. The respondents pointed out that textbooks with legible text are attractive and easy to read. The fonts in textbooks should be user friendly i.e. those meant for young learners to be in big sizes (not less than 14 points).
This preference supports the Kenya Institute of Education’s guide to school books publishers which stresses that books meant for standards 1, 2 and 3, should be in San Serif fonts. Letters ‘a’ and ‘g’ should be simple and open (‘A’ and ‘G’). In the same guide, font sizes for classes 1 and 2 to be 16 points, classes 3 to 4 to be 14 points and classes 5 and above to be 12 points. All these contribute to legibility and improves readability. Usage of small points (small font sizes) or script do interfere with legibility hence makes reading difficult. Citing Gelotte (Gelotte 2009), a good book design makes reading easy and enjoyable when typesetting and formatting styles are wisely used with the intended reader in mind. The font choices, the spacing of lines and margins, the size of type and ability to navigate the chapters all contribute to good reading experience which is achieved through a good design.

(v) Relevant exercises

6.25% of the teachers under teachers category and 8% of the pupils under learners category who responded to the question on preference preferred textbooks with relevant exercises (short and interesting stories incase of the pupils). From the responses, teachers say that textbooks with relevant exercises contribute significantly in aiding them and the learners on how to handle questions at hand. It gives users a chance to practice enough on the issues at hand according to the requirements of the syllabus. It also aids learners in the case where teachers are few or when one is absent from class. (UNICEF Kenya 2006).

(vi) Good layout

6.25% of the teachers under teachers category and 92% of the pupils under learners category who responded to the question on preference preferred textbooks with good layout. Book layout is the way in which the parts making a book are arranged or laid out. It is the art of incorporating book content, style, format and sequence of the various components of a book into a coherent whole. According to Gelotte, a good book layout has the ability to illustrate concepts beyond the written word. Using diagrams, photography, charts or custom illustrations, a designer through layout can extend the message into visual cues of understanding. (Gelotte 2009). A good layout makes a book inviting. It attracts and makes reading of the same comfortable and friendly.
6.25% of the sampled teachers who responded to the question preferred textbooks with good binding. Binding a book is the act of fixing together and enclosing pages of a book in a cover. It is done in many ways depending on the size, type, cost and the usage of the book. To do this, glue, metal pins and sewing thread are used depending on the factors above. The way a book is bound contributes in a big way how a finished book will appear. It also dictates the life of a book on the shelves or with the users. A poorly bound book will look ugly and its pages will easily fall apart hence shortening the life of the book. Poorly bound textbooks in the long run are expensive ventures to the consumers. (KIE 2005).

6.25% of the sampled teachers who responded preferred a textbook with a reasonable price. Price of a book in this case is the amount of money given in payment for acquiring a book. Responses from teachers indicate that there are textbooks which do cost more than others on the same subject and level. This automatically locks out many potential textbook users particularly those from poor families from acquiring these essential items. The difference in cost might be owing to many factors arising from cost of production. If prices of textbooks have to come down, it is recommended that the Government removes taxes on all inputs intended for book production as in the case of Asian countries whose books are cheaper than those produced locally. It is not possible to publish cheap books in Kenya without Government subsidies. (Chakava 1996). The Government should therefore arrange with the paper mills to sell subsidized book paper or grant certain rebates on paper sold to the local book industry. In addition, the government should lower the corporation tax and introduce special tax benefits for publishers. If this is done, textbooks will be cheap owing to low cost of production and many learners will hence be able to afford them. Because of prices, consumers sometimes go for particular textbooks of the same level and subject over others (which are highly priced).

6.25% of sampled teachers who responded said they preferred selecting textbooks according to a textbook’s availability in the bookshops. They claim that, by doing this they save time and money. The response indicate that sometimes a buyer might be out to purchase a particular textbook but
instead fail owing to stockout of the item. Publishers should therefore strive to make their products available at all times so as to gain more from the consumers. From the response, the main reasons causing teachers and learners to prefer particular textbooks of the same level and subject over others are:

- Book content and coverage of the syllabus
- Good and attractive illustrations
- Attractive cover
- Legibility of text
- Relevant exercises and good layout.

5.3 OBJECTIVE II: SIGNIFICANCE OF A BOOK’S LEVEL IN A TEXTBOOK’S FINAL DESIGN

Responses pointed out that a textbook’s level has significance in a book’s final design. The following factors were established to show the significance of a book’s level in a textbook’s final design according to curriculum developers and school textbook publishers:

(i) Illustrations, fonts legibility and their relevance

50% of the respondents from KIE under Curriculum developers category and 75.7% of the respondents from school textbook publishers under publishers category who responded to the question said that a book’s level has significance in a textbooks final design because issues such as illustrations, fonts legibility and their relevance goes hand in hand with a book’s level. According to these respondents, the level determine the design and an author must put into consideration the level of learners while writing. Books meant for young learners should contain attractive, big and colourful illustrations while those meant for mature learners need not. On fonts, books meant for lower levels as in lower primary schools should have legible and friendly fonts. The fonts should also be relevant to the level and subject. The response percentages under this point(50% /75.5%) confirm that a textbook’s level dictates its design. Textbooks should therefore be designed according to users level and requirements. (KIE Textbook Submission, Evaluation and Approval Procedures).
(ii) **Good layout and colour usage**

25% of the respondents from KIE under curriculum developers category and 21.6% of the respondents from school textbook publishers under publishers category who responded to the question said that the level has significance because it dictates a textbook’s layout. It also dictates colour usage in a book just as in the case of young learners publications where attractive colours (primary colours) are usually used. Books meant for mature learners can be designed without any illustration but will still do well in the market. According to the responses, children books layout should to be friendly with legible fonts, reasonable spacing between the lines with attractive and relevant colour usage on pictures as cited by KIE in their guide. (*KIE Textbook Submission, Evaluation and Approval Procedures*).

(iii) **Final size of the book**

25% of the respondents from KIE under curriculum developers category and 2.7% of the respondents from school textbook publishers under publishers category who responded to the question pointed out that the level has significance because it dictates on the final size of a textbook. Size in this case refers to the number of pages a book has. Young learners books usually have fewer pages compared to those of mature learners. This is owing to the amount of work covered at any particular level as a syllabus recommends. This is owing to each group’s concentration level and the amount of knowledge to be passed at different stages of development. Even though this is so, a poor layout may contribute in the generation of unwanted pages in a book hence increasing its size.

5.4 **OBJECTIVE III: ROLE OF DESIGN IN PRIMARY SCHOOL TEXTBOOK PUBLISHING HOUSES IN KENYA**

On the issue above, 83.8% of the respondents from the sampled school textbook publishing Houses said that their institutions employ book designers expertise in their products development and production. From the responses, designers in these institutions are engaged as permanent employees, contract or on freelance basis. This response points out that the majority of School Textbook Publishers do work with book designers. It is also an indication that design as an item is very important in school textbook publishing process.
5.5 CONCLUSION

The study established that design as a process has influence on Primary School Textbook Publishing in Kenya. Design affects the finished market ready textbook's appearance. A well designed textbook (a book with relevant content, good and attractive illustrations, legible text, balanced layout, attractive cover) attracts people through its appealing appearance and is therefore preferred by many at any point. Design also dictates on the book's suitability. A well designed textbook addresses needs of particular levels in an education system through illustrations, layout and general presentation synthesised to suit the level at hand. Titles for young learners are usually unique and simple in design compared to those meant for adult learners. The level of a textbook therefore dictates the book's content, design and general presentation. Through well designed textbooks, authors are able to communicate their ideas well to learners. School textbook publishers therefore have no option but to publish publications which conform to the requirements. From the response of school textbook publishers, design as an item has a high place in the production of good books within the school textbook publishing houses. Design is employed in the composition, layout and general presentation of textbooks. It dictates on a textbook's status. A well designed attractive, suitable, communicating textbook will be preferred by many hence creating a niche for itself in the market.

5.6 RECOMMENDATIONS

Most of the issues commented on by the respondents in the research touch on design direct or indirectly. From the stakeholders statements, it is a fact that design dictates on the final textbook's appearance, suitability, communicability and status. This outcome is also the main attraction to learners and users of the publications at hand. Authors and school textbook publishers must therefore learn from the responses and strive to make their publications better.

School textbooks published should be tailored to suite the desired levels in content, design and general package. To make this a success, school textbook publishers should invest more in research on school textbooks writing, design and production. Such studies should take into consideration changes in technology, professional requirements and the generation of the users.

School textbook publishing houses should also invest more in design as a process. This can be done by employing or using qualified book designers, training in-house or contracting book designers on
specified school textbooks design specifications, creating in-house design studios. This will help in the generation of quality textbook designs.

School Textbook publishers should also be more active through the Kenya Publishers Association (KPA) to help advocate for good school textbook design policies and practices. This will help raise the quality of school textbooks. It will also help in communicating and passing knowledge to the intended users, and the reduction of workload for teachers in this era of massive enrolment.

Due to the scope of the issue and the limitations of this research, it only looked at the role of design in primary school textbook publishing in Kenya a case study of Nairobi book publishing scene. However, further research could focus on the whole country. In addition, inclusion of pupils from rural schools can also create a good field for comparison.
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Kramer, Legget, & Mead, 199: USDA: Technical Writing – by Thom Haller


Ministry of Education - Kenya, 2002: Primary School Syllabus


UNICEF's year books for 2006.


Wanjiku Kabira and Masheti Masinjila, 1997: ABC of Gender Analysis – Published by FAWE, Nairobi.

W. Murray: Lucky dip – Sunstart Reading Scheme – Ladybird Books Ltd. UK.


This questionnaire seeks to collect information on Role of Design in School Textbook Publishing in Kenya. In this context, the role is the totality of what design does to a book considering its purpose, quality and the user’s choice of the same. Please provide information requested frankly and honestly. The information provided will be confidentially treated and will strictly be used for academic purpose only.

Instructions:
Please tick in only one box per statement against each statement in the relevant box or insert the correct answer in the space provided.

1. Your name ____________________________

2. Gender: Male  Female

3. Academic and/or Professional qualification _______________________________

4. Name of the Publishing House __________________________________________

5. Current designation/ Job title __________________________________________

6. How long have you worked for the institution? (Please tick in the appropriate rectangle)
   Less than 3 years  3 – 6 years
   7 – 10 years  Above 11 years
7. Which category of books is the major source of income for your institution? 
(Please tick in the appropriate rectangle)

- Fiction  
- Textbooks  
- Academic

- Technical  
- General

8. What do you understand by the term book design?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

9. What makes a good book?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

10. Do you use book designers services in your publishing process? 
(Please tick in the appropriate rectangle)

- YES  
- NO

11. If number 10 is YES, then which category of book designers do you work with?

- Freelance  
- Permanent

- Contract  
- Permanent and Freelance

- Permanent and Contract  
- Permanent, Freelance and Contract

12. How is the selection of the category you have just mentioned done and why?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
13. Does the level of a textbook determine the design?
(Please tick in the appropriate rectangle)

YES □ NO □

14. If number 13 is YES, How and why?

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

15. What do your customers look for before purchasing any of your publications.
(Please tick in the appropriate rectangle)

Book content □ Book cover □ Book price □
General design □

Date of completion of the questionnaire ________________________________

Thank you for the commitment.
INTERVIEW SCHEDULE FOR SCHOOL TEACHERS

This questionnaire seeks to collect information on Role of Design in School Textbook Publishing in Kenya. In this context, the role is the totality of what design does to a book considering its purpose, quality and the user's choice of the same. Please provide information requested frankly and honestly. The information provided will be confidentially treated and will strictly be used for academic purpose only.

Instructions:
Please tick in only one box per statement against each statement in the relevant box or insert the correct answer in the space provided.

1. Your name ____________________________________________

2. Gender: Male □ Female □

3. Profession ____________________________________________

4. Name of the Institution ____________________________________________

5. Current designation/ Job title ____________________________________________

6. How long have you been in the profession? (Please tick in the appropriate rectangle)
   Less than 3 years □ 3 – 6 years □
   7 – 10 years □ Above 11 years □

7. Does your institution purchase books? (Please tick in the appropriate rectangle)
   YES □ NO □

8. If number 7 is YES, How is the selection done?
   ____________________________________________
   ____________________________________________
   ____________________________________________
9. Which category of books do your Institution purchase most?
(Please tick in the appropriate rectangle)

Fiction ☐  Textbooks ☐  Academic ☐

Technical ☐  General ☐

10. What do you understand by the term Book Design?

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

11. What makes a good textbook?

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

12. What makes you prefer a textbook over others on the same subject and level?

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

13. What makes a textbook popular to your students over others on the same subject and class?

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

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14. What do you consider and look for in most cases while purchasing a book?
(Please tick in the appropriate rectangle)

- Book content
- Book cover
- Book price
- Illustrations
- General design

Date of completion of the questionnaire ____________________________

Thank you for the commitment.
INTERVIEW SCHEDULE FOR STANDARDS 1, 2 AND 3 PUPILS

Good morning/Good afternoon?

The questions to be asked seek to collect information on Role of Design in School Textbook Publishing in Kenya. Design of a book in this case is the way a book is done. It is how the illustrations in the book are done and how a book is coloured. It is how the text is laid out in the book. It is how the book cover is done and looks. It is how easy or difficult the book is to read and how beautiful or ugly the book is. Role of design therefore means what design does to a book to make it be liked or disliked by users like yourself. Please respond frankly and honestly. The information provided will be confidentially treated and will strictly be used for academic purpose only.

Questions:

1. What is your name? ___________________________________________________________

2. How old are you? ___________________________________________________________

3. What is the name of your school? _____________________________________________

4. In which class are you? _____________________________________________________

5. Which textbooks do you use for learning English language in your class?
   (i). ______________________________________________________
   (ii). _____________________________________________________
   (iii). ____________________________________________________
   (iv). ____________________________________________________
   (v). _____________________________________________________
   (vi). ____________________________________________________

6. Among the textbooks you have mentioned, which one do you like most?
   _____________________________________________________________
7. What makes you like this textbook?

8. Which textbook is your least choice from the ones you have just mentioned?

9. What makes you dislike the book?

10. Please pick one book you like most from the samples before me
    (i) Dancing Zebra  (ii) Gum on the gate
    (iii) How Frogs got big eyes  (iv) Joy’s best friend.

11. Why do you like the sample you have just picked?

12. From the samples, which one is your least choice?

13. What makes you dislike the sample?

14. Which type of books do you like reading most?
15. Why do you like reading these books?


16. When you accompany your parents to buy books, which books will you buy?

Fiction ☐  Textbooks ☐  Academic ☐

Technical ☐  General ☐

Date ____________________________

Thank you for the response.
Appendix 1(d): TEXTBOOK DEVELOPMENT SURVEY QUESTIONNAIRE

INTERVIEW SCHEDULE FOR KENYA SCHOOL CURRICULUM DEVELOPERS

This questionnaire seeks to collect information on Role of Design in School Textbook Publishing in Kenya. In this context, the role is the totality of what design does to a book considering its purpose, quality and the user’s choice of the same. Please provide information requested frankly and honestly. The information provided will be confidentially treated and will strictly be used for academic purpose only.

Instructions:

Please tick in only one box per statement against each statement in the relevant box or insert the correct answer in the space provided.

1. Your name ________________________________

2. Gender: Male □ Female □

3. Profession ________________________________

4. Current designation/Job title ________________________________

5. Name of your Institution ________________________________

6. How long have you worked for the institution? (Please tick in the appropriate rectangle)

   Less than 3 years □ 3 – 6 years □
   7 – 10 years □ Above 11 years □

7. What is the mandate of your Institution?

   ________________________________________________
   ________________________________________________
   ________________________________________________
   ________________________________________________
   ________________________________________________
   ________________________________________________
   ________________________________________________
8. Does your institution contribute in school textbook development?  
(Please tick in the appropriate rectangle)

YES □          NO □

9. If number 8 is YES, how and why?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

10. What do you understand by the term Book Design?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

11. What makes a good textbook?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

12. What criteria do you recommend to publishers to publish a good textbook?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

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3. Does the level of a textbook determine the design?  
(Please tick in the appropriate rectangle)

YES [ ]   NO [ ]

4. If number 13 is YES,
   (a) How?
   (b) Why?

5. What makes you prefer a particular Textbook over others on the same subject and level?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Date of completion of the questionnaire ________________________________

Thank you for the commitment.
Teacher shortage declared a crisis

Secondary school heads issue grim warning of inferior quality of learning

By MATHEW NRU

Secondary school heads issued a grim warning of inferior quality of learning due to the shortage of qualified teachers.

"We cannot pretend all is well with a turnover of 10,000 teachers," said the national chairman of the Kenya Secondary School Heads Association (KSSHA), Dr. John Njogu. "The quality of education is compromised when schools are understaffed."

The teachers' warning came on the first day of their annual conference in Mombasa. The conference was attended by 66,000 teachers from all over the country.

Mr. Njogu also urged the government to provide quality education. "We are so obsessed with papers. We must provide quality education," he said.

The TSC, which is responsible for deploying teachers, also identified schools that could be merged. "We will be asking district education boards to find ways of merging schools to help ease the teacher shortage," said Mr. Njogu.

He said the TSC had also been instructed to deploy teachers from urban areas to rural schools that had been understaffed when the government took over. "We have had no last minute plans," he added.

The teachers also urged the government to review the secondary school curriculum. "We need to review the curriculum to make it relevant to the country's economic aspirations," said A speaker, Dr. Wainaina.

Some of the main points raised at the conference included:

- The need for quality teachers.
- The importance of curriculum review.
- The need for quality education.
- The need for better funding for education.

The conference, whose theme is "Hole of Kadoration in Kenya Vision 3030," will be opened by Prime Minister Raila Odinga today.
Appendix 3: Teacher shortage and truancy a problem in Kenyan primary schools
Appendix 4: Teacher shortage and payment still a big problem to the government
Long time ago, Hyena had a big farm. Hyena planted carrots and cabbages on the farm. He used to give them to other animals and they would give him meat. So he liked his cabbages and carrots very much. He looked after them very well.

One day Hyena saw some footsteps on the farm. They were not his footsteps. They were not of his children. So he knew somebody had been on the farm.

Then he saw that some cabbages and carrots had been plucked. He was very angry. He wanted to know the thief of his cabbages and carrots. He looked at the footsteps again. They were the footsteps of Hare. Now he knew the thief of his cabbages and carrots. It was Hare.
Nandi thought Seth was the best boyfriend a girl could have. He was tall and handsome. He was kind and honest.

Best of all, Nandi and Seth had a pact. They had made a promise to each other a year ago, when they first got together. Nandi always felt safe when she thought about their pact.
Frog could not understand why other animals did not fear him. "What?" he always wonders. When he comes out of the dam and sees himself in the water, he also wonders what became of his eyes, mouth and stomach. "What! What?!"

'So you see children' grandmother concluded 'that is how frog got to have big eyes.'

'I think it is important to be happy just the way we are' father said. 'Otherwise we could end up looking like the frog'.

Everybody laughed. 'Bedtime everybody!' mother shouted.
Elephant’s trunk was suddenly above frog. “One two three” frog hopped onto the trunk. “Four five six” he jumped inside the trunk. “Seven eight nine” frog leaped deep into the darkness of elephant’s trunk.

As frog counted and went deeper into elephant’s trunk, he thought of things he would wish for when he reached the skies. “A garden by the sea would be nice. Or even bigger eyes so I don’t have to jump all the time. To love all animals and to be loved in return would be nice too.”

Elephant’s trunk mopped up some more grass. Then elephant started feeling a bit twitchy inside her trunk.
Appendix 9: Poor illustration and page layout on a book meant for lower primary pupils

Somo la tatu

Ukoo

Halima na Shabani ni watoto wa Bwana Hamisi.
Mama yao anaitwa Asha.
Halima ana umri wa miaka saba.
Halima anasoma shule ya msingi ya Elimu Bora.
Shabani ana umri wa miaka kumi.
Yeye yuko darasa la tano.
Wanaishi mji mkuu wa Nairobi.
Nyanya yao anaitwa Bi. Heri.
Babu yao anaitwa Bwana Suleimani.
Somo la sita

Darasani

Soma hadithi ifuatayo kisha ujibu maswall

Mwalimu yuko darasani. Mwalimu anaandika ubaoni.

Anatumia chaki kuandika.

Ameweka kifutio na rula mezani.

Watoto wameketi kwene dawati.

Watoto hawa wana kalamu, penseli na vitabu.

Ukutani mwa darasa lao kuna saa.

Darasa hilo lina madirisha manne na mlango mmoja.

Wanafunzi wan soma soma la Kiswahili.