COMMUNICATON VIA EMBLEMS:
The Case of University Emblems in Kenya

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Abstract

This study is an outcome of investigation of emblems Kenya universities use as identification marks; it [the study] was intended to establish whether or not emblems are accurate communication devices. In order to achieve this principal aim of the study, a few emblems were selected from public and private universities. The selected emblems were used in semi-structured interviews with design professionals, design students and members of the public. Data thus collected was analyzed paving way for generalizations and recommendations.

Prior to fieldwork, this researcher analysed relevant literature found in libraries within Nairobi, the capital of Kenya. The review [of relevant literature] revealed that history of emblems in Kenya is closely related to colonial history of the country. Analysis of literature also suggested that emblems reside in visual communication, in general, and communication in via graphic representation, in particular. Internet was also the other source of secondary data for analysis; this [Internet] was the source of the more recently designed emblems, symbols, logos and other identification marks.
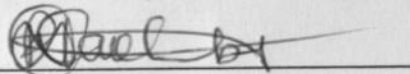
This study reveals that Kenya universities use emblems that do not always accurately communicate with target audiences. Recognition and association of emblems are often closer for universities that are older and more established, the case of the University of Nairobi.
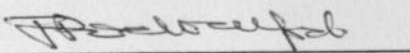
Declaration

This is my original work, therefore it does not incorporate without acknowledgement any material written and submitted for a degree in any university; and to the best of my knowledge and belief it does not contain any material previously published or written by another person where due reference is not made in text.

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II

Dedication

This thesis is dedicated first to God my creator, redeemer and friend. To my parents, family members, fiancé and all my cell-group members.

Acknowledgement

I would like to express my deep sense of gratitude to the following, without these people my work would have been very difficult to accomplish:

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List Of Maps

List Of Plates

List Of Tables and Graphs

List Of Figures

List Of Abbreviations And Acronyms

ANU-African Nazarene University

CUEA- Catholic University of Eastern Africa

EU- Egerton University

JKUAT- Jomo Kenyatta University of Agriculture and Technology

KU- Kenyatta University

PRO- Public Relations officer

SABS- School of Architecture and Building Sciences

SU-Strathmore University

UEAB- University of Eastern Africa Baraton

UON- University of Nairobi

TABLE OF CONTENT

Chapter One

There is no world without a stage
And no one lives for not appearing.
Seeing of ear invites to speak,
Knowing of eyes invites to show.
Notice also, silence sounds,
Listen to the voice of color.
Semblance proves it can be truth
As every form has sense and meaning.

.... Joseph Albers

1.0 The question of this study

Albers says, 'Nothing is created for nothing; it has to serve a purpose it was designed to serve'[1]. From Albers' opinion and observation on corporate identity design, one may deduce that emblems serve communication, in general, and of corporate identity, in particular. As devices for corporate identity, emblems are expected to accurately represent corporations for which they stand. From brochures and other publicity materials, one can see that universities have visions and missions governing objectives, policies and activities. Furthermore, a casual observation suggests that universities in Kenya possess and use emblems to serve visual identity program. But it seems universities are not sure on how well their emblems do what they are supposed to do. More specifically, it would appear that university-related emblems are not accurate communication devices; this study concerns itself with how accurately emblems function for universities in Kenya. In order to address this concern, it will be necessary to select and use a few emblems (belonging to public and private universities). Before reaching that level, of demonstrating inaccurate working of emblems, let us view a background to the problem afflicting graphic representations and emblems, in particular.

1.1 Hypothesis of the study

Papanek, one of the most prolific design critics, once said, 'design never works' (Papanek, 1977). Following from Papanek's opinion, could deduce that emblems never work; in this case, the assumption of this work could be, 'emblems never work'. Since emblems never work, they cannot be expected to represent universities in Kenya and elsewhere in the world. So, the hypothesis of this study is, 'In Kenya, there is no direct, obvious and clear relationship between emblems and universities they seek to represent. It seems emblems do not accurately represent the missions, visions and key functions of universities in Kenya'.

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[1] www.artcyclopedia.com/artists/**albers**_josef.html

1.2 Objectives and justifications of the study

The above key question and hypothesis of this study suggest that the main purpose of this study is to determine whether or not emblems clearly and accurately represent universities in Kenya. Perhaps for the sake of university administration and other interested parties, the second objective would be to investigate the role of emblems in identifying universities in Kenya. Finally, and for the sake of design professionals and educators, the objective of this study is to identify design methods for creating emblems.

It appears that a section of Kenya's population does not know why emblems exist and what they mean. In the corporate world today universities use emblems as a identification symbols as well as marketing tools. For example at the University of Warwick; Thomas (2004) states that: "The University's coat of arms is still in use despite the new logo. This university needs the arms where there is a specific historical ceremonial requirement for example on degree certificates and on the fabrics of many university buildings. It is a requirement that the university Arms and the logo should not appear together".

This application of logos and coat of arms is through corporate identity scheme and branding. These are applied in various areas such as crockery, textiles, vehicle branding, architecture, promotional items and stationary. Thomas emphasis is on the application of the university logo, which should be done separately from coat of arms when the two are applied. This symbolic construct typically consists of a name, identifying mark, logo, visual images or pictorial symbols and a slogan or a motto. An emblem, which is clear and accurate, is appropriate in corporate communication strategies.

Universities in Kenya have to address the challenges brought about by globalization. One result of this globalization has been an influx of foreign higher education institutions seeking to enroll Kenyans in their own institutions thus prompting competition for students. It has been therefore necessary for Kenyan universities to portray their images aggressively in this era of globalization, if they have to succeed in this competition. Kenya is focusing on Economic Recovery Strategy for Wealth and Employment Creation 2003-2007, and universities are seriously involved in these projects. But how are people going to identify these institutions if they are not clearly communicated through symbols? In the Economic Recovery strategy for Wealth and Employment Creation 2003-2007, President Mwai Kibaki of Kenya emphasized on education as a basis or foundation for development and creation of wealth. Therefore, it is

important for Kenya's universities to portray an international image, which is possible through corporate identity and marketing.

The number of universities has been increasing rapidly, since 2000, when there were fifteen universities but by the year 2004 the number had increased to twenty- three. (Economic Survey, 2005). The Commission for Higher Education is responsible for university quality assurance and it has established and accredited six chartered private universities and six public universities and registered a dozen others (Exhibition catalogue 2004, Aduda 2005). These new universities need emblems that will represent them accurately. A university can have two symbols a logo and a coat of arms, whereby a logo will be used mainly as a corporate marketing tool and the coat of arm be used to grace the historical occasions and also act as a seal especially on degree certificates and architecture (Thomas, 2004). Universities in other countries do have the logo and the coat of arm co-existing as we have seen earlier in the case of University of Warwick. With the development of new identities, institutions will be able to adopt new ways of expressing their visual identities effectively and therefore be able to reach their target audiences. Kenyan universities should not lag behind in this era of globalization. As Malken et al (2000) states: The behaviour that supports a corporate reputation or a brand need to be more deeply rooted, it needs to rest in the organization's identity. This increasingly organizations compete based on their ability to express who they are and what they stand for. Emotional and symbolic expressiveness is becoming part of the experience of doing business. If Kenyan Universities adopt these new ways of visual expression, then they will be able to create images that can easily be identified, and the value of visual symbols will change for the better.

1.3 Scope of the study

There are twelve accredited Universities in Kenya; half are government owned while the other half is private and eleven are registered. The total number of universities by 2004, were twenty-three. The study analyzed emblems that represent four public universities. Namely, University of Nairobi, Egerton University, Kenyatta University and Jomo Kenyatta University of Agriculture and Technology, and four private universities namely, University of Eastern Africa Baraton, Africa Nazarene University, Strathmore University and Catholic University of East Africa. For the sake of a comprehensive

analysis the researcher made detailed investigations on the University of Nairobi's emblem. In total eight university emblems were analyzed. The eight universities selected represents 66.67% of the twelve accredited of universities in Kenya, which the researcher believes will give viable conclusions and recommendations that will be generalized to the entire university population. Two universities did not want to disclose information about their emblems; in this instance it was not possible to include the universities in this study. Most of these universities had no documented records of their emblems.

1.4 Research methodology

This research is interpretive or qualitative; it strives to gain knowledge from within the context and perspective of experience. It is based on assumption that one can only comprehend experience from a people's subjective interpretations or accounts. In this research different categories of people were interviewed and each person gave his/her subjective interpretation of what s/he perceived in symbols. Another aspect of qualitative research that was used is contextual interpretation and applicability. In this instance, data was collected from within a given context and analysis as well as interpretation depended on that context.

1.4.1 Population and sample

Eight universities were drawn from twenty-three universities in Kenya; only those considered to have emblems were selected. The samples of respondents are drawn from a diverse population to ensure a variety of response in opinion. The sampling took into consideration the educational level of the interviewee; those interviewed had, at least, secondary school level of education.

Employed and business operating Adults were chosen as a sample that would give their own different opinions from designers. Secondary school students were selected because they are people aspiring to join some of these universities and they have their own sub-culture, as most of them are teenagers. Design students from Buruburu Institute of Fine Arts and Department of Design, University of Nairobi were selected specifically to find out opinions of those in tertiary institutions. Professional designers were chosen because they concern themselves with design and are responsible for the designs of

emblems and other graphic representations. Universities were chosen among other organizations because they are educational institutions and the majority of them in Kenya use emblems.

Nairobi was the city and provinces within which the study occurred. It is in this city where professionals, members of the public and students were drawn.

A sample of 30 secondary school student respondents, 30 respondents from members of the public, 10 professional graphic designer respondents, 30 design students' respondents, 6 university administrators and 2 lecturers. In addition, 12 design students formed the focus group discussion.

1.4.2 Instruments for data collection-

In this research the instruments used for data collection are interviews, questionnaires and focus group discussions. Time was spent with each adult in various business places and at their respective residential areas in Nairobi. A semi-structured interview was conducted with each adult; using a flash card in which the universities symbols were shown to them one at a time. The flash card did not have the name or even the motto of the university, which were blocked out except for the pictorial symbols. The interview schedule was designed to investigate perception and interpretation of symbols. Ten questions in each category plus other probing questions was administered. Towards the end, the research participant was given an opportunity to know the name and to give a general comment about these symbols.

The questions addressed issues related to knowledge, identity, design and creativity, communication and culture. In total a hundred people were interviewed in four categories. For the universities administrations the researcher used questionnaires and focus group discussion to source further information from design students. Questions were framed in such a way that they could address both qualitative and quantitative research methods(Mugenda and Mugenda, 1999).

Data was collected over a period of four months, March 23rd to July 28th 2005. During this time, the researcher visited design firms in Nairobi, government design department at Kenya Building Research Institute; this is where most of government's graphic design work is done and from eight universities in Kenya. The researcher also

visited four secondary schools, to hear the views of students on emblems. Working and business people's opinions were obtained at their working places and residential homes. Interviews were conducted at institutions of Art and Design namely, Buruburu Institute of Fine Art and Department of Design University of Nairobi. Focus group discussions involved design students from Kenya Polytechnic and Our Lady of Mercy secondary school in Nairobi.

The sample size in this research is a balance between practical considerations, the information richness of each case and the inductive ability of the researcher (Patton, 1990; Neuman, 2000). Because it is not easy to find the original designers of these emblems, therefore ten professional graphic designers were chosen as a sample group and also a matter of practicality. Their interview schedule expressed issues to do with design specialization, problems facing graphic design industry, knowledge in design methodology or process, design education, communication and culture.

The issues secondary school students addressed were similar to the employed and business people. This is because the questionnaire used was the same. The reason behind this was to get the different opinions using the same questions. Thirty students in total were interviewed, just to find out the different opinion, Art and Design students were interviewed at Highway secondary school, Ofafa Jericho secondary school, Huruma girls secondary school and a focus group discussion was conducted at Our Lady of Mercy secondary school to find out if there is a continuity of design creativity between them and design students in tertiary schools and as well as with professional designers.

The final category interviewed was a total of fifteen design students at Buruburu Institute of Fine Arts and another fifteen from the Department of Design, University of Nairobi and focus group discussion of six at Kenya Polytechnic from Design Department. Only finalist Graphic Design students were interviewed. These were the ones who had specialized in the area of corporate identity and advertising. The issues they addressed had to do with knowledge, Design Education, identity, symbolism, perception, communication and culture.

Since this study is directly linked to corporate identity. Corporate identity is the basis on which the organization is known and understood.... Everything the organization

6

does transmit a message" This message is communicated via corporate design, through the application of an emblem and organization's corporate colours (Bernstein, 1984).

The interview schedules for practicing designers and other respondents contained questions dealing with the core domain of visual symbols in Art and design. The core domains covered in the interview schedule are culture, colour, design, education, communication, heraldy, corporated identity and symbols. The researcher interviewed one hundred and twenty participants with a list of the relevant domains and areas within the domains that should be explored. The list acted as a guide for conducting interviews and specific wording of a question depended on the researcher's interaction with that respondent or participant.

1.5 Background to the problem

Later on in this work, an assumption will be made to the effect that emblems do not accurately represent missions, visions and key functions of universities in Kenya. These emblems are usually a combination of different forms such as a lion with a shield and mountain, the name of the organization and the motto. Most of people in Kenya do not know what these symbolic forms are, what they represent or even what they mean. There is problem of association; it is not easy for the target viewers to associate an emblem with the university it represents. Lack of documentation and publicity of these emblems through corporate identity scheme has also hindered their recognition. Emblems should be able to communicate clearly. Some of these emblems representing universities in Kenya were designed without proper design considerations. It is due to poor design methods, for example lack of research to identify the relevant symbolic elements or even poor choice of colours. An interview with Assistant Registrar George Mola (2005) of the Kenya College of Arms indicated that there is a huge shortage of designers this country that understands Heraldry art. Definition of the word emblem in relation to visual symbols was necessary in this study, because it is about meaning of forms, how forms communicate their meanings accurately and help endear emblems to the universities they represent.

Emblems are marks that may represent and distinguishing individuals, organizations and institutions all over the world. On the other hand the word symbol

7

comes from a Greek word *symbolon,* which means contract, token, insignia, and a means of identification (Goetz, 1990; 641-642). An emblem is a visual symbol; other symbols are either verbal or gesture for example, music and speech symbols are considered as verbal (Goetz, 1990; 68-91). Gesture symbols include body movement for example during prayers and rituals; people tend to take particular postures as signs of reverence to their deities. An emblem is also an important identification element symbolizing another object or an idea by natural aptness or by association; it is a figurative representation (World Net, 2005). Symbols exist in different societies of the World; they represent facts, ideas and feelings to different people. Symbols help in communication since people who speak different languages are able to interpret and understand them once the meaning is well understood.

Visual symbols commonly used by Kenyan universities are: coat of arms, badges, seals, logos and emblems (Mazrui, 1994; 69). According to the Webster's Revised Unabridged Dictionary (1998), an emblem is: a) an object or a representation that function as a symbol; it suggests an idea or quality, or another thing, as by resemblance or by convention. It is usually what people have accepted or learned over a period; b) a distinct badge, with a verse or motto presenting a moral lesson; c) a visible sign of an idea; d) an allegorical picture usually inscribed; e) an object or the figure of an object, symbolizing and suggesting another object, or an idea by natural aptness or by association: a figurative representation. According to the same Webster's Revised Unabridged Dictionary (1998), a symbol is: A visible sign or representation of an idea; anything which suggests an idea or quality, or another thing, as by resemblance or by convention; an emblem; a representation; a type; a figure; as, the lion is the symbol of courage; the lamb is the symbol of meekness or patience.

This research is not interested in the name and the motto, but rather with the pictorial symbols. All emblems are symbols but not all symbols are emblems, however different symbols put together form an emblem. An emblem is visual while a symbol can be more than just visual for example verbal symbols and gesture symbols. The University of Nairobi emblem is an example; it has different symbolic animals and other icons that form the emblem. An emblem is a combination of a symbol or symbols with the name and motto; it involves a designer to creatively put ideas together. This study will use the second and the last definitions of the word emblem above, in italics **(b and e)**, which are more appropriate for this study. In this last definition, there are key words that are

8

emerging which are significant to this study. Following are explanations of key words forming the selected definitions: a) *Object*: is a thing that can be seen or felt, also something or someone that produces interest, attention, or some other stated feelings. In this study there are two key objects that is the emblem and the university it represents; b) *Figure:* it means a shape or a drawing or diagram used to explain something. In this study, figures that appear on the emblems are animals, shields, plants, mountains, human beings, books, patterns and many other objects; c) *Symbolizing:* is a derivative of the word symbol, which means something that represents or suggests something else such as an idea or quality. In this study emblems are symbols for universities they represent: they suggest these universities by resemblance or by convection; d) *Suggesting:* is a derivative of the word suggests, it means to cause (a new idea) to appear or form in mind; to indicate or give signs of, emblems are therefore signs or indicators of the universities they represent; e) *Aptness:* It is the general characteristics; having a natural or habitual tendency to do something. It is from these general characteristic that an object displays its character, for example, a dove symbolizes peace, and lion symbolizes strength, courage or boldness; f) *Association:* is a connection made in the mind between different things, ideas and feelings. In this study, association is suggests that an emblem must have a connection with the university it represents. This implies that not any symbol can fit to represent any university, but it must possess some qualities or characteristics that are directly or indirectly linked or connected to that institution it represents.

An emblem should therefore reflect a certain characteristic if not all characteristics, which is part of the university it represents. It can be history, vision, mission, goals, motto and other academic values of that particular institution. Some of the most significant questions in this research are: Do the elements portrayed on the university emblems communicate clearly about the universities they represent to the viewers? Is it possible for an observer to recognize and associate these emblems with the institution they present? What is the general perception about these emblems? Do designers and artists use these elements arbitrarily in an effort to communicate? Do they copy other existing ideas and translate them to fit their own situations?

The researcher sought also to find out if designers and artists use the elements on their emblems arbitrarily or they know their symbolic meaning and the significance they

denote. The main objective is to investigate the accurate representation by the emblems and the interpretation of these emblems by the target audience. It is necessary to look at the origin of symbols, as it will help us understand their significance.

It is also necessary to look at the meaning of other graphic representation in symbols employed by institutions and organisations in Kenya: **Logo** - Logos are letters derived from words, which they represent. Logos are brief, simple, bold and clear. A logo is a summarized symbol of a company and is a registered mark of the company. Should any other company use another company's logo, that company will be liable to prosecution. It is an offence under the registration and patenting laws to use another company's logo or trademark (Mazrui 1994; 71). **Trademarks** - A trademark is similar to a logo. It is a name given to a product of a particular company. Trademarks can be brand names, devices, words, and visual symbols which become identified with particular manufacturers and which distinguish their products from those by other companies. The difference between a logo and a trademark is that a logo usually utilizes the letters of the name of the company or institution to form a creative design, while trademark, usually a particular company utilizes a visual image, which in time becomes identified with it. However, it is not a hard and fast rule. Some logos combine both symbol and letters and some trademarks combine symbols and letters (Mazrui 1994; 71). **Badges** - Badges are similar to coat of arms. Badges show affiliation or membership of a particular group such as a school, a club or association. Most schools in Kenya have their own distinctive badges. Badges show a particular rank, for example, a head boy or a head girl in a school usually wears a badge that has the words "head boy" or "head girl" (Mazrui, 1994; 72).

Communication via graphic representations requires that target audiences know the emblem, sign, trade mark, logo or symbol in terms of who owns it and what it represents, its meaning (Helfman, 1967; 18-19). Usually graphic representations are either easily recognizable or abstract pictorial forms; they are different from each other. For example, symbols are different from signs in that they [symbols] are not determined by the factual content they express. The picture of an owl is not a bad omen or wisdom it self; it is a picture of a bird. Symbolism is an attempt to put into visible forms ideas and

10

feelings that are invisible, similarly a lion is a symbol of strength, courage, boldness or bravery, but strength or bravery is not a lion.

Symbols are said to be hard to interpret while signs are easier to interpret (Lehner, 1950; 1-3). These are things one can see but they represent qualities or ideas that cannot be seen. Symbols have helped humans over centuries to understand the meaning of this world. In its original meaning, the symbol represented and communicated a coherent greater whole by means of a part. The part as a sort of certificate guaranteed the presence of the whole and; a concise meaningful formula indicating the larger context (Goetz, 1990; 637). Symbols therefore served as a part that represented the whole idea or object. In this research, an emblem is considered as that part, which represents the entire university. A symbol is a means of identification as described earlier in Greek's definition. Why identification? Identity of an object is significant in this study, because it is from identity that an object is distinguished from the others.

Identity in itself is a broad sphere of study and which encompasses issues like Personal identity, Organizational identity, Cultural identity, Tribal identity, National identity, Institutional identity and many other forms of identities. Identity according to WorldNet (2003) Princeton University, is the: a) collective aspect of a set of characteristics by which a thing is definitively recognized; b) set of behavioural or personal characteristics by which an individual is recognizable as a member of a group; c) quality or condition of being the same as something else; d) distinct personality of an individual regarded as a persisting entity. This research uses the last definition (d) because it fits well in this study. The quest for identity is the unfolding of that common question, "Who am I?" or even "who are we?" the concept of self-awareness through discovery. This quest is not peculiar to human beings only but also to the organizations they run. Why do institutions need emblems? It is for the quest of an identity and image. Distinct identity differentiates an institution from others allowing its consumers, suppliers, students and staff to recognize, understand and clearly describe it. This is possible through the application of emblems through corporate identity.

11

1.6 A brief history of the emblems

This dissertation is an outcome of investigations on how the public perceives and interprets emblems and how they can be modified to be effective in visual communication. The following brief history in supposed to tell the story of emblems, signs and other graphic representations. History points out that from the very beginning humans found that some things could not be expressed by words alone. The supernatural phenomenon and creation amazed them. Mysteries like rivers flowing on and on, the wide blue sky overhead and the countless stars in the night, not forgetting the natural vegetations, insects, animals, sea creatures and all sorts of creatures. The early people could not explain or express in words their feeling that life had a meaning beyond the everyday things they could see and touch (Helfman, 1967; 68).

Later on, human beings began to draw various designs to express their feelings about themselves and their place in the world. Davis et al (1990) in their book *The Telling Image*, (cited in Lester, 1996) argues that human beings communication in one form or another has occurred for about 30,000 years. For 25,000 of those years, the chief mode of communication was paintings on the walls of the caves. Animals of different sizes and types are depicted, sometimes people hunting the same animals. As with any icon, the connection between the picture and the object it stands for is clear. Later on patterns were introduced using circles; squares, triangle and together these became symbols that stood for unknown meanings.

People became familiar with symbols and therefore their meanings were communicated (Helfman 1967; 68- 91). A circle was a common shape through out the world; it represented the sun, which was a source of life and a god to other tribes. A circle represented life without an end. Koch (1955; 2) defines a circle, as "being without a beginning or end, is also a sign of God or of eternity". Circles differed and a repetition of these ensured that a particular one began to have similar meaning for many people. However, the meaning was not the same for everyone because the design was a picture of a thing or even of an idea. Familiarity ensured that they felt much the same way (Helfman, 1967; 69). The Incas in South America worshipped the Sun god and Egyptians called him Ra. The hieroglyph for the sun was a dot in the middle of a circle. This was also Chinese sign for sun.

1.0 The Circle
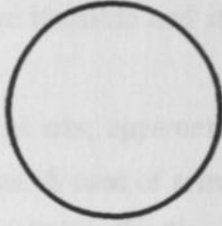
Aztecs in Mexico and in South America used the circle in ancient times in England, in Central America. (Helfman, 1967; 70). Any analysis of these symbols reveals that a symbol had some associated characteristics with what it represented. For example, a circle was a perfect choice symbol to represent the sun, which appears to onlookers as a circle full of light. The snake or serpent in a circle represented a fresh life beginning. Snakes usually seem to start life over again whenever it sheds off its skin. In Egypt, the snake in a circle represented the universe or the path of the sun god Ra (Helfman, 1967; 70). The Chinese yang yin symbol represents all the things in the world that are opposites: light dark, life death, heat-cold and so on. This symbol represents the beliefs of the ancient philosophers that life was created out of these opposites working together (Helfman, 1967; 74).

In Africa art, symbols represent mostly religious ideas and were also used as decorations. They were expressed on wood, stools, calabashes, stones, sticks, pots, handicrafts, domestic animals and human bodies (Mbithi, 1991; 24-25). The symbolism was also expressed in the form of masks and carving on wood, ivory and stone. Insects, birds, animals, certain trees, figures, shapes and colours represented these ideas (Mbithi, 1991; 24-25). Symbolism was also through dance, songs, riddles, masquerading, proverbs and architecture. History of symbols reveals that some of the objects used in other parts of the world as symbols were also used in Africa, but perhaps with a different meaning. (Helfman, 1967; 70). Culture, which is a man-made environment, has contributed much in these differences in meanings (Segall, 1966; 98-114).

Colour played a significant role as a symbol in the world and especially in Africa "the colour of white is the symbol of death and when a person had died, relatives smears themselves with white chalk or other substance" (Mbithi, 1991; 24-25). Colour today is a significant symbolic element; artists for centuries have combined colours for decorative

and pictorial purposes (Munsell, 1954). Today, we look at symbols as design that represent ideas which are invisible and it is expected that its meaning is clear (Goetz, 1990;625).

Symbols are visual arts; apparently, one of the symbols used by universities in Kenya is the coat of arms. A coat of arm is a sign designed according to heraldry, as a distinguishing mark of countries, families and corporations (Diethelm, 1972). Heraldry is an art and a science, which determines the designing of the coat of Arms according to its own laws. The world Heraldry is derived from the world herald, dating from Middle Ages and designating a professional who served as an ambassador, a messenger of war and peace, or announcer at court gathering and tournaments of arms. The herald thus had to recognize the personal markings of coat of arms of individuals and nations (Barnouw, 1989; 274). Heraldry in its early stages certainly had strong military associations. The traditional explanations are that the original reason for the display of arms on shields was to enable knights in armour to be identified in the battlefield (Robinson, 1989; 2). The study of heraldry is a key element to this research for it is from this that modern visual identification symbols originated.

1.1 United Kingdom's emblem and flag

There are thousands of emblems used world wide by different organizations, institutions, nationalities, families and even individuals today unlike in the past, for example in Great Britain[2] there are very many different coat of arms, above is the United Kingdom's arms.

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[2] The United Kingdom of Great Britain and Northern Ireland is 94,211 square miles in area - with a population of some 54,000,000. It has remained unconquered since the Battle of Hastings - 900 years ago. King Richard I - .'Lion Heart -' adopted the three gold lions on red as his arms about 1198, after returning from the Third Crusade - and in later centuries

14

History suggests that there is a relationship between seals and heraldry: seals were used in ancient Egypt, Babylonia, Assyria and China to mark private property; seal engraving was established as an art in these cultures because there was a need for devices that could not be easily forged. Seals affixed to official parchments often featured monarchism, a characteristic pose, perhaps seated on a throne. The medieval knights were usually pictured on the back of a horse and in full armour, bearing the heraldic markings identifying them even in the thick of a battle (Barnouw, 1989; 274-275). When not engaged in military activities the knight was entitled to use these heraldic emblems for other civic purposes. As they became more common, seals were used almost exclusively as legal signatures. Much knowledge about heraldry in the middle Ages has come from the study of amoural seals (Barnouw, 1989; 274). Modern form of identification or identity like corporate design is associated with heraldic art. Jefkins (2000), states that: "The origin of corporate identity is associated with heraldic art. It is believed those centuries ago, the leaders such as kings led armies into war. Leaders did not hide away in safe bunkers. The leader identified himself usually by a design on his shields. Therefore, all his knights carried similar decorated shields. Eventually the troops were given uniforms; colours identified different regiments, and headdress. Identity is because of human observations, which leads them to endow everything with some special significance. As Facetti and Fletcher (1971) in their introduction, illustrates: "Indeed a man's whole outlook on life can be deduced from the special identities and values which he attaches to the object around him- often unknown to himself".

According to Segall, (1966; 98) culture influences art and in return art influences the same culture it exists in. He states: "Once an art is done, it occupies a place in culture, because it is a man made part of the environment, existing potentially to influence present and future generations who live their lives in that environment, a work of art satisfies both the anthropological and popular definitions of an aspect of culture".

Designers and artists live and experience the same world with others in the same environment; however, creativity differentiates them from their counterparts in other fields. Segall (1966; 98-99) argues that: Every work of art, because it is fashioned by a human being, can be viewed as a product of human actions or as a tangible record of what someone has done. Each work is an accomplishment, reflecting the perceptions of some actor and expressing his or her imagination and skill. By focusing on the artistic products of behaviors of human groups, it becomes apparent that art is not only an aspect of culture but

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different quarterings were added or abandoned for dynastic reasons. The Royal Arms assumed their present form in 1837, with England quartering Scotland and Ireland. The Union Flag began in 1707 as the combined crosses of St. George and St. Andrew - and that of St. Patrick was added in 1801. http://www.whom.co.uk/squelch/flags_emblems.htm 11 October 2005

also a product of culture. A conceptualization of art as a record of what human beings of a particular time and place have seen fit, and been able to produce under scores that much of the artist's activity is culturally influenced behavior.

Identity in the corporate world is about who occupies which position or status in their market of operation, (Olins, 1995). A university's identity perhaps may come because of prestige and not necessarily as a distinctive character. The concept of self-awareness is vital as students, staff and administration of a university need to know who they are, they also need to conceptualize and understand why they exist, and what they stand for. What image does the university portray to the outside world? What is its reputation? Symbols are vital in corporate identity because they appear on stationary, signage, architecture, crockery, vehicle livery; promotional items and textiles; thus good representation by emblems ensures good communication to the university community as well as to the outsiders.

When the target audience perceives an emblem, they should identify or associate it with the object it stands for (Goetz, 1990; 638). However artists and designers together with their works live in social settings which influences the way they think and perceive their environment. Culture influences the way they think, decisions they make and it influences their viewer's perception as well (Segall, 1966; 98-99).

1.7 Definition of Terms

Allegory: A story that has a deeper or more general meaning in addition to its surface meaning. Allegories are composed of several symbols or metaphors.

Analogy: the act of comparing one thing with another or a process whereby things are in some way similar.

Character: The combination of qualities or features that distinguishes one person, group, or thing from another

Communication: The exchange of thoughts, messages, or information, as by speech, signals, writing, or behavior.

Consistency: The condition of standing or adhering together, or being fixed in union, as the parts of a body; existence; firmness; coherence; solidity.

Corporate: Formed into a body by legal enactment; united in an association, and endowed by law with the rights and liabilities of an individual; incorporated; as, a corporate town.

Culture: the social heritage of a people- the learned patterns of thinking, feelings, and acting that characterize a population or society, including the expression of these patterns in material things.

Emblem: A visible sign of an idea; an object, or the figure of an object, symbolizing and suggesting another object, or an idea, by natural aptness or by association; a figurative representation; a typical designation; a symbol; as, a balance is an emblem of justice; a scepter, the emblem of sovereignty or power; a circle, the emblem of eternity.

Graphic: of or relating to the graphic arts; "the etchings, dry points, lithographic, and engravings which together form his graphic work"; Generally, two-dimensional pictorial representations whether opaque (e.g., prints, photographic prints, drawings), or intended to be viewed, or projected without motion, by means of an optical device (e.g., transparencies , slides , negatives).

Identify means to prove, to show; to equate one thing with another, give support to, be associated with; feel close to (Webster, 1998)

Identity: The collective aspect of the set of characteristics by which a thing is definitively recognizable or known; the distinct personality of an individual regarded as a persisting entity; "you can lose your identity when you join the army".

Logo: A name, symbol, or trademark designed for easy and definite recognition, especially one borne on a single printing plate or piece of type. A logo is a name, symbol, or trademark of a company or organization. Logos can be made up of text that is configured in a unique way.

Mission: an operation that is assigned by a higher headquarters. "the planes were on a bombing mission"

Metaphors: the use of an expression which means or describe one thing or idea using words usually used for something else with very similar qualities as in the *sun shine of her smile* or *the rain came down in buckets.*

17

Pragmatics: (in the study of language) the study of the way words and phrases are used in conversation to express meaning, feelings and ideas which are sometimes different from actual meaning of the words used.

Perception: in psychology, mental organization and interpretation of sensory information.

Seal: Old French *seel,* from Latin *sigillum,* from diminutive of *signum* mark, sign : a device (as an emblem, symbol, or word) used to identify or replace a signature and to authenticate (as at common law) written matter.

Semantics: relating to meaning in language; of semantic a branch of linguistics concerned with studying the meaning of words and sentences.

Semiotics: the study of signs and their meaning in the exchange of information especially in language.

Sign: A conventional figure or device that stands for a word, phrase, or operation; a symbol, as in mathematics or in musical notation.

Symbol: A visible sign or representation of an idea; anything which suggests an idea or quality, or another thing, as by resemblance or by convention; an emblem; a representation; a type; a figure; as, the lion is the symbol of courage; the lamb is the symbol of meekness or patience.

Trademark: Any symbol or combination of symbol and character(s) used to represent or identify a product or its maker.

Vision: Unusual competence in discernment or perception; intelligent foresight: *a leader of vision.*

Visual: Of or pertaining to sight; used in sight; serving as the instrument of seeing; as, the visual nerve.

Value: To have a high opinion of: admire, consider, esteem, honor, regard, respect.

Idioms: look up to, think highly much well of. *See* praise/blame.

Chapter Two

The Review Of Related Literature

There can be no word without images.

...Aristotle

2.0 The Review of Related Literature

Every word whether written or spoken forms an image in our mind; therefore there can be no word without images as may be seen from Aristotle's statement on the cover page of chapter two. The emblems that exist for universities in Kenya have pictorial forms of flora, fauna, people, slogan and name and were designed according to established design principles. This chapter is about theories that exist on symbolism, which will help in understanding these principles.

2.1 Symbolism

The word symbol comes from a Greek word *symbolon*, which means contract, token, insignia, and a means of identification (Goetz, 1990; 637). Today symbolism is defined as the use of sign to stand for something other than its usual signified, (Charles S. Pierce, cited in Barnouw et al 1989; 47). Symbolism is the practice of signifying a thing by means of something else that stands for it. It is wide spread in the visual arts, philosophy, religious, literacy and other spheres. According to Encyclopedia of World Art (1980), symbolism has its roots in the visual experience, the dimension of imagination and of artistic expression. In symbolic representation there is an immediate and direct relation between the chosen symbol or sign and the thing signified.

2.1.1 Development of symbols

Symbols are at first either directly or indirectly connected with the sense impressions and objects of man's environment. They are derived from the object of nature, and others from the artificially constructed objects in a process of intuitive perception, emotional experience or rational reflection (Goetz, 1990, Helfman 1967, Lehner 1950, Crow 2003). It is through perception and interpretations of objects in the world that results in symbolic representations. There is correlation between sense perception, imagination and the work of the intellect. In the development of a symbol, cultural and objective experience, understanding and logic are all connected, but each places different accents on the individual categories and species of symbols. In this study

symbolic structures and pictorial representations are brought into connection with vision, mission, philosophy, history and objectives of the universities they represent.

2.1.2 Modes of symbolic expression

Symbolic expression can be divided into three forms: diagrammatic and emblematic, gesture and physical movement, and verbal symbols. Diagrammatic and emblematic (visual symbols) are usually depicted in diagrammatic or ideographic modes of signs, abbreviations, images, and objects of all kinds that indicate a larger context. In this category belong the simplified or abstract forms of objects of nature or other geometrical forms, as well as colours, letters and numbers (Lestler 1996, Goetz 1990).

Gestures and bodily movement, such symbolic expression derives its meaning from its relationship to inspiration and revelation. A good example is found in religious rituals such as worship. Symbolic gestures may be either individually or collectively performed (Lestler 1996, Goetz 1990).

The verbal symbols is through linguistic symbolism where words have a certain tendency towards rational transparency and logical coherence, and thus words, objects and pictures in their origin as symbols are very closely related. The visual value of the object and picture is later translated into language and enhanced by it. In a figurative, interpretative and cryptic sense, names and metaphors denote the person or a thing. God is sometimes called 'The Spring' or 'The Rock'. The symbolic word may be enriched in meaning when it is given a musical form (Lestler 1996, Goetz 1990).

At times a combination of the three symbolic modes of expression are combined, in ritual, symbolic words, tones, noises, gestures, signs and odours, for example the odour of the sacrifice or fragrance of incense or as an expression of prayer and offering. Pictures and colours can be combined with these rituals to form a symbolic expression (Goetz 1990; 641).

Symbolic figurations can claim to be unique, neither translated back into discourse like allegory nor infinitely expandable within discourse like metaphor and simile. The basic idea of the displacement of one meaning by another is retained Barnouw et al (1989; 47). Symbolism can occur within any sign system, from Portraiture to traffic lights. The colour red, for example, can symbolize passion or danger as well as

representing the colour of a dress or giving an order to stop. In each case, if the symbolic function is dominant, a literal code of meaning is assumed to give way to one transferred from elsewhere, (Charles S. Pierce, cited in Barnouw ,1989; 193).

According to the Encyclopedia of World Art (1980), there are substitutive representations that have their origin not so much in the substitution of sign as in correspondence of concepts, which is they are description of something in the guise of something else. This is termed allegory. In allegory, the sign is always something other than the thing signified, there is no direct or unambiguous relation between them, and rather this relation is established through a deliberate transposition of meaning. Systems of symbols and pictures that are constituted in a certain ordered and determined relationship to the form; content and intention of presentation are important means of knowing and expressing the object of representation (Goetz, 1990; 638). In this, case the manner in which animals, shields and other objects appear on universities' emblems should indicate relationship through a transposition of meaning. Symbolism varies with the interests of different sciences of communication – linguistics, sociological, anthropological, aesthetics, psychological that is, all theories of meaning.

The study of signs: semiotics and the study of language: linguistics could generally form graphic design which is viewed from structural perspective as a language system. Semiotics helps designer to learn how meaning is formed, it is something they explore daily with intuition and experience (Crow, 2003). The most important thing is how this is translated into visual language.

Symbols are intricately woven into an individual's ongoing perceptions of the world. They appear to contain an appropriately understood capacity that in fact defines the very reality of that world. The symbol has been defined as any device, with which an abstraction can be made (Goetz, 1990). The abstractions of the values that people inspire in other people and in things they own and use lie at the heart of symbolism (Barnouw et al, 1989). Here is a process, according to the British philosopher Alfred North Whitehead "Some components of (the mind's) experience elicit consciousness, beliefs, emotions, and usages respecting other components of experience." (cited in Barnouw 1989), whereby:

In Whitehead's opinion, symbols are analogues, things that in someway are similar to others or metaphors (that may include written and spoken language as well as visual

objects) standing for some quality of reality that is enhanced in importance or value by the process of symbolization itself. Almost every society has evolved a symbols system hereby at first glance; strange objects and odd types of behaviour appear to the outside observer to have irrational meanings and seem to evoke odd, unwarranted cognitions and emotions (Barnouw, 1989).

Upon examination, each symbol system reflects a specific cultural logic, and every symbol functions to communicate information between members of the culture in much the same way as, but in a subtler manner than conventional language. Although a symbol may take the form of as discrete an object as a wedding ring or a totem pole, symbols tend to appear in clusters and depend upon one another for their accretion of meaning and value (Barnouw et al, 1989). They are not a language of and by themselves, rather they are devices by which ideas too difficult, dangerous, or inconvenient to articulate in common language are transmitted between people who have accumulated in common ways. It does not appear possible to compile discrete vocabularies of symbols, because they lack the precision and regularities present in natural language that are necessary for explicit definitions (Barnouw et al, 1989).

Meaning of signs and symbols acquire their character if they can successfully communicate what is intended. Signs and symbols must be understood within the context of a culture and time within which it operates (Goetz, 1990, Zanden 1990). The function of a symbol is to represent a reality or truth and to reveal them either instantaneously or gradually (Goetz, 1990; 638). Symbols therefore can be recognized immediately or learned with time. The relationship of the symbol to a reality is conceived of as somewhat direct and intimate and also as somewhat indirect and distant. For example a single tree icon may be used to represent a forest on a map, which is direct representation while a lion representing a country is an indirect representation.

The symbol is not kept hidden in meaning; to some extend, it even has a revelatory character therefore, and it goes beyond the obvious meaning for those who contemplate its depth (Goetz, 1990 p.638). It indicates the need for communication and yet conceals the details and the inner most aspects of its content that is why many people find it hard to know the meaning of certain symbols unless they learnt about them.

According to Belvin(1977; 139) symbols can be divided into seven categories namely: **a)** *Cosmic symbols;* the signs of the zodiac, it was believed to be a belt 16 degrees wide and is the path of the moon and all planets. Through the centuries, these signs have represented forces believed to govern not only the movement of bodies in heaven but also behaviour of human beings on earth.

b) Magical symbols; ancient humans drew pictures or fashioned masks in the image of the animals they hunted to ensure success in the kill. Tribal masks were believed to have magical symbols; *c) Religious symbols;* symbols involved in religious rituals for example the cross, the Star of David, the Crescent among many others; *d) Traditional patterns;* some patterns have occurred over and over in history of art since ancient times and therefore qualify as symbols, though they have no particular meaning. The swastika for example was found in Egypt, Persia, Crete, India and pre historical Europe. It remained for the Nazi in 1930s and 40s it was associated with the evil that took place during this era.

e) Status symbols; it indicated the exact status or station in life of the owner, for example the wedding ring, the bishop mitre or military insignia. This research investigation is more in this area; *f) Psychological symbols;* these are symbols associated with painters, photographers and filmmakers, they have psychological connotation; *h) Personal symbols;* much of symbolism found in contemporary painting and sculpture could be described as personal.

2.1.3 Non-vocal communication

Signals, signs and symbols are examples of non-vocal communication. A signal may be considered as an interruption in a field of constant energy transfer. The basic function of signals is to provide the change of a single environmental factor in order to attract attention and to transfer meaning. A code system that refers interruptions to some form of meaningful language may easily be developed with a crude vocabulary of dots, dashes, or other elemental audio and visual articulations. Examples can be a scream for help, puffs of smoke, dots and dashes that open and close the electromagnetic field of a telephone circuit and so many interruptions (Goetz, 1990).

Signs contain a greater amount of meaning of and by themselves. The main difference between a sign and a signal is that a sign (like a policeman's badge) contains meanings of an intrinsic nature; a signal (like a scream for help) is merely a device by which one is able to formulate extrinsic meanings. Their differences are illustrated by observation that many types of animals respond to signal, while only a few, intelligent and trained animals (usually dogs and apes) are competent to respond even to simple signs (Barnouw et al, 1989). All known cultures utilize signs to convey relatively simple messages swiftly and conveniently. Signs may depend for their meaning upon their form, setting, colour, or location. Taken en masse, any society's lexicon of signs make up a rich vocabulary of colourful communication (Goetz , 1990).

Semiotics means the study of signs and their meaning in the exchange of information especially in language. The modern usage of the term semiotics can be traced to the British philosopher John Locke. In an essay 'Concerning Human understanding' (1690) cited in Barnouw et al (1989; 46) he appropriated the Greek word semiotic to designate the doctrine of signs, "The business where of is to consider the nature of signs, the wise makes use of the understanding of things or conveying its knowledge of others". Semiotic approach to visual communication stresses the idea that images are a collection of signs that are linked together in some way by the viewer (Lester, 1996). The study of Semiotics is divided into three areas: pragmatics, semantics and syntactic. Pragmatism is the study of the origin, common uses and communicative effects of signs. Semantics is an area of semiotics in which a researcher attempts to determine the significance of signs within and throughout various cultures. Syntactic is the study of the ways signs are combined with each other to form complex messages (Lester, 1996).

Pragmatics in the study of language is the study of the way words and phrases are used in conversation to express meaning, feelings and ideas which are sometimes different from the actual meaning of the words used. According to the US philosopher Charles S. Pierce, "A sign or representation is something which stands to some body or something in some respect or capacity." (Cited in Barnouw et al 1989; 62)   Hence, every sign process is the correlation of three components. There is some close relationship between a sign and a symbol, if we consider the definition above. The sign itself, the object represented, and the interpreter, the relationship between the sign and its object implies certain in

adequacy between the two. The sign does not stand for the object in its entirety but merely in relation to some of its aspects. There are three basic modes Pierce (cited in Barnouw et al 1989; 62) claimed in which the sign can represent something else, and hence three types of signs:

a) A sign that resembles its object (such as a model or a map) is an icon.

b) A sign that is factually linked to its object (such as a whether cock or a pointer) is an index. .

c) A sign conventionally associated with its object (such as words or traffic light signals) is a symbol.

Perceptive signs that carry a message between the participants achieve communication. Thus, words, gestures and the like mean something, and people who use them are able to mean something in doing so (Barnouw 1989, Goetz 1990). The word meaning is but a derivative of the verb to mean intention, which plays a crucial in explaining meaning in communication. The purpose of any communication is to influence the beliefs, attitudes, and consequently the behaviour of the recipient (Barnouw et al, 1989). Therefore, if people do not understand or associate the symbols then there is a communication barrier between the artist and the viewers. What then is communication?

2.2 Communication

Communication is the giving and receiving or exchange of information opinion or ideas by writing, speech or visual means – or any combination of the three – so that the material communicated is completely understood by everyone concerned (Sillars, 2002). Artists and designers communicate through visual communication. Communication also refers to the process which people transmit information, ideas, attitudes and mental states to one another. It includes all those verbal and non-verbal processes by which people send and receive message (Zanden, 1990).

Communication is the basis of this study because it allows us to establish a common ground with one another so that we can become tuned together for a given message. In this study, the artist or designer transmits information, ideas, attitudes and mental states through symbols to target audience therefore, a common ground is established. The relationships between what is intended by a message and how that message is conveyed are one, which is very close and very important. As a result, the

communication medium – the form in which ideas, information or opinion is conveyed – must be selected with great care and only after considering all the factors involved (Sillars, 2002), in this study it is through application of the emblem in corporate design.

2.2.1 Aim of communication

a) **Informing:** here the intention is simply to tell someone about something, as in 'no smoking' notice for example, or a letter giving views of recent events (Sillars, 2002). In emblems, information is via association and relationship.

b) **Influencing:** Here the intention is to persuade someone to adopt a particular course of action or attitude towards something (Sillars, 2002). Example in advertising where emblems are used as marketing brands.

c) **Initiating action:** the aim is to get the reader to do something, for example to invite people through stationeries, vehicle branding, newspaper adverts, and graduation ceremonies (Sillars, 2002). Emblems help the target audience to identify and therefore, they can be able to choose and distinguish one university from the others.

2.0 Communication model
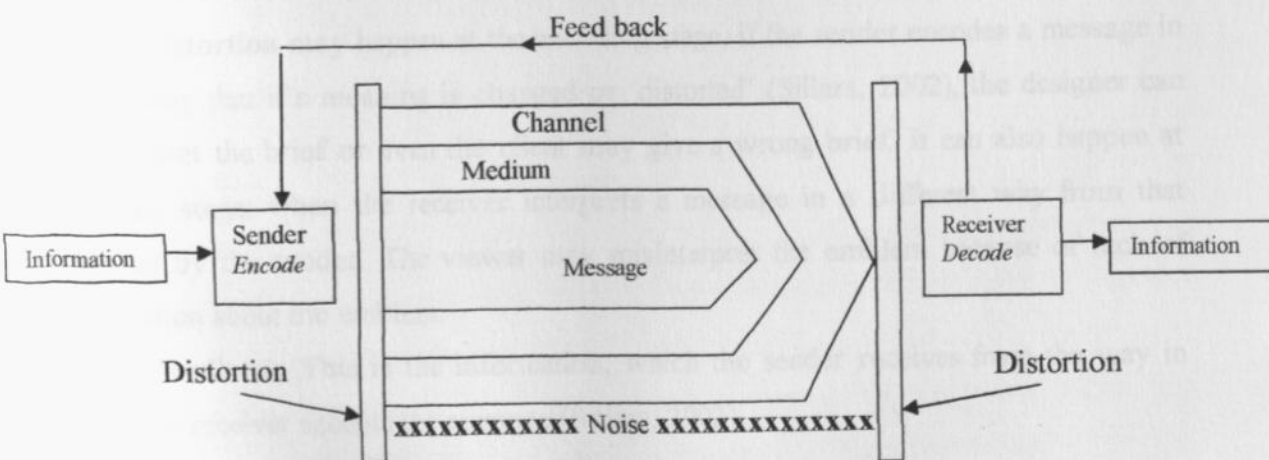
The above model was adapted from: Sillars, S. 2002, *Success in Communication*, John Murray (Publishers) Ltd. London.

In the model above:

The sender: the person or body responsible for sending the information to the receiver. It can be an individual or a group such as a company, a department, or even a government ministry or a political party (Sillars, 2002). The client sends information through the designer; the designer at the end must express the ideas of client appropriately.

The message: Having defined the information to be conveyed, the sender put it into the best form in a process called encoding. Encoded information is called a message. This simply refers to the form the communication takes: an emblem, a letter, memo, telephone call, or even something as simple as a smile, a strong of the shoulders or some other gesture (Sillars, 2002).

The medium: this is the larger group of ways of communicating within which the particular communication can be classed. They are drawings, photographs or any other means of putting over a message by pictorial means.

The channel- this is the physical means by which the message is conveyed. For visual communication, it might be a computer printer, a print press or a fax system. (Sillars, 2002).

Noise: any factor, which prevent the proper exchange of information apart from those caused by sender and receiver. "Noise" in this case is due to lack of consistency in application of emblems, wrong brief and poor design creativity.

Distortion may happen at the encoding stage, if the sender encodes a message in such a way that it's meaning is changed or 'distorted' (Sillars, 2002), the designer can misinterpret the brief or even the client may give a wrong brief. It can also happen at decoding stage, when the receiver interprets a message in a different way from that intended by the sender. The viewer may misinterpret the emblem because of lack of information about the emblem.

Feedback. This is the information, which the sender receives from the way in which the receiver accepts the message (Sillars, 2002).

2.3 Colour symbolism in communication

The expressive use of colour by Gasson (1974), in which he looks at the function of colour based on the colour wheel; states that, colours which are opposite one another on the colour circle such as blue and orange, violet and yellow, green and red, are ideal partners in all cases where contrast in sought. When contrast is sought as a means of identification or as a means of attracting attention, as is the case with road signs for example, the colour combinations such as red with white, and black with yellow, and white on blue etc, produce the positive results required." Vision is obviously involved in the perception of colour. The perception of colour depends on vision, light, and individual, interpretation, and an understanding of colour involves physiology, physics and psychology. Colour Theory[3] - The psychology of colour as it affects the viewer through individual associations with color significance such as:

a. White for purity, cleanliness, innocence, new beginnings and spiritual excellence
b. Black for absence of color, formal affairs, elegance and mystery;
c. Red for bold, energetic, intense, impulsive, daring and pulsating;
d. Green for fertility, growth, rebirth, persistence, life and hope;
e. Yellow for enlightenment, loyalty, optimism, idealism and represents a challenge;
f. Blue for peaceful, calm, cool, confident, sincere, truthful and trustworthy;
g. Purple for dignity, sentiment, wealth, nobility, romance and nostalgia;
h. Orange for festivity, food, orange is an appetite stimulant;
i. Pink for delicacy, sweetness, tenderness and shyness;
j. Brown for justice, fairness, independence, also has represented hearth and home;
k. Grey for knowledge, maturity, merit, quietness and solemnity.

2.4 Heraldry

The world heraldry is derived from the world herald, dating from Middle Ages and designating a professional who served as an ambassador, a messenger of war and peace, or announcer at court gathering and tournaments of arms. Heraldry, defined as the systematic hereditary use of an arrangement of charges of devices on a shield, first appeared at about the same moment over a wide area of Western Europe in the mid-

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[3] Information from the internet, http://www.oneallience.com/client_access/#top

twelfth century. Between 1185 and 1155, seals show the general adoption of heraldic devices in England, France, Germany, Spain and Italy. (Robinson,1989; 2-4)

The herald thus had to recognize the personal markings or coat of arms of individuals and nations (Robinson, 1989; 2-4). During the crusades the need to distinguish friend from enemy on the battle field led to the development of a system of markings making it possible to identify individuals whose features were obscured by helmets and armour. Heralds served as court record keepers, provided eyewitness accounts of battles, and kept officials lists of causalities. At a time, when most of the population was illiterate, heraldry and its practitioners were of central importance. The great significance of military arms and indicators of rank in feudal society eventually resulted in the greater influence of heralds as bearer of oral culture and oral history. They performed a valuable service by centralizing the information they gathered, resulting in registers or rolls of armorial marks that are vital to the modern science of heraldry (Robinson, 1989; 2). King Richard I - .'Lion Heart -' adopted the three gold lions on red as his arms around 1198, after returning from the Third Crusade[4].

2.1 Herald lion

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[4] information and the image from internet source; http://www.whom.co.uk/squelch/flags_emblems.htm 11 October 2005

In the feudal system the inheritance of power and wealth by successive generations consolidated the status of heraldry. Coat of arms indicated one's family, rank and holdings and could reflect adjustments in these over time, as through marriage, inheritance and knight hood (Barnouw et al, 1989; 274). The practice of securing ownership with written documents led to an increase in the use of seals, which up to that time had been a privilege accorded only to royalty. Seals were used in ancient Egypt, Babylonia, Assyria and China to mark private property. Seal engraving was established as an art in these cultures because there was a need for devices that could not be easily forged (Barnouw et al, 1989; 274). Seals affixed to official parchments offer featured personalities such as a monarch in a characteristic pose, perhaps seated on a throne. The medieval knight was usually pictured on horse back and in full armour, bearing the heraldic markings identifying him even in thick of a battle. When not engaged in military activities the knight was entitled to use these heraldic emblems for other, civic purposes. As they become more common, seals were used almost exclusively as legal signatures. Much knowledge about heraldry in the middle Ages has come from the study of armorial seals (Barnouw et al, 1989; 274).

The purely decorative and architectural use of heraldry can be traced back to the middle of the tenth century, about a hundred years after the emergence of heraldry itself. Heraldry in its early stages certainly had strong military associations. The traditional explanation is that the original reason for the display of arms on shields was to enable knights in armour to be identified on the battlefield. This would not however, have been a very practical means of identification in the melee of hand-to-hand combat. It seems more likely that from the very beginning heraldry was a form of personal display (Robinson, 1989; 2)

It was a subjective demonstration on the part of individual knights, a form of vanity, rather than practical military device. The feudal social and military order of the twelfth century was such that, once invented, the coat of arms found a ready market as status symbols, and was popularized by the tournament rather than by real warfare. The tournament, which also emerged at that time, was a form of training in the use of arms and as an entertainment. It soon became highly organized and hedged around with rules

and elaborate pageantry, of which heraldry becomes an integral part. Heraldry provided the artist and architect with an easy repertory of ready made motifs, as well as providing the client with a satisfactory way of stamping his personality on the building projects and property. (Robinson, 1989; 2)

2.4.1 The development of heraldry

The effective use of cognizance, a term usually replaced today by coat of arms or achievement was derived from the conditions and technology of early warfare. The shield was relatively large and the surface provided was particularly suitable place for mounting easily visible markings. The choice of such markings was arbitrary, although it was improvement to select patterns that were clearly identifiable and unique with a survey able geographical area (Barnouw et al, 1989; 275). This is evident even in African tribes where shields were decorated differently depending on the status and tribe (Kenya National Archives, 2005).

Two graphical designs predominated:

 a) Abstract geometrical divisions of the shield into two or more coloured areas (giving rise to the development of what are known in modern heraldry as the "ordinaries"

 b) Decorative figures ("charges") form the environment or the cosmos. These charges include living beings (people, animals, birds, fish, reptiles and chimerical beasts). Plants (trees, branches, leaves, and flowers), heavenly bodies and implements of all kinds (Barnouw et al, 1989; 275).

Other characteristics were to fill all available space with detailed orientation; the hairy part of a lion's mane; animal tail, claws, beaks and tongues; a fish's fin; rose petals; the stamen of a fleur-de-lis. Some charges were particularly preferred, such as the lion and eagle among animal figures and the rose and ornamental lily among plants (Barnouw et al, 1989).

The choice of colour and charges was also governed by particular considerations: for example some coats of arms were designed as variations on the coat of arms of one's

feudal. Lord (resulting, for example, in the lion group of the Netherlands and the lower Rhine region). Others were variations of the coat of arms of a highborn ancestor.

2.4.2 Tinctures

The easy recognition of emblems from a distance was made possible by the use of a few contrasting tinctures, metals, colours or furs. English blazons, or technical descriptions of heraldic devices, are based on old French models (Barnouw et al, 1989; 275) and these are:

Yellow, (gold); white (silver), argent; red (gules); blue, (azure); Black (Sable); and green, (vert). Colours appear in a particular order of frequency: red, blue, black and green. The two most common furs used in heraldry are ermine (represented by black on white) and hair (silver or white and blue, representing gray squirrel; furs were introduced into heraldry during the Middle Ages as the result of far-reaching cultural and trade connections) (Robinson 1989, Barnouw et al 1989). The following symbolisms have been excerpted from W.Cecil Wade's "The Symbolisms of Heraldry or A Treatise on the Meanings and Derivations of Armorial Bearing" Published in 1898[5].

Or, yellow or gold- Generosity.

Argent, white or silver- Peace and sincerity.

Sable or black- Constancy, something grief.

Gules or Red- Military fortitude and magnanimity.

Vert or green- Hope, joy and sometimes loyal in love.

Purpure, purple- Royal majesty, sovereignty and justice.

Tenne or tawney- Worth ambition.

Murray or sanguine- Not hasty in battle, and yet a victor.

Heraldic terminology reflects the influence of Middle Eastern languages dating from the time of the crusades. This military origin can also be seen in the way blazons assume that the achievement is described from the bearer's own point of view. Thus what one sees on the left is described as being on the right or, in heraldic terms, Dexter; what is seen on the right is actually on the bearer's left and is known as Sinister (Barnouw et al, 1989; 275- 276).

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[5] http://digiserve.com/heraldry/symbols.html

33

2.4.3 Role of the Coat of Arms

Elements such as the helmet and crest (patterns originally painted on to the surface of the helmet) were eventually replaced by more easily visible three dimensional structures called heliacal crests. Shields, mantling or/lambrequins (pieces of cloth extending from the top of the helmet to shield the metal from the hot eastern sun) at first functioned merely as protection against climate and temperature changes were influenced most by development in their arts (Barnouw et al, 1989; 276).

In the coat of arms, they developed into a decorative framework allowing the heraldic artist to display his skills when drawing or painting the ornamental panels of fabric. Other elements included in the modern coat of arms are features such as headdress, an insignia of an order of knight hood, supporters (often human or animal figures bearing up the shield of arms), and a motto. In the sixteen-century crowns or coronets became an important component of the coat of arms. Crowns eventually replaced the helmet and even the mantling in some achievements; particularly in Latin nations as coat of arms began to follow the architectural design features of Renaissance art. The heraldic style developed differently in different regions, so that the typical features of an achievement of ten reveal its specific area of region (Robinson 1989, Barnouw et al 1989; 276).

2.4.4 Quartering

This practice of dividing the surface of the shield into several parts can be traced to early Spain. A quartered shield is divided into at least four sections by vertical and horizontal partition lines, each section displaying a complete coat of arms. Eleanor of Castile brought this method with her when she married King Edward I of England in 1254. The practice made possible the display of inheritances and inherited titles: even tokens for specific persons or items could be designed and placed in the second or third quarter of a shield. When appropriate a second helmet with crest might be added to the coats of arms (Barnouw et al, 1989; 276).

Crest

Helmet

Torse or Wreath

Shield or
Escutcheon

Mantling or
Mantle

Supporter

Supporter

Charge
or Device

Compartment

Achievement of Arms
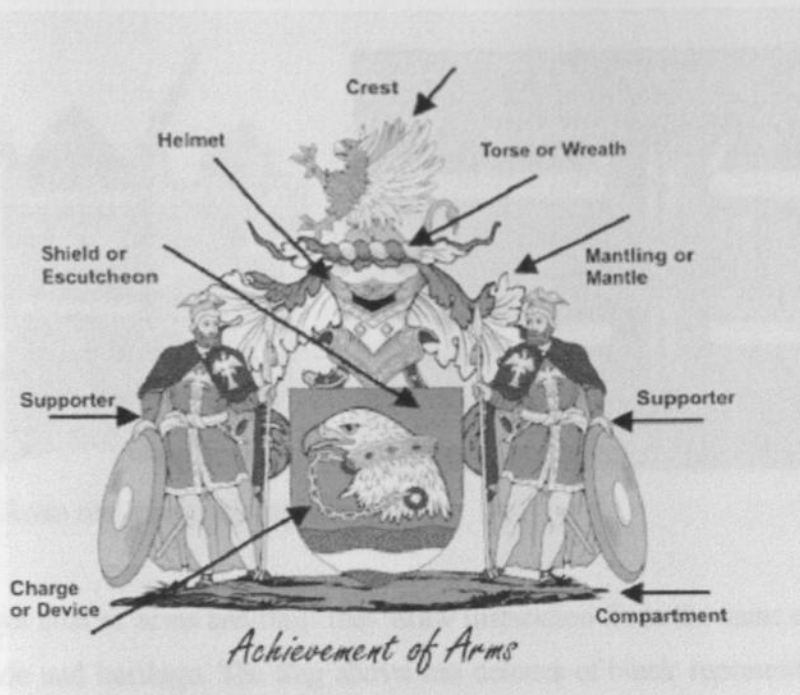
2.2 Characteristics of an emblem[6]

2.4.5 National Coats of Arms

The equation of ruler and state in many early political hierarchies was reflected in the identical coats of arms of nations and sovereign. The escutcheon (shield) of pretense gained importance in cases in which foreign monarchs or commoners attained positions of national leadership. In this way it became possible for the coat of arms of a reigning family to differ from that of the country, especially in new nations that rose from the division or defeat of old states. Many republics established after the late eighteenth century have attempted to create coats of arms based on historical events or designated national symbols (e.g. animals, trees) rather than monarchical emblems such as crowns. A seal consisting of pictures or images not at all related to heraldry often perform the same function as a state coat of arms (Barnouw et al, 1989; 277). Today nations have coat of arms below is the coat of arm of the republic of Kenya which has national flag colours.
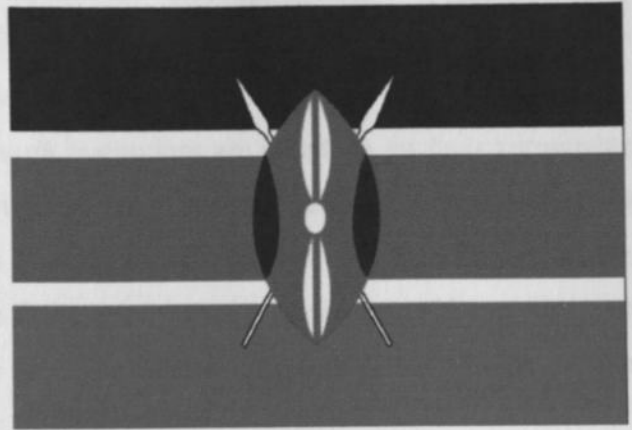
2.3 Coat of Arms and National flag of Kenya

Kenya coat of arms and flag[7] they draw inspiration from the same concept that of national pride and heritage. The flag above has colours of black represent the people of Kenya; red is representing the struggle for freedom; green representing Kenya's agriculture and natural resources; white representing unity and peace. The black, red and white shield symbolizes the defence of freedom. Kenya coat of arms were granted on October 15, 1963. The shape of the shield and spears are those used by the Kenya's tribe. The word "Harambee" is the motto of the chief political party KANU (Kenya African National Union) and means "all pull together". It was used by the first President of Kenya, President Jomo Kenyatta to try to turn 50-60 disparate tribes into one nation at independence. The rooster is the symbol of the KANU. The shield colours represent the struggle for independence, green is the earth or land, red is the blood of the warriors who fought for independence and black the people. The lion are obviously a key animal in Kenya's wildlife parks.

2.4.6 Civic heraldry

This is the practice of ascribing heraldic achievements to individual communities. Civic heraldry generally follows the rules of conventional heraldry. However, while family may freely choose its coat of arms, a civic or municipal achievement must be granted or at least approved by some authority (Barnouw et al 1989; 277-278)..

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[7] The flag and the coat of arms are from the internet, http://www.kenyarchives.go.ke/flag_specifications.html; http://flagspot.net/flags/ke.html

Political and social circumstances directly influence the observance of heraldic rules and regulations as well as the form of heraldic insignia. In societies in which nobility constitutes a social class, institutions are established just to enforce these rules. When civic coats of arms are created, such institutions are relied on for their knowledge of heraldry, a task that exceeds their original duties. In Britain this function is performed by the college of arms, also known as The Heralds College, in the Netherlands, by the Hoge Raad Van Adel and in Kenya the College of Arms at Sheria (Law) House. In some countries civic heraldry is the province of special department in the state's records office (Barnouw 1989; 277-78).

The legacy of classical heraldry can be seen not only in personal and national coats of arms and in the revival of interest in heraldry, but also in the long standing use of heraldic emblems and devices on coins, and currency, on stamps and in the symbols adopted by sports clubs, schools and universities, Masonic lodges, military bodies and groups of all kinds to proclaim identity by means of a unique visual image. Even traffic signs and signals reflect the influence of graphic techniques first devised and for heraldic purposes. Perhaps most apparent is heraldry's contribution to the widespread use of advertising logos and corporate trade marks that prompt immediate recognition (Robinson 1989, Barnouw et al 1989).

2.3.7 Heraldry in Africa

In Africa heraldry is well portrayed in Ethiopia, which was ruled by emperors as illustrated below:

2.4 Aethiopiae Imperii Collegium Heraldae

"By the Command of His Imperial Majesty, Zera Yakobe Asfa Wossen, Fons et Origo Honorum Aethiopiae, The Imperial Ethiopian College of Heraldry of the Solomonic Crown is duly formed and established and hereby granted all due and appropriate privileges and responsibilities to grant and assign, recognise and record such ensigns, devices, badges, and coats of arms as are deemed necessary for the proper functioning of all Imperial and Dynastic Ethiopian Orders and organisations that are now, or that may in future be, established by the Solomonic Crown. The College is authorized to provide such Armorial bearings to those persons honored and recognized by the Solomonic Crown and to document all honors bestowed by the Solomonic Crown. Within the said College, there shall be established the Office of the Solomonic King of Arms who shall have authority to appoint such Heralds and Pursuivants as required for the proper function of the said College[8].

Given under my hand and set with the Imperial Seal."

The quotation above indicates that there are laws of heraldry in Ethiopia, which are to be adhered to whenever a person or an organization is honoured or recognized by the Solomonic crown.

2.5 Identity

Fletcher and Facetti, (1971) in their introduction to their book on *A Pictorial Survey of Visual Signals* state that: "A rose is not a rose..., said Gertrude Stain in a simple appreciation of the flower. It was a vain plea because a rose is not only a rose. It is a botanical phenomenon, certainly, but it is also a symbol of the delicate English maiden, it provided emblems for royal houses of York and Lancaster who waged the bloody wars of the Roses, and it became a trademark of a chocolate manufacture. It represents ....so many things"

The reasons why certain objects become symbols and others not, is because they have certain characteristics that are associated to them, there are some similarities. When 'a rose is not a rose...' it could mean that a rose can be a flower that we see with our physical eyes, a rose can be used as a symbol of love, today in our modern world, during Valentine's Day, weddings and when lovers exchange their love for one another, they exchange rose flowers and Rose is a name used by ladies. This is not peculiar to the rose, but almost everything that man observes he endows with some special significance. To complement this, Fletcher and Facetti's (1971) introduction observed that:

"Indeed a man's whole outlook on life can be deduced form the special identities and values which he attaches to the objects around him – often unknown to himself. Thus while a middle aged middle class father may recognize and condemn the rebellious image which his son creates by cultivating long hair and wearing unisex clothes he can remain totally blind to the image which he himself sustains by living in a Mock Tudor house and wearing an old school tie".

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[8] Is one of the most ancient Christian kingdoms in the world - The Emperor claims descent from King Solomon and the Queen of Sheba. The Royal Emblem alludes to this with the Throne of Solomon depicted in the centre with a royal orb upon it - and two angels on either side as supporters. In front of the throne stands the Lion of Judah supporting a cross - a motif which is repeated on the National Flag. Below the emblem - in Amharic - is the legend "The conquering lion of the tribe of Judah." http://www.whom.co.uk/squelch/flags_emblems.htm 11 October 2005

It is clear that fantasy, pride, illusions and many other human characters all play a part in the search for identity for an individual in the world full of many identities. Apart from this personal identity, there are visual identities that are created by human beings; these are communication systems, which are completely independent of words, ranging from electrical, organizational, chemical symbols to cattle branding marks, badges and tattoos.

Universities and other organizations are accommodating brands, which they believe will enable them stand out uniquely and project their vision and missions. Most of our universities believe in integrity as is evident in their vision and mission statements. This can closely be related to individual's way of identifying themselves; most people love to be praised. Fletcher and Facetti's introduction (1971) observed the same sentiments and they state that:

"For most of us, perhaps the creation of a truly unique visual identity is just a chimera. For even a destructive appearance is often only seemingly so. Make up may distinguish a clown form his audience, but it scarcely enhances his individuality. Instead, it produces a conventional identity, though one, which satisfies a deep social need to give 'face' to a condition or activity. A weeding and judges will fall within a similar code of conventional identification. Yet such group identity symbols as fashionable hair style worn by millions of women do give the individuals at least the sense of looking like no one except herself".

The origin of our identity is an issue that has been widely represented; every society, tribe and religion has formulated the creation theory. The Biblical and Koranic analogy of Adam and Eve is widely accepted by Christian, Islam and Judaism religious. In this stories Adam and Eve personify the origins of our identity as men and women.

2.5.1 Culture and Identity

Culture is the man-made part of the environment (Muller 2002). Culture also refers to the social heritage of a people that is the learned patterns of thinking, feelings, and acting that characterize a population or society, including the expression of these patterns in material things (Zanden, 1990). Identity greatly influences our daily experience of this world but culture is the determinant. Culture is the experience that a group of people has developed over a certain time. Culture allows a group of people to share "What has worked" (Triandis, 1994) and this includes the way people view

themselves and their surroundings. Culture therefore affects the way visual symbols are created by designers and artists, which creates identities copied from that particular culture.

2.5.2 Culture and design of symbols

Ethnocentrism is no stranger to nations, tribes, families, cliques, fraternities, businesses, churches, and political parties. The idea that "we belong to the 'best people' provides a sort of social glue that fasten us together" (Zanden 1990; 75). It could be the reason why there is corporate vanity (Schultz, 2000) whereby every organization is striving to be at the top and be recognized through visual identity and corporate branding. The quest of who am I? Is this what organizations should be doing? It seems people cannot grasp the behaviour of other people if we interpret what they say and do in the light of our values, beliefs and motives (Zanden, 1990; 75). It appears every society thinks highly about its values and way of life.

Zanden (1990; 75) summarizes culture as "in sum, culture reflects both the ideas we share and everything that we make". Culture influences how symbols are used. The owl for example, is a symbol of wisdom among Europeans; however, for Africa the owl is a symbol of bad omen or evil spirit (Mazrui, 1994; 71). Some do understand them for example a dove is universally used to symbolize peace, while in Christianity it symbolizes the Holy Spirit. But when artists and designers are creating these visual symbols do they know their meaning and especially in today's world?

In African art was used to convey religious feelings and meanings. It was produced in connection with religious ceremonies and rituals; art was sometimes used in secret societies, the witch doctors, and rainmakers or in the training of apprentices in various skills and professions (Mbithi, 1991; 24). All cultures therefore have "something" that can be equated to self or identity (Sweder & Bourne, 1984; Fitzgerald, 1993, cited in Muller, 2002). Art appreciation can be subjected to familiarity of the observer as Myers (1958) clearly that: "As we become more and more familiar with art, however, we find that one of the strongest motivations in artistic or aesthetic reaction is the element of recognition. This refers only to the obvious fact that continuous exposure to a given mode of painting or sculpture will tend to make that mode more acceptable. It even extends to such naive reactions as attributing excellence to a work of art or music merely because we recognize its type of style, its subject matter or its very title."

40

Art appreciation or design appreciation can therefore be affected by our culture that is our knowledge, our attitude or our beliefs. Perhaps it is important for the audience to realize that differences in artistic expression are genuine, that they are not due to ignorance but rather to varying backgrounds, religions, or social systems. They should therefore discover the original meaning of a work of art and design before criticizing it.

According to Myers (1958) the difference between our attitude and attitude of the people from other periods are: -

a) Those separate periods had their taste in art (just as we have ours today).

b) Our attitude towards their art is conditioned to a great extent by the prevailing taste of our own time.

This is the reason why coats of arms are not appreciated as much compared to simple emblem design. Perhaps simple designs are more appreciated by this modern age than complex artistic decorations. The problem is how a given period looks on its own art and design, and how it looks at the art of another period or culture removed in time or space. Furthermore, the way we view the art or design of others is conditioned to a great extent by the way we perceive our own, that is, what we consider good or worthwhile. The critical question that emerges is whether or not we have a right to criticize and condemn any type of artistic taste because it does not conform to our own.

Today the symbols that are designed are very important tools of marketing, identity and communication. The process of this identification is called corporate identity. A design may not communicate if does not measure up to the contemporary standards.

2.6.0 Corporate Identity

What is corporate identity? The definition varies from one person to another. "Corporate identity is the basis on which the organization is known and understood (whether or not deliberate and planned, intentional or unintentional managed well or badly), and a means by which corporate personality is expressed" (Olins, 1990). Moreover companies such as Daimler – Benz, McDonalds, and General mills rely on a strategy of 'essentializing (or capturing) the organization, its products, its history, and its

41

reputation through immediately recognizable symbols (Hirschhorn and Gilmore, 1992). This results into an image of an organization. This is an indication of the power of symbols in identifying organizations.

What is corporate image? It is the impression created by the corporate identity. It is the perception held of the organization by its audiences. "Identity means the sum of all the ways a company chooses to identify itself to all its publics, image on the other hand is the perception of the company by these publics" (Margulies, 1977). For the universities there is an impression that is created in the mind of the target audience through corporate identity.

Today universities in the world are corporate bodies. Everything they do transmits a message and the outward signs are consistent, if not they lead to ambiguity and confusion (Bernstein, 1984). What is corporate personality? It is essentially, who the organization is; it is the soul, the persona, the spirit and the culture of the organization manifested in some way (Olins 1990). All these forms of identity, are in the quest of who am I? In the midst of other organizations there is always a desire to come out strongly and be different. Who do they say that I am? The quest for identity results in purpose, position and recognition. The target audience should be able to identify, through association and distinguish through corporate personality. Schutz et al (2000) expresses the same sentiments when he states that:

The behaviour that supports a corporate reputation or brand needs to be more deeply rooted, it needs to rest in the organization's identity. Thus increasingly organizations compete based on their ability to express who they are and what they stand for. Emotional and symbolic expressiveness is becoming part of the experience of doing business.

Schutz et al (2000; 1) differentiates corporate identity from organizational identity. According to him the roof of corporate identity are found primarily in consultancy practice and the field of marketing, whereas organizational identity traces its heritage within the field of organization studies. According to Olins (1995) The concept of corporate identity therefore refers to how an organization expresses and differentiates itself in relation to its stakeholders. Corporate identity can project your things: who you are, what you do, how you do it and where you want to go. Universities are in the business world; therefore they face competition and corporate identity is one of the important marketing tools, which universities cannot do without.

Organizational identity concept refers to how its members perceive and understand 'who we are and/or 'what we stand for' as an organization. Basically organizational identity draws its roots from corporate identity programmes which has expanded to include the employees, that is, the internal stakeholders (Schutz, 2000; 13). Where does perception and art fall in these identity programmes?

Bahmer (1995) traced the roots of 'visual school' to the graphic design community, which traditionally concerned itself with the creation of a company name, logo, colour, house style, trade marks and other elements of visual identity program. Corporate identity also includes buildings; corporate architecture, design and décor of retail outlets, and aspects of products and services such as product design, packaging and virtualised behaviour (Olins, 1995; Argenti, 1998). Recently, sound, touch and smell have been added to corporate identity mix. Schmitt and Simonson (1997) noted that the characteristic scents of a body shop retail outlet are an intrinsic part of the identity of that shop. They have replaced the term 'visual identity' with the 'look and feel' of the organization (Schutz et al 2000; 13).

Albert and Whether (1985; 263-95)) developed a model of the dual identity organization (for example in universities and corporative) in an effort to answer the question "What kind of organization is this?" The dual identity organization is both normative that is, centered on cultural, education, expressive functions, and utilitarian items that is oriented towards economic production (Schutz, 2000; 15). Organizations are working very hard to satisfy the demands of well-crafted identities, be able to adapt, modify or alter their identities depending on the market. "But who is listening to them? And who really cares about the careful and often detailed considerations behind these organizational efforts?" (Cheney and Christensen,1994; 230). Organizations need to consider radically the role that their formal communication campaigns play in the market of symbols and messages today.

The quest for distinctiveness and visibility has led organizations to believe that their continued success in the market place is contingent upon their ability to justify their existence through powerful corporate symbols. The market has thus become a battlefield of brand names, images, emblems and logos each striving to be seen and heard. Cheney

43

and Christensen (1994; 239) observed that organizations are doing the following to be heard and win:

"And as expression of 'service or 'customer service' are now *de vigueur* in corporate mission statements, organizations work desperately to add distinctiveness to those expression with adjectives such as 'consultant', 'ever improving', 'smiling', 'unquestioned', ' outrageous', 'super', and 'happy.'"

Identity management today extends to include governmental agencies, cities, social movements and religious denominations. Cities and Nations have catchy slogans and identity packages (Kotler, 1987; 12) for example South Africa is referred to as the 'Rainbow Nation', whereas Nairobi city is referred to as 'the city in the sun'. In the recent years the government of Kenya has been coordinating programmes on national branding, making Kenya the best tourist destination in Africa. By placing more emphasis on the identity of products or services, organizations clearly hope to add some uniqueness or 'soul' to an otherwise anonymous and unstable world of goods and services (Cheney and Christensen forthcoming, cited in Schutz et al, 2000). Competition is the main course of unstable markets; universities also face these competitions and thus the desire for distinctiveness.

Contemporary organizations feel a need to formulate more clearly their purpose through elaborate vision, mission and value statements (Huschhorn and Gilmore, 1992; 104-15). Universities in Kenya are issuing mission and vision statements to their target audience in order to create image that attract students, better staff and philanthropy from sponsors. Corporate image is the outcome of many communications activities and organizational actions. In reality, an organization will have many images not just one, because its own interests and contacts affect each targets audience. Although there may be differences in the message to different audiences, the underlying image should be consistent; the differences between images should be ones of emphasis rather than nature (Pickton, 2002; Schutz 2000; Albert and Whetten 1985).

Organizations usually have detailed policy statements that specify the treatment of the corporate logo and shield, even prescribing the exact placement of the plaque with the logo in corporate offices (Christensen and Cheney, 1994). It is what they refer to as 'sacred constellation' of symbols representing the organization. The corporate policy seeks to instil 'reverence' and 'awe' for master symbols of the organization. A host of organizations do so by insisting that they represent the 'one time' purveyor of a product

or service in their industry and that all competitors are merely imitators and impostors. Identity here is the issue and communication seems to be the answer (Christensen and Cheney, 1994). Constant attempts by organizations to exploit the positions and identities of each other have led to a volatile communication environment. Organizations provoke constant adjustments of established identities, even when not threatened by imitators (Christensen, 1999; 250). Identity related communication has become an imperative in almost all sectors of society; it is all about having a distinct identity. (Cheney and Christiansen, forthcoming cited in Schult et al, 2000).

The recurring articulation of identity may be essential to the organization itself, but the target audience may not necessarily share the same feelings. Schutz et al, (2000) feel that sometimes organizations think that they have succeeded in passing on information when in fact to comes back to them and affects not the intended audience. He states that:

"The fact that many organizations now feel a strong need to 'be' on the Internet, even when they have nothing to say illustrates this point with cynical clarity: communication is existence, even when the message is only relevant to the sender."

Similar sentiments expressed by Baudrillard (1988), states that:

"Formerly we were haunted by the fear of resembling others, of losing ourselves in the crowd; afraid of conformity and obsessed with difference... All that matters now is only to resemble oneself, to find oneself everywhere, multiplied but loyal to one's personal formula...Resemblance is no longer concerned with others, but rather with the individual in his vague resemblance to himself; a resemblance born of the individual's reduction to his simple elements."

Organizations therefore expect the 'selves' to be seen and heard everywhere and they also ensures consistency. Organizations have design manuals to ensure controlling behaviour of employees and symbols application (Phelp et al, 1994 cited in Shultz et al, 2000). The fact that even universities and religious organizations and groups demand consist presentation across different audiences and through various media indicate that much of corporate communication has developed its own logic (Schutz, 1994).

Organizational identities are constantly changing through innovation; therefore they are 'narratives'. The idealized accounts or stories about organization and their self perceived role in the market place today is what each organization aspires to archieve. (Ashforth and Mael 1996; 19-64). Organizations create corporate stories to narrate the

ideas of that organization, its vision, its origin, and its mission. The story is usually a few pages long but deep enough to guide everyone's behaviour in relation to the organization. A well formulated corporate story makes it easier for stakeholders to align everything an organization is, does, or say and the way they do it (Holten Larsen and Schultz, 1998).

The question here about the perception of the outsiders. What do they see and what is their interpretation about the organization? Are they able to perceive the same way the owners do? Many organizations hope that their members will internalise their 'narratives', make them their own and perhaps even become ambassadors of the organization. Therefore to allow members to re-articulate organizational narratives in an apparently open and creative manner is to stimulate identification (Christens and Cheney, 1994).

2.7.0 The Laws Of Kenya Governing The College Of Arms

College of Arms Act commenced on 19th April, 1968. It was established by an act of parliament, to provide for the granting of arms and registration of the same and to prohibit the misuse of arms which have been granted. In this act "arms" means any coat of arms, Crest, Seal or other armorial bearing, other than a specified emblem. "The college of arms", means the College of Arms Established by section 3 of this Act. "Design" in relation to arms, means the design of the arms and the nature of any device thereon and any words or sign written thereon. Application for the grant of arms state that: Any person who desires a grant of arms may apply therefore to the College of Arms, submitting full particulars of the design of the arms applied for, together with the prescribed fee and such further sum as the college of arms may stipulate on account of the expense it may incur in connection with the application In considering an application for a grant of arms, the College of Arms shall take into consideration the following matters:

a) The propriety of the design
b) Whether the design resembles that of any other arms registered under this act or granted by authority in another country or specified emblem; and
c) Whether the design accords with the principles of heraldry and is of sufficient artistic merit to warrant a grant of arms.

The College of Arms may make a grant of arms on application being made to it under section 4 of this Act. If it is of the opinion that it is a proper case for a grant. After

making a grant of, the College of arms delivers it to registrar of the college for registration, and the registrar registers it and delivers it to the applicant.

Any person who has received a grant of Arms from the proper authority in another country may apply to the registrar for its registration, and the registrar, if he is satisfied that the arms do not resemble any other arms registered under this Act so as to be likely to mislead, may register the grant accordingly.

Misuse of arms is considered a serious offense in Kenya as the Act states below:

(1) Where arms have been registered under this act, no person other than the grantee or his heirs shall display or otherwise use those arms except with the licence in writing of the grantee.

(2) Any person who contravenes subsection (1) of this act shall be guilty of an offence and liable to a fine not exceeding five thousand shillings.

There are tougher measures concerning the National emblems in the National Flag, Emblems and names act. This is an Act of Parliament to prevent the improper use of the National flag and of certain emblems, names, words and likenesses for professional and commercial purposes, and to prohibit the display of certain flags. However this research confined itself to universities more than to National emblems.

Summary

Symbolism is the practice of signifying a thing by means of something else that stands for it. In allegory, the sign is always something other than the thing signified. The study of Semiotics is divided into three areas: pragmatics, semantics and syntactic. Pragmatism is the study of the origin, common uses and communicative effects of signs. Semantics is an area of semiotics in which a researcher attempts to determine the significance of signs within and throughout various cultures. Syntactic is the study of the ways signs are combined with each other to form complex messages. Communication also refers to the process which people transmit information, ideas, attitudes and mental states to one another. It includes all those verbal and non-verbal processes by which messages are sent and received. The concept of corporate identity refers to how an organization expresses and differentiates itself in relation to its stakeholders. Corporate identity can project the following: whom you are, what you do, how you do it and where you want to go. The College of Arms Act provides for the grant of arms and the registration of the same, to prohibit the misuse of arms, which have been granted in Kenya.

Chapter Three

Data Analysis

3.0 History Of University Education In Kenya

In this chapter information on selected universities is analysed based on the emblem, which represents these universities. Data collected in the field of these emblems were analysed using descriptive statistics. This consists of measure of central tendency and percentages and conclusions were based on subjective knowledge obtained from literature review.

3.1.0 University Of Nairobi

The University of Nairobi owes its origin to several developments in higher education within the country and the region. The idea of an institution for higher learning in Kenya goes back to 1947 when the Kenya colonial Government drew up a plan for the establishment of a technical and commercial institute in Nairobi. By 1949, this plan had grown into an East African concept aimed at providing higher technical education for the region. In September 1951, a Royal Charter was issued to the Royal Technical College of East Africa and the foundation stone of the college was laid in April 1952, during the same period, the Asian Community of East Africa was also planning to build a College for Arts, Science and Commerce as a living memorial to Mahatma Gandhi. To avoid duplication of efforts, Gandhi Memorial Academy Society agreed to merge interests with those of the East African Governments. Thus, the Gandhi Memorial Academy was incorporated into the Royal Technical College of East Africa in April 1954, and the college proceeded to open its doors to the first intake of students in April 1956[9].

According to a public relations officer, Ms Njeri Muhoro, the emblem had to reflect the royal ideology and this is more evident with the use of coat of arms, which is British in origin. The views of the Indian community had an effect on the coat of arm; they desired a memorial that would be an institution of higher academic education opened to the children of all races in East Africa. This is depicted on the emblem with three hands holding together, one for Africans, one for Asians and one for Europeans as a symbol of racial unity.

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[9] http://www.Uonbi.ac.ke 5th july 2005

Soon after the arrival of students at the college, the pattern of higher education in East Africa came under scrutiny. Through the recommendation of a working party formed in 1958, chaired by the Vice-Chancellor of the University of London, Sir John Lockwood, the Royal Technical College of East Africa was transformed. On 25th June 1961, the College became the second University College in East Africa, under the name "Royal College Nairobi. The University of East Africa was inaugurated on June 20th 1963, at a colourful ceremony that also involved the installation of it chancellor, Dr. Julius Kabarage Nyerere (Varsity Focus,2004). The ceremony also inaugurated the University College, Nairobi, the others being Dar es Salaam and Makerere, Varsity focus (2004). According to the public relations officer, the other East Africa states had to be represented on the emblem. They were represented with different national symbols, lion for Kenya, giraffe for Tanzania and golden crested Crane for Uganda.

The Royal College Nairobi was renamed "University College, Nairobi" on 20th May 1964. On the attainment of "University College" status, the institution prepared students for bachelor's degrees awarded by the University of London, while also continuing to offer college diploma programmes. The University College Nairobi, provided educational opportunities in this capacity until 1966 when it began preparing students exclusively for degrees of the University of East Africa, with the exception of the Department of domestic science.

With effect from 1st July 1970, the University of East Africa was dissolved and the three East African countries set up their national Universities. This development saw the birth of the University of Nairobi set up by an Act of Parliament. According to the public relations officer, the emblem has under gone different versions since then but retaining the same concept. It is just recently that the university reverted to its original version because it was inconsistent and thus confusing. Designers have not able to create the same as the original emblem but different individual styles are reflected in these emblems.

Since 1970, the University of Nairobi has seen many innovations, which have contributed to its development and that of the nation. It has grown from a faculty based university serving a student population of 2,768(2,584 undergraduate and 184 post graduate students), to a college focused university serving 22,000 students in the 2001/02

Academic Year (about 17,200 undergraduate and 4,800 postgraduate students). The vision of University of Nairobi is related to the emblem as it mentions about education contribution to the East Africa states as indicated below:

3.1.2 Vision

To be a leading centre of excellence in the pursuit, development, dissemination and preservation of knowledge, inspired and guided by African values, and committed to the virtues of quality and relevance; and to contribute to the dynamic socio-economic and cultural development of Kenya, East Africa, Africa and the world at large.[10]

3.1 Place Identity of the University of Nairobi

According to Varsity focus (2004) it state that: Dr. Julius Nyerere the chancellor in 1963, emphasized that the university would play a part in building a federation and breaking down racial prejudice... it had a definite role to play in development in East Africa and while drawing on ideas outside, it must direct its energies particularly towards meeting the needs of East Africa... The university must be a center of objective criticism and thinking and in all its research and teaching, the university would have to be as objective as humanely as possible. Dr. Nyerere emphasized on unity as stated below:

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[10] http://www.Uonbi.ac.ke 5th july 2005

"It is a hard and challenging task which this university has to accept. Its members must serve East Africa as menials, collecting and disseminating the facts we ought to want. At the same time, they must be torch bearers of our society and the protectors of the flame should we, in our urgency, endanger its brightness".

Not only was the university to serve East Africa but also to draw ideas from outside, the concept of three torches representing three universities that appear on the emblem are in the chancellor's speech, that they must keep on burning.

3.1.1 Mission

"To maintain a leadership role in the pursuit of knowledge through quality and relevant teaching, research development, consultancy and community service."[11]According to the University of Nairobi's vice chancellor in his message cited in the University of Nairobi Alumni association Newsletter of June 2005, the concept of marketing of the university comes out clearly, he stated that: "Universities like other institutions in the public sector are greatly challenged to rethink revisit and change their approach in the management of their affairs. This is against the background of declining exchequer funding which calls for radical change in the way we conduct our affairs to a more business- like- manner. The University of Nairobi has made a bold and unshakable decision to face up to this challenge through the development and implementation of this strategic plan. Among the key partners in the implementation of this strategic plan is the Alumni association, which we believe has what it takes to enable the university, navigate the road to transformation".

The University of Nairobi offers high-level human resource training for Kenya and Africa not only in the traditional areas but also some highly specialized areas e.g. Actuarial Science, Diplomacy and International Relations not catered for by any other institution of higher learning in the country and the region. One of the best ways for this university to market itself is through corporate identity, and this is possible only when the university has an emblem that communicates accurately. It is clear that the history, vision and objectives of the University of Nairobi contributed very much in the emblem design.

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[11] http://www.Uonbi.ac.ke 5th july 2005

3.2 University of Nairobi emblem

The description of the University of Nairobi's coat of arms

According to the Public Relations Officer to whom the researcher was referred to as an authority in this area, she stated that the emblem was designed based upon the heritage of this university. The brief had to do with royal college, service to three East Africa countries, the concept of education and the racial integration. The designer who was commissioned to design the emblem was Mr.F.V. Foit from the department of Design, university of Nairobi. The lion represents Kenya, the golden crown crane represents Uganda and the giraffe represents Tanzania. The PRO stated that the three torches represented the three universities and they were not supposed to go off; education should never go off but keep on burning. Red was the colour of graduation gown. The book stood for knowledge acquired at the university. The shield was for excellence; green colour signified our land of plenty, yellow or gold signifies refinement and excellence. The flowers indicated below the coat of arms are for the glory; the freshness and the glory flowers give in the morning. The helmet or the hat is for achievement to represent graduation. The three hands represent racial unity or integration of the different races involved in the establishment of the University of Nairobi. The motto translated from Latin "Unitate et labore", *united to labour* goes well with the emblem.

To Thike

Jomo Kenyatta University Of Agriculture and Technology

To Kiambu

To Naivasha

USIU-A University

Kenyatta University

Kiambu Rd.

Waiyaki Way

Thika Rd.

Komarock Rd

UNIVERSITY OF NAIROBI

Uhuru Highway

Langata Rd.

Catholic University

BOGANI

Ngong Rd.

Mombasa Rd.

KEY

■ University
— Major Roads
City Boundary

Nazarene University

To Magadi

Daystar University

To Kajiado

To Arusha

To Mombasa
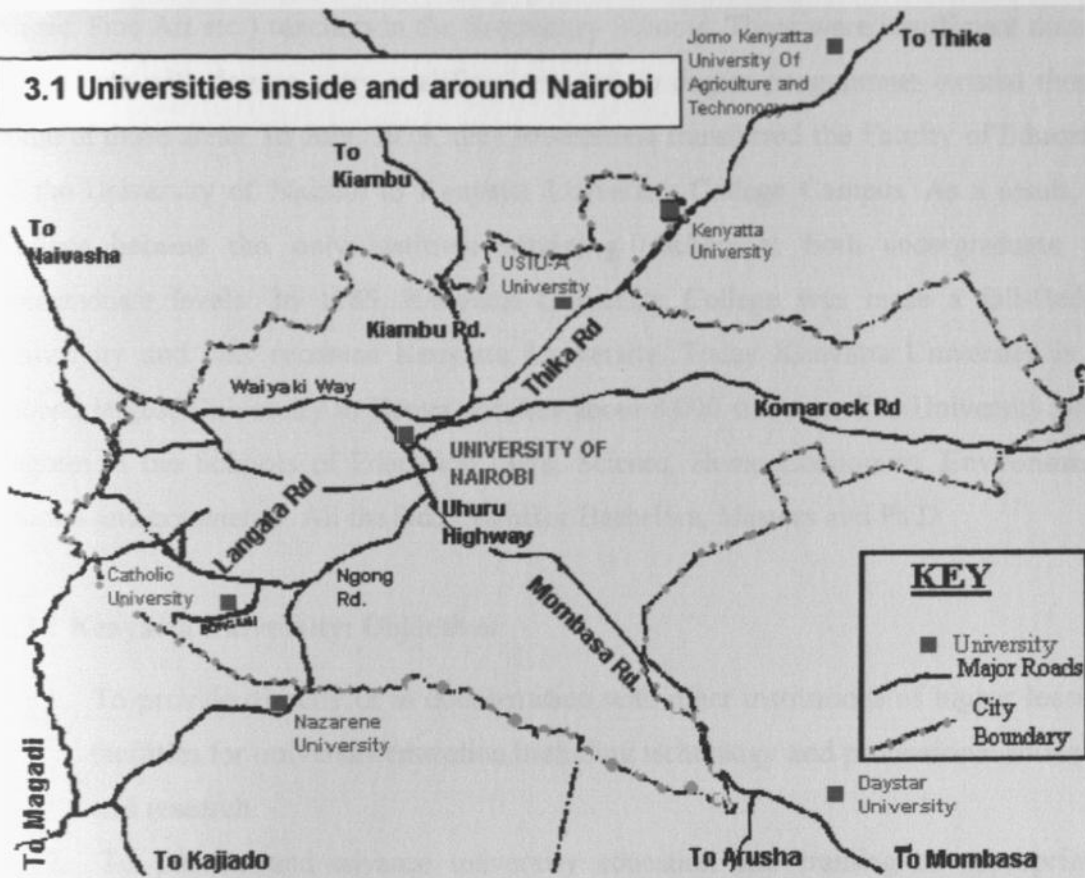
3.2 Kenyatta University: Brief History

Kenyatta University is located 16 kilometers from Nairobi on the Nairobi - Thika Highway. The history of the University dates back to 1965 when the British Templer Barracks was converted into an Institution of higher learning known as Kenyatta University College. Kenyatta University College was mandated to offer both secondary and teacher education. Kenyatta University College was elevated to a constituent college of the University of Nairobi in 1970 and admitted its first batch of 200 students in 1972 to pursue studies leading to the Bachelor of education degree of the University of Nairobi.

Due to these developments, SI and SA. Teachers' Certificate courses were phased out by 1975 to give way to the Bachelor of Education degree prgramme and a two-year undergraduate Diploma in Education programme. The Diploma programme was implemented to alleviate an acute shortage of Science and special subjects (Kiswahili,

Music, Fine Art etc.) teachers in the Secondary Schools. There were insufficient number of students with degree entry qualifications and no degree programmes existed then in some of those areas. In July, 1978, the Government transferred the Faculty of Education of the University of Nairobi to Kenyatta University College Campus. As a result, the College became the only institution training teachers at both undergraduate and postgraduate levels. In 1985, Kenyatta University College was made a full-fledged University and was renamed Kenyatta University. Today Kenyatta University is the second largest University in Kenya and has about 8,000 students. The University offers degrees in the Schools of Education, Arts, Science, Home Economics, Environmental Studies and commerce. All the faculties offer Bachelors, Masters and Ph.D.

3.2.1 Kenyatta University: Objectives

1. To provide directly or in collaboration with other institutions of higher learning facilities for university education including technology and professional education and research.
2. To provide and advance university education and training of appropriately qualified candidates leading to the award of degrees, diplomas and certificates and such other qualifications as the university council and senate shall from time to time determine in doing so, contribute to the manpower needs of Kenya.
3. To conduct examinations for and to grant such academic awards as may be provided for in the statutes.
4. To participate in the discovery, transmission, and preservations of knowledge and to stimulate cultural and intellectual life of the society.
5. To determine who may teach and what may be taught and how it may be taught in the university.
6. To plan an effective role in the development and expansion of opportunities to Kenyan's wishing to continue with their education. [12]

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[12] Information acquired from the Internet includes the objectives and the map showing universities.
http://www.public.iastate.edu/~mmwangi/obj.htm 22nd July 2005

3.3 Different versions Kenyatta University emblem

3.2.2 A Description of Kenyatta University's Emblem

"It was designed by Professor Gregory Maloba a lecturer at Kenyatta University. It was later re-designed by some members of the Fine Art department at Kenyatta University. It is a symbol of power and tradition in the hand of the pioneering president of the republic of Kenya and the fly whisk. The map, shield and the book symbolize sovereignty, education and protection or guarding against ignorance, illiteracy and disease; we must protect education. The elephant is massive and the lion is strong to symbolize power, pride and strength. The elephant is massive yet humble, intelligent and does not forget. The lion is a king in animal kingdom; the two animals are protecting education, which is at the top or zenith. Kenya is derived from mount Kirinyaga (now Mount Kenya), this is 'where God Ngai dwells'. The belt in Maasai is called Kinyatti, the belt is decorated in African colours". Mr. John S Mayienga and Dr Samuel Maina gave above information during an interview, they are lecturers at the University of Nairobi.

3.3 Egerton University

3.3.1 Historical Perspective.

Egerton University, the oldest institution of higher learning in Kenya, has a long tradition of scholarship and academic excellence. Founded in 1939, the institution traces its roots to the generosity of Lord Maurice Egerton of Tatton who donated 300 hectares (740 acres) of his estate. Lord Egerton had bought the land from Lord Delamere. Originally it was intended as a school for training white European youth for careers in agriculture. It was then known as Egerton Farm School.

3.4 Egerton university emblem

The Lord Egerton name has been bequeathed to the University, in addition to the family coat of arms, *Sic Donec* (Thus Until), which has continued as the University motto.[13] The researcher was not able to get information about the symbolic forms of the Egerton University emblem from the administration; therefore the emblem is not described in details.

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[13] Information about the history and the photographs were acquired from the internet. http://www.egerton.ac.ke/aboutEU/histrcl.php

3.5 Lord Maurice Egerton of Tatton

In 1939, the first three students were admitted and accommodated in makeshift buildings. The construction of permanent buildings began in 1940, when 45 students were admitted. The school was temporarily closed after the Second World War in 1945. After the war, short courses were organized for the returning ex-war veterans so as to equip them with agricultural skills. The first European certificate course was started in March 1946 with 46 students. The nine-month course continued up to 1949. In 1949, the School was upgraded from a farm School to a College and the curriculum extended to offer both a certificate and a diploma course in agriculture. In 1950, with the permission of Lord Egerton, the name 'School' was changed to 'College'. In 1952, a one-year certificate course and a two-year diploma course in agriculture were being offered.

3.6 Egerton University, the Lord Egerton Castle, Ngata, Nakuru.

The Egerton Agricultural College Ordinance was enacted in 1955, thereafter a Board of Governors was appointed. During the same period, diploma courses similar to the National Diploma in Agriculture provided at Agricultural College in the UK were started. In 1958 Lord Egerton bequeathed an additional 445 Hectares (1,100 acres) of his Ngongongeri farm to the College. The College opened its doors to all races in Kenya. In addition, College facilities were to be made available to students from other countries in

Africa. The courses offered at the time were agricultural engineering, animal husbandry, dairy technology, forestry and management. The Board at the same time embarked on a policy of Africanization. During the same year the College admitted 312 students from Kenya, Tanzania, Zambia, Malawi and Nigeria. Funding for the College was from the annual subvention from the Kenya Government, fees and donations from various sources.

In 1966 while Sir Michael Blundel was the Chairman of the Board of Governors, the first African Principal Dr. William Odongo Omamo, was appointed. In 1979, the Government of Kenya and USAID funded the expansion of College.

EGERTON UNIVERSITY
MAIN CAMPUS AND CONSTITUENT COLLEGES

SUDAN

Lokituang

ETHIOPIA

Lake Turkana

Mandera

Moyale

Lodwar

Marsabit

UGANDA

Chemeron Field Station

Wajir   SOMALIA

Kitale

LAIKIPIA CAMPUS COLLEGE
Faculty of Education

NYAHURURU TOWN CAMPUS
Faculty of Education

Kakamega Eldoret

Nyahururu   Isiolo

Kisumu   Nanyuki Meru

SCHOOL OF CONTINUING EDUCATION
Nakuru Training Centre - Show-ground

Nakuru   Nyeri

Kericho Njoro

Kisii   Garissa

Lake Victoria

NAKURU TOWN CAMPUS
Faculty of Arts
Faculty of Commerce
Faculty of Engineering
Faculty of Science

KISII CAMPUS COLLEGE
Faculty of Commerce

NAIROBI   Kitui

Machakos   Lamu Marine Station

KENYATTA CAMPUS
College of Distance Education

KEY
International boundaries
Major roads
Centres
Major
Minor

MAIN CAMPUS
Board of Undergraduate Studies
Graduate School
Faculty of Agriculture
Faculty of Arts and Social Sciences
Faculty of Education and Human Resources
Faculty of Engineering and Technology
Faculty of Environmental Studies and Natural Resources
Faculty of Health Sciences
Faculty of Science
School of Continuing Education

INDIAN OCEAN

Mombasa

TANZANIA

3.2 Egerton University main campus and constituent colleges

59

The Agricultural College was gazetted as a constituent college of the University of Nairobi in 1986 and 1987, the University was established as a full-fledged University by an Act of Parliament. Today, the University has expanded to include Laikipia, Kisii, Kenyatta campus and Nakuru Town Campuses.[14] See locations on the map above:

3.4 A Brief History Of Catholic University Of Eastern Africa

The Catholic University of Eastern Africa (CUEA), like most other universities, started in a modest way. It commenced as a graduate school of theology known as the Catholic Higher Institute of Eastern Africa (CHIEA). The Institute (CHIEA) was founded in 1984 by the regional ecclesiastical authority known as the Association of Member Episcopal Conferences of Eastern Africa (AMECEA). Eritrea, Ethiopia, Kenya, Malawi, Sudan, Tanzania, Uganda and Zambia are the member countries of AMECEA.

On 2 May 1984, CHIEA was authorized by the Congregation for Catholic Education, Vatican City (cf. Prot. N. 821/80/34), to offer two-year Licentiate/MA programmes in Theology. On 3rd September of the same year, Rt Rev. Bishop Madaldo Mazombwe the then Chairman of AMECEA officially inaugurated it. On 18 August 1985, Pope John Paul II formally opened it. In 1986, the Graduate School of Theology started negotiations with the Commission for Higher Education in Kenya towards the establishment of the Catholic University of Eastern Africa (CUEA).

In 1989, the Institute obtained the "Letter of Interim Authority" as the first step towards its establishment as a private university. After three years of intensive negotiations between the Authority of the Graduate School of Theology (CHIEA) and the Commission for Higher Education, the Faculty of Arts and Social Sciences was established. The climax of the negotiations was a granting of the Civil Charter to CHIEA on 3 November 1992. This marked the birth of the university as a private institution. In

14 Information from the university's websites, Prof. Maritim E. K.,
B.A. (Nairobi), M.Ed., D.Ed. (Harvard), OGW
This page was last updated: October 18 2004. For any comments or suggestions, please write to webmaster@egerton.ac.ke.
© Egerton University 2002 – 2005, http://www.egerton.ac.ke/aboutEU/histrcl.php

2002, the Faculties of Science and Commerce were established. Then in 2003, the Center for Social Justice & ethics was established.

3.7 Catholic University of Eastern Africa emblem

3.4.1 Philosophy of the Institution

"CUEA is founded on the philosophy of the Catholic Higher Education which stresses free search for the whole truth about nature, humanity and God. It promotes exploration of every path of knowledge, and is conscious of being preceded by him who is "*They Way, the Truth and the Life*." Our conviction is that the spirit of the Lord enables human beings - through the development of their intelligence and talents - to find meaning in life". The whole idea of religion is reflected on the emblem, the cross which is formed by the scrolls and the Bible on it written signs of Greek's Alpha and Omega meaning Beginning and the End.[15] The university's emblem is reflected in their vision and objectives, which states that: "The university is an instrument of liberation and transformation of people in their social, cultural, political, economic and religious dimensions. It is an academic agent for creating knowledge and producing graduates who are competent leaders for the church and society".

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[15] http://www.cuea.edu. 5th July 2005

61

Different African colours and patterns reflect the region this university is situated and it serves, the name is also appropriate, note 'Eastern Africa'. Religion is represented by the cross, the bible and also with the symbols of Alpha and Omega (Beginning and End).

3.4.2 Objectives and Functions of the University

CUEA aspires to serve local and international communities by confronting perplexing issues and proposing solutions to some of the great problems facing societies and cultures. It provides facilities and opportunities to scholars to share the joy of searching for, discovering and communicating knowledge. In addition, its Christian inspiration enables the university to promote a moral, spiritual and religious dimension in its research, teaching and community service. It thus aims at producing an authentic labour force capable of contributing to economic, political, social and national development goals that protect and enrich human dignity. In the pursuit of these objectives, the university administers examinations, and grants degrees, diplomas, certificates and other awards[16].

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[16] http://www.cuea.edu. 5th July 2005

3.8 Place identity of the Catholic University of Eastern Africa

3.5 Jomo Kenyatta University Of Agriculture And Technology

Jomo Kenyatta University of Agriculture and Technology (JKUAT) is situated in Juja, 36 Km Northeast of Nairobi. The institution was started in 1981, as a middle level college, awarding diploma certificates in Agricultural Engineering, Food Technology, Horticulture, Civil, Mechanical and Electrical Engineering. Currently, the University has three faculties and a school. The faculties' are-: Agriculture, Engineering, Science and the School of Architecture and Building Sciences. It also has various institutes and centres, which offer market-driven courses. In response to changing market demands, new undergraduate programmes have been developed in various faculties to meet the challenges. The new curriculum is: Geomatic, Mechatronic and Electronics and Computer Engineering. Others are, Food Science and Nutrition, Biomechanical and

The cogwheel represents technology; maize green colour represents agriculture, and mount Kenya for the region it is situated and an expression of staying on top. In 1988, the then Jomo Kenyatta College became a constituent college of Kenyatta University and in 1994; it was transformed into a University through an Act of Parliament. JKUAT's Mission is to be a leading University in Training, Research and Innovation in the fields of Agriculture, Engineering, Applied Sciences, Technology, and Enterprise Development to suit the needs of a dynamic World". The University's Vision is to become a "World-class institution for Development".

3.6 University Of Eastern Africa Baraton

The University of Eastern Africa, Baraton, a Seventh-day Adventist institution of higher learning, sees as its mission the provision and advancement of quality education for its Seventh-day Adventist constituency in Eastern Africa and students from other religious, ethnic, and cultural backgrounds who wish to attend and benefit from its holistic educational approach in preparation for service to the Church and society at large. The University offers degree programmes in liberal arts and sciences as well as a wide variety of selected programmes leading to careers in the public and private sectors. It encourages academic excellence by providing qualified educators distinguished for their intellectual competence, vitality and professional commitment, and by creating an environment conducive to learning, research and the attainment of its wider educational objectives. It provides further opportunities for the development of critical, creative, independent and sound professional habits among the students.

3.6.1 UEAB Mission Statement

The University seeks to promote a lifestyle in harmony with its ideals and creates a framework for the nurturing of moral values within the Adventist context through the integration of faith and learning. In addition, the University aims to be of benefit to the wider intellectual and cultural community by preparing students to appreciate humanity, the essence and value of life, the diversity of cultures, as well as a desire to integrate acquired knowledge or scholarship with service to humanity.

3.6.2 Nature of Knowledge

All true knowledge has its source in God and is made available to man through a variety of channels. This knowledge enables man to appreciate life and to face problems that arise. It includes university's heritage from the past as well as the knowledge obtained from continuing research. The University seeks to provide an opportunity for developing proficiency in discovering knowledge that is relevant to life.

3.6.3 The Role of the University

The University of Eastern Africa, Baraton is designated to serve the Seventh-day Adventist Church by offering courses that are relevant to the training of its workers, including leaders and administrators. The university's vice-Chancellor Doctor Timothy McDonald cited in the third exhibition by Kenyan universities- exhibition catalogue August 2004; 75, he states that: "The mission of UEAB is the provision and advancement of a holistic Christian quality education for men and women, with the aim of equipping them with necessary skills for service to God and Human kind. The prime mission of the university is to provide and advance a holistic Christian education to equip its graduates with necessary skills for quality service. The curriculum underscores a harmonious development of all faculties of mind via the spiritual, intellectual, physical and social".

3.11 University of Eastern Africa Baraton emblem

3.6.4 Description of the university of Eastern Africa Baraton emblem

The emblem depicts a graduate with fire around the head. This is reflected in the university's philosophy, which states, "All true knowledge has its source from God".
The same fire on the head of the graduate, symbolizes the spiritual fire imparting knowledge and the motto of UEAB, which is mental, physical and spiritual.

3.7 Strathmore University

Strathmore College was started in 1961 as an Advanced-level Sixth Form College offering Science and Arts subjects by a group of professionals, who formed a charitable Educational Trust (now the Strathmore Educational Trust). Saint Josemaría Escrivá, founder of Opus Dei, inspired and encouraged them to start the College. In March 1966, the first intake of Accountancy students, twenty-five in number, joined the Sixth Form students, and began preparing for the examinations of the UK-based Association of Chartered Certified Accountants (ACCA). These first Accountancy students were sponsored by Shell East Africa, BAT (East Africa) and the East African Breweries. At this time, Strathmore College was unique as a fully integrated post-Form 4 institution offering both academic and professional courses.

In October 1982, owing to the increased demand from companies for the professional training of their employees, the College began evening courses in Accountancy after normal working hours, with 60 students sponsored by various companies.   In 1986, in response to a request by the Trustees, the Government of Kenya donated 5 acres of land on Ole Sangale Road, Madaraka Estate. The European Union (EU) and the Italian Government agreed to back the Madaraka Campus project. The donors were keen to support a co-educational College that would offer courses in Management and Accountancy. Kianda College, an undertaking of Kianda Foundation, which was planning new developments at the time, agreed to run their professional courses in the new Madaraka campus. Construction of the new campus commenced in September 1989. Meanwhile, in January 1991, the Information Technology Centre was started in the Lavington Campus to run computer courses leading to the Institute for the Management of Information Systems *(formerly* Institute of Data Processing Management*)* Diploma and Higher Diploma. In January 1992 a Distance Learning Centre

was opened to offer correspondence courses in Accountancy to students who are unable to attend lectures. In January 1993 Strathmore College merged with Kianda College and moved to Ole Sangale Road, Madaraka Estate.

3.12 Strathmore University emblem

The **emblem** is full of meaning:	
	The **Lion** is the symbol of strength and courage, and of the determined fight for excellence and justice. It also represents Kenya, our country, which strives to attain all the qualities mentioned above.
	The **Rose** in full bloom represents love, the source of all good desires and actions, even if at times this means loving sacrifice, as represented by the thorns. The rose has a supernatural meaning too. Love, with capital letters, is love of God. The rose also has a historical meaning associated with the life of Saint Josemaría Escrivá, founder of Opus Dei, who inspired and encouraged the people who started **Strathmore**: he once received a divine sign in the form of a carved gilded rose in a very trying moment of his life.

	The **Three Hearts** represent the three races which, in 1961 when the University started, were segregated in the colonial system of education. The heart represents the person, since it is taken as the source of all our actions, and the source of love. The fact that the three hearts all have the same colour shows the equality of all people and their aim to love and understand each other. At the beginning it clearly pointed at the target of racial unity. Today it symbolises the common aim of parents, teachers and students in the educational process of **Strathmore**.
	The **Motto** *"Ut omnes unum sint"* is Latin. It is a quotation from a passage of the Gospel, and means *"That all may be one"*. It expresses our desire to work together towards the same aim, in spite of personal differences or opinion, tastes and backgrounds.

The **colours** in heraldry (the science dealing with coats of arms) have associated meanings as follows:

Yellow (Gold) Gold means eternity, perfection.

Blue (Azure) Sky blue means high ideals, high aims.

Red (Gules) Blood red means sacrifice, love, fortitude.

3.7.1 Mission Statement

"We dedicate ourselves to operate as a non-profit organization, provide an all-round quality education in an atmosphere of freedom and responsibility, create a culture of continuous improvement, foster high moral standards and develop a spirit of service and respect for others."[18]

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[18] Major reference, map and photography about Strathmore are from the Internet, http://www.strathmore.edu/about/index.html **March 2, 2005**

3.3 The map   3.13 the place identity of the Strathmore University Nairobi

3.8 African Nazarene University

3.8.1 A Short History of ANU

In the early 1980's, the challenges that the Nazarene Church saw in Africa demanded setting up training facility for the clergy. As a result the Church set out to establish an institution of Higher Education. In its Africa-wide search for a suitable location, the Kenya 1985 Universities Act provision for establishment of a private university provided a ready answer.

In 1985, the General Board of the Church of the Nazarene established an education commission to plan for the development of Nazarene education facilities around the world. This move set the stage for the Kenya venture. The church leaders began negotiations with the Commission for Higher Education in Kenya with a view to establishing a degree awarding institution. After consideration of the Church's request the

70

Commission advised the church to open a liberal arts institution. The foundation for the development of Africa Nazarene University was thus laid. In 1987, in the middle of the great Maasai savannah, with giraffes and antelopes grazing in the background Dr. Harmon Schmelzenbach envisaged an expansive Christian University with students from different parts of the continent. This was to eventually become Africa Nazarene University. Seventy acres of land were bought and preparations for its development were made. The Commission for Higher Education advised that a Board of Trustees be established to guarantee the autonomy of the University from either the State or any other body. The Board of Trustees was registered in January 1990.

The next major step in this development was the preparation of the proposal for the University, which was done by a sub-committee of eight prominent Kenyan professors headed by Prof John Marangu. After three years of hard work during which the proposal was developed, discussed and revised, the Letter of Interim Authority to operate a University was granted by the Commission for Higher Education on 23rd November 1993, thereby making ANU the first institution to seek a charter under the new University Act. With Dr. Martha John as the Vice-Chancellor, ANU opened its doors in August 1994 with 63 pioneer students taking courses in Theology, Business Administration, and Master of Arts degree in Religion. In August 1995, a Bachelor of Science Degree programme in Computer Science was added with 42 students.

Prof Leah T. Marangu was installed as the Vice-Chancellor in January 1997. Under her inspiring and able leadership student enrolment increased from the pioneer class of 63 in 1994 to around 700 from 18 countries in 2004. The Government of Kenya awarded a Charter the University on 8th October 2002. All along the university has endeavored to fulfill its mission by providing quality education, facilitating activities and guiding the students in the values of serving God and mankind. The first graduation took place in 1998 and by the last graduation ceremony held on 21st May 2004, 459 students, many of whom have established their own enterprises and become employers, have passed through the institution.

3.8.2 Mission

The mission of Africa Nazarene University is to provide a holistic education that develops individuals academically, spiritually, culturally and physically and to equip them with excellent skills, competencies and Christian values which will enable them to go into the world well prepared to meet the challenges of their time.

3.8.3 Vision

Africa Nazarene University's vision is to be a light to the people of Africa through higher education grounded in the Wesleyan-Holiness tradition. Africa Nazarene University, will be the University of Choice for Christians desiring academic excellence, and will produce individuals of character and integrity of heart. Africa Nazarene University will be a place where lives will be transformed for service and leadership to make a difference in Africa and the world.

3.8.4 Philosophy

According to the Church of the Nazarene Manual 1995, the mandate for higher education institutions by the Church of the Nazarene is to inculcate the value and dignity of human life, and provide an environment in which people can be redeemed and enriched intellectually, spiritually and physically, that is, made holy, useful to the master and prepared to do any good work. (2 Timothy 2:21) Africa Nazarene University's philosophy is based on Christian principles, which are in harmony with the doctrine of the Church of the Nazarene. Therefore, the operations of Africa Nazarene University are guided by tenets, which accept that:

A Christian philosophy of education rests upon an understanding of holy living; Education is one of the pillars of Christian life that is essential for discipleship; Education is the process of enabling a student to be transformed into an integrated, intelligent individual that Christ wants him or her to be; The integration of faith and learning nurtures students toward intellectual maturity and moral integrity while at the same time instilling the desire to become life-long learners (the Church of Nazarene Manual, 1995).

72
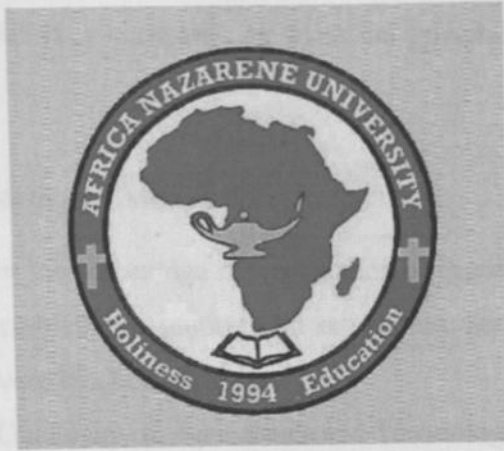
3.14 African Nazarene emblem

An interview with the administration revealed the following: The vice chancellor and the university artist who is also an employee of the university designed the emblem. The brief given to the artist was to take care of the vision and the mission of Africa Nazarene University. The administrator strongly believe that the emblem represents their university; the cross that symbolizes holistic education, lantern lamp lighting Africa which symbolize that the university is transforming students who will give light to Africa. The Bible doubles up as a book that symbolizes Knowledge and the holistic life that comes along with knowledge.

3.9 Analysis Of Data

Data collected from four categories or groups ten professional Graphic designers, thirty design students in colleges, thirty secondary school students and thirty-employed and business people, in addition eight university administrators. The names of these eight universities were blocked out before presenting the emblem to interviewees.

3.9.1 Professional Graphic designers

They reflected a great knowledge in advertising as well as corporate design. A sample was drawn from a population of professional graphic designers in Nairobi. Three of these designers own design firms. These designers at one point have designed an

73

emblem for an organization, a company, or even the government; some had designed more than three.

3.9.2 Emblem Recognition and Association

The following are the percentage representation of Professional designers' opinion on universities emblem recognition and association; here the name and motto of a university's emblem were blocked out.

(a)   Jomo Kenyatta University of Agriculture and Technology

Sixty percent were convinced that Jomo Kenyatta University of Agriculture and Technology emblem represents Moi University. 20% had no idea which university it represented and 20% were able to identify. Therefore, 20% were correct.

(b)   Catholic University

Sixty percent had no idea about the emblem representing; identifying Catholic University. 20% gave it a wrong guess answer as representing Methodist University and African Nazarene. Only 20% were able to identify it correctly. Therefore, 20% correct.

(c)   Kenyatta University

Seventy percent were able to identify correctly Kenyatta University 20% had no idea and 10% gave a wrong guess.

(d)   Egerton University

Eighty percent were able to identify Egerton University that is, 10% gave a wrong guess and 10% had no idea.

(e)   University of Eastern Africa Baraton

No designer or 100% were able to identify the emblem of Baraton University.

(f)   Strathmore University

Forty Percent were able to identify Strathmore emblem, 60% had no idea about the emblem.

(g)   African Nazarene University

Fifty percentage practicing designers were able to identify the emblem of African Nazarene University, and 50% had no idea.

(h)   University of Nairobi

74

Ninety percentage practicing designers were able to identify the emblem of the University of Nairobi, 10 % had no idea.

3.9.3 Design and Creativity of Emblems

The table

Rating	J.K.U.A.T	U.O.N	Catholic	K.U.	Strathmore	Baraton	A.N.U	Egerton
v. good	10%	30%	20%	10%	10%	-	20%	20%
Good	70%	40%	40%	20%	20%	10%	80%	40%
Fair/	20%	30%	40%	50%	50%	40%	-	40%
Poor	-	-	-	10%	10%	30%	-	-
Very poor	-	-	-	10%	10%	20%	-	-
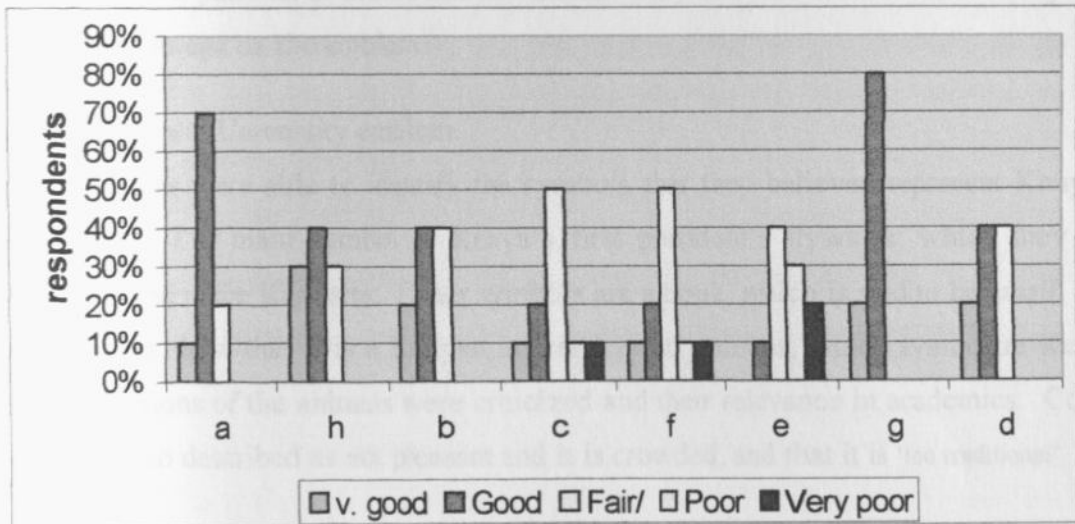
Where   a – Jomo Kenyatta University of Agriculture and Technology
       b - Catholic University of Eastern Africa   c – Kenyatta University
       d – Egerton University   e –University of Eastern Africa Baraton
       f – Strathmore University   g – African Nazarene University   h – University of Nairobi.

3.9.4 Symbolic identification of emblems

(a)   Jomo Kenyatta University of Agriculture and Technology emblem

Eighty percent were able to recognize the symbols representing Agriculture that is maize, green colour and mountain and the gear, which to them symbolized technology. Seventy percent had a feeling that it was simple and ten percent had a feeling that it was easy to reproduce and economical because it had only three colours. Twenty percent were opposed to the idea, termed it as too simple, and therefore does not communicate any academics taught at the university.

(b)   Catholic University of Eastern Africa emblem

Seventy percent complained that it was too crowded or rather complicated. Eighty percent of the same sample was able to identify the symbols representing Catholic religion, which are the cross and the Bible. Forty percent were able to identify African colour scheme, patterns or motifs and the shield. Only one was able to notice the symbol Alpha and Omega on the emblem.

(c)   Kenyatta University emblem

Sixty percent were able to identify the symbols that they believed represent Kenyatta University. The main symbol is Kenya's first president's flywhisk, which they feel represents the name Kenyatta. Other symbols are a book, which is said to be small, map of Kenya to show that it is a Kenyan university and animals, which symbolize Kenya. The proportions of the animals were criticized and their relevance in academics. Colour used was also described as not pleasant and it is crowded, and that it is 'too traditional'.

(d)   Egerton University emblem

Eighty percent were able to identify symbols that represent Egerton University where the main course offered is agriculture, which is represented by two maize crops and education, is represented by the book. Design was praised as being proportional and symmetrically balanced. It is also artistic and clear. However, it was criticised for using the founder's emblem Lord Egerton as it reflected Neo-colonialism as puts it "a mixture of traditional Kenya and colonial ideas." Four designers opposed the use of Lord Egerton's emblem and one designer was not convinced by one symbol on the emblem to be representing academics.

(e)   Baraton University emblem

The designers criticized the emblem as congested, not eye catching, it has a confusing concept, and it lacks balance and proportions. The emblem does not reflect any academics; the colours are not pleasing to the eye. The symbols used are not clear, as questions asked were like "is somebody burning?" It is 'weak', lacks creativity, looks like a rubber stamp and it is not easy to interpret.

(f)   Strathmore University emblem

Only twenty percent designers were convinced that the symbols do identify the university. The rose symbolizes education bloom and the heart shows the nature of the college. As expressed by one: "People are well taken care of." The lion is meant to symbolize Kenya. However, eight were of the idea that symbols were wrongly used, as expressed by a number "what has a rose flower to do with academics?" "It fits to represent a Nursery School." "I expected to see monetary symbols and books to reflect business oriented university." To some the colours were not pleasing and that it reflected British monarchial ideas.

(g)   African Nazarene University emblem

Sixty percent designers agreed that the symbols used suggest education and the name used. The light and book represent education and enlightenment. Two crosses represent spirituality or religion (religious institution). It is simple, straightforward and easier to reproduce. It is easier to make seals and stamps out of it. It was criticized by three designers that: the book was hurriedly done, all the symbols represents a Christian organization and not a university, a suggestion that the book and the cross should be placed together was made and the lamp in the centre was not clear; "What is that in the centre... I don't know!"

(h)   University of Nairobi emblem

The emblem was regarded as creative artistic masterpiece by fifty percent. Symbols for academics are the book on top of the three torches. It is balanced, appeals to the eye and memorable after you have seen it before. Only ten percent designer was able to relate it to the three East African countries, Kenya, Uganda, and Tanzania. His comments were "Now that East Africa is being revived, it can be useful but at the moment the university's emblem is out

77

dated." Fifty percent designers criticized it, as an emblem that is crowded, not easy to reproduce, and will easily loose details when reduced in size. It is not representing university of Nairobi but rather similar to city council of Nairobi emblem or one representing Uganda. It has many competing elements and too much colour is used.

3.9.5 Rating of Colour to Black And Whites

Sixty percent regarded colour to be significant and that is communicated better than black and white in all the emblems. The following are the reasons why they choose colour:

(a)   Different colours invoke different reactions and bring out the uniqueness.

(b)   Colours appeal and give the symbols value.

(c)   It is easier to relate colour with the brand.

(d)   Colour creates an aesthetic appeal.

(e)   It brings out taste and passion.

(f)   It is attractive, clear and mixes well.

There were those who had mixed reactions concerning application of colour or black and white. Three designers suggested that Catholic University of Eastern Africa and Baraton University were better and communicated clearer in black and white than in colour. The reasons were that their value stands out whereby different symbols can easily be recognized. One can be able to distinguish one element from another and it makes them appear clearer. It is easier to relate to symbol to its natural colour in our mind when using black and white than the colours, which was used in these emblems, which are not realistic but abstract. Only one designer felt all the black and whites are better in communication than the coloured emblems. The examples the designer gave were: "How can a map of Africa be red? Does it mean that Africa is a desert and a harsh place to live in?" This was in reference to the emblem of African Nazarene. "How can a lion be red?" This is in reference to the lion on Egerton University's emblem. The designer's opinion was that black and white illustrates the emblems clearer.

3.9.6 Culture and emblems

All designers had a strong feeling that every emblem should be designed to reflect the culture or way of life of that institution it represents. In addition, because they are created through inspiration from that particular surrounding or environment, consequently it was rephrased by one designer that, most emblems should always depict their place of origin and the nature of the institution they represent. "It is important that it reflect culture because many people prefer to identify themselves with their own emblem or logo."

Examples that were given are: Catholic University of Eastern Africa emblem that reflects African culture because of the choice of colour and patterns. The shield is also African. Egerton University has the emblem of the founder of the college Lord Egerton incorporated; therefore, it reflects a strong European heritage. Kenyatta University emblem has a lot of colour that depicts its artistic culture and the symbol of a hand and flywhisk symbolizing the name of that institution acquired from the first president of Kenya. The belt and wildlife reflect the rich culture of Kenyans.

However, one designer criticized University of Nairobi's emblem that it ought to be a universal emblem not only designed to represent a Kenyan university. According to this designer Kenya has no culture therefore all universities are meant to serve all people and should not have cultural identities. However, his other opinion was that when we generalize and do put it individually then the lion can be used to represent Kenya, but should not be on ethnic lines or grouping. The use of scrolls for writing names and "mottos" were criticized, the designers felt it was a foreign idea and colonialist in nature.

3.9.7 Place value of emblems

Eighty percent were convinced that an emblem does contributed to the success of a university it represents, because it identifies the university and therefore it is easier to distinguish one from the others, especially through what it depicts like, stability, growth, and spirituality. Emblems also depict the courses offered in these universities apart from character or what they stand for and who they are; for example J.K.U.A.T offers courses in agriculture and technology, therefore it is easier for one to associate the symbols with the courses.

According to the head of design in Government he stated that: Emblems can be used for corporate identity; reproduction can be done on T-shirts, caps, brief cases, banners, stationeries, and

79

other promotional items. A student or a staff of the university can buy them just as gifts and even outsiders can buy these items just to feel proud and be associated with the institution. In other words, it is a prestige to have a university umbrella than to have local ones, even though they are made of the same materials; they appeal to the buyers. They appeal to the buyers because of the reputation that institution has developed over years. Alternatively, perhaps even over a short period, because of their aggressive marketing strategies. Another designer gave a statement that illustrates the value of emblems: "Once one appreciates something he or she owns." People appreciate only what they think can add value to their lives and not just anything that they come across. Another designer believes people rarely enroll in universities because of their emblem, perhaps in the case of military colleges.

3.9.8 Recommendation

Designers felt that since practically every country is embracing globalization and that we are living in an electronic age and thus an e-world, whereby the computer is the main gadget used, Kenya universities emblems should be changed to adapt these new trends. They felt that the majority of these emblems need to be refined and a little simplification especially the emblems of University of Nairobi, Kenyatta University, and Catholic University of Eastern Africa.

It was observed that public universities were using symbols that are almost similar; it has either a mountain or a lion, which should not be the case as each is meant to be unique. Just because these emblems are not exposed to the audience through advertising, they are not easily identified. The Strathmore University emblem was easily identified because of the aggressive marketing strategies through advertisement, even though it has no significant symbolic elements to indicate an academic institution.

The following are view given by designers concerning each university:

(a)   Catholic University: Thirty percent felt that it should be re-designed and made simpler and it should also put more emphasis on educational symbols as opposed to religious.

(b)   J.K.U.A.T: Thirty percent designers were of the view that it should be re-designed because it is too simple and that it does not have any academic symbols.

(c)   University of Nairobi: Forty percent designers had a strong feeling that emblem should be re-designed. That it is old and irrelevant as it has symbolic elements that do not reflect academic affiliations/ attributes. University of Nairobi needs a simpler logo that can be easily reproduced and used in the e-world (computer websites) without loosing its details.   "Let it symbolize something and not a peacock." Expressed a disgusted designer.

(d)   Baraton University: All designers felt that the emblem needs to be re-designed to reflect academic values of the university, because there is lack of creativity in it.

(e)   African Nazarene University: Thirty percent felt it should be re-designed because it lacked creativity; it is like a computer copy and paste piece of work.

(f)   Egerton University: Twenty percent designers felt that it need to be redesigned because its elements lack unity and there is no dominant symbol to represent education.

(g)   Kenyatta University: Thirty percent felt it should be re-designed, the emblem is too heavy and busy therefore some elements need to be removed and thus made a little simpler.

(h)   Strathmore University: Forty percent think it needs to be re-designed because, the symbols used do not at all reflect academic qualities. Strathmore's black outline is too thick, it should be made thinner and the motto should join the emblem; at the moment it appears separated, therefore this emblem lacks unity.

3.10 Analysis of design student in colleges and universities

The information below depicts knowledge. It was used to rate the ability of design students to distinguish between various visual symbols names given to emblems used by universities in Kenya. Thirty students were interviewed and the number of respondents and percentages are indicated in the table below. Bold figures indicate the correctly identified. The table below shows opinions of graphic design students from University of Nairobi and Buru Buru institute of Fine Arts (BIFA) about institutions

81

these emblems represent. Bold figures indicate the number of respondents who accurately recognized the symbols.

Visual symbol	a	b	c	d	e	f	g	H
LOGO	**40%**	**6.67%**	10%	23.33%	**40%**	13.33%	**63.33%**	20%
COAT OF ARMS	-	36.67%	**73.33%**	**23.33%**	-	23.33%	-	**60%**
EMBLEM	3.33%	16.67%	6.67%	-	10%	10%	6.67%	6.67%
TRADE MARK	6.67%	-	-	3.33%	-	3.33%	-	-
SEAL	-	6.67%	-	3.33%	3.33%	3.33%	3.33%	-
BADGE	47.67%	30%	3.33%	40%	36.67%	46.67%	23.33%	10%
NO IDEA	3.33%	3.33%	6.67%	6.67%	10%	-	3.33%	3.33%

Where   a – Jomo Kenyatta University of Agriculture and Technology

   b - Catholic University of Eastern Africa c – Kenyatta University

   d – Egerton University e – Baraton University of Eastern Africa

   f – Strathmore University g – African Nazarene University   h – University of Nairobi.
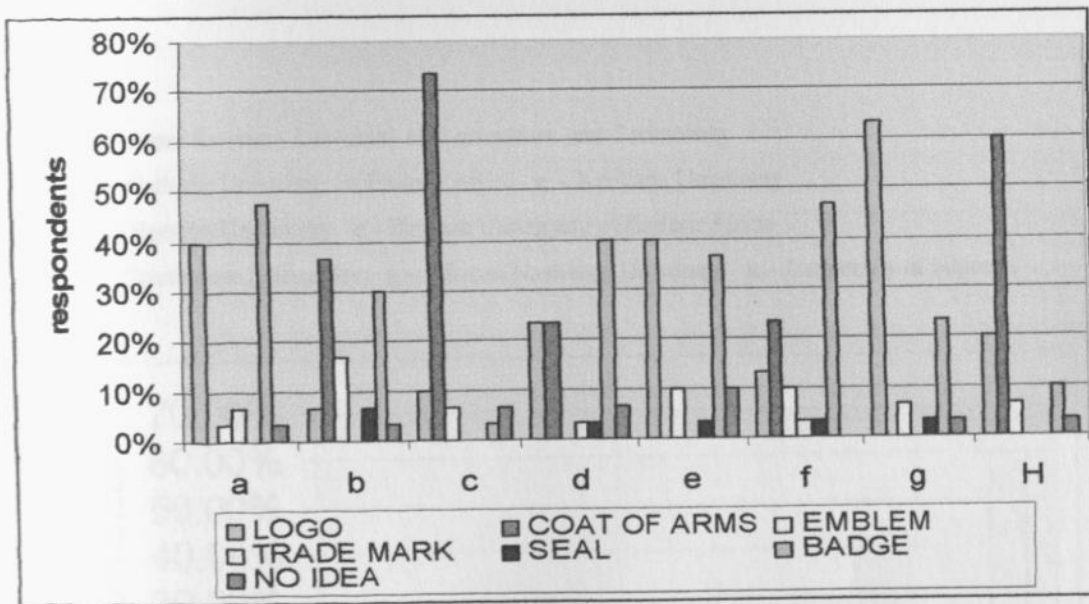
3.10.1 Identifications of universities by Design students

The graph and the table below indicate the number of respondents who were able to identify emblems as those representing universities and not any other organizations.

Name	a	b	c	d	e	f	g	H
Company	50%	-	-	10%	16.67%	3.33%	-	-
Organization	30%	33.33%	36.67%	30%	16.67%	16.67%	70%	13.33%
Institution	10%	3.33%	16.67%	10%	10%	10%	-	20%
University	**6.67%**	**3.33%**	**16.67%**	**23.33%**	**6.67%**	**26.67%**	**10%**	**60%**
School	3.33%	16.67%	3.33%	23.33%	30%	36.67%	-	3.33%
College	-	10%	-	-	-	3.33%	6.67%	-
Others	-	33.33%	26.67%	3.33%	6.67%	3.33%	13.33%	3.33%

Where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e – Baraton University of Eastern Africa

f – Strathmore University   g – African Nazarene University   h – University of Nairobi.
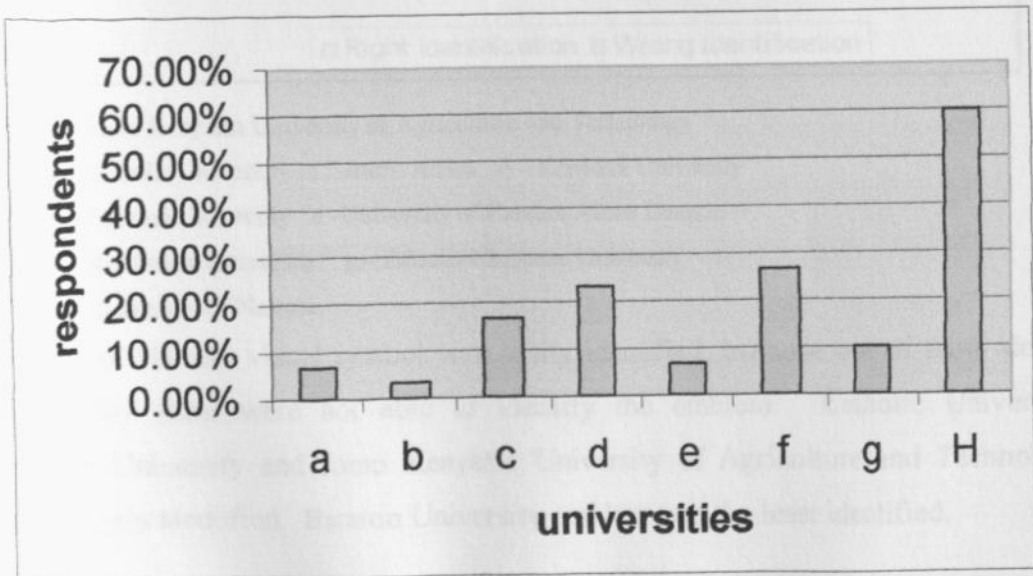
3.10.2 Identification of universities emblems by name

Name	Right identification	Wrong identification
a. Jomo Kenyatta University of Agriculture and Technology	50%	50%
b. Catholic University of Eastern Africa	53.33%	46.67%
c. Kenyatta University	33.33%	66.67%
d. Egerton University	36.67%	63.33%
e. Baraton University of Eastern Africa	30%	70%
f. Strathmore University	50%	50%
g. African Nazarene University	43.33%	56.67%
h. University of Nairobi	90%	10%
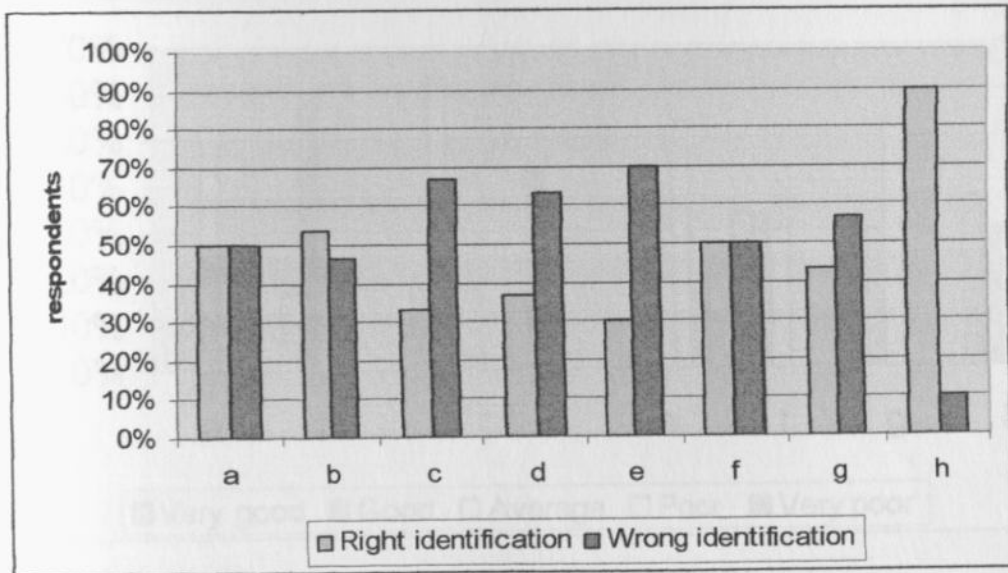
Where   a – Jomo Kenyatta University of Agriculture and Technology

   b - Catholic University of Eastern Africa   c – Kenyatta University

   d – Egerton University   e –University of Eastern Africa Baraton

   f – Strathmore University   g – African Nazarene University

   h – University of Nairobi.

University of Nairobi visual symbol was easily identified; because out of thirty design students only three were not able to identify the emblem. Catholic University, Strathmore University and Jomo Kenyatta University of Agriculture and Technology were averagely identified. Baraton University emblem was the least identified.

3.10.3 Rating of design and creativity

Name	Very good	Good	Average	Poor	Very poor
a. Jomo Kenyatta University of Agriculture and Technology	10%	16.67%	53.33%	16.67%	3.33%
b. Catholic University of Eastern Africa	16.67%	60%	13.33%	10%	-
c. Kenyatta University	-	20%	63.33%	3.33%	3.33%
d. Egerton University	23.33%	43.33%	30%	3.33%	-
e. Baraton University of Eastern Africa	-	10%	20%	53.33%	16.67%
f. Strathmore University	33.33%	33.33%	30%	3.33%	-
g. African Nazarene University	10%	30%	53.33%	6.67%	-
h. University of Nairobi	36.67%	30%	26.67%	6.67%	-

Where a – Jomo Kenyatta University of Agriculture and Technology

   b - Catholic University of Eastern Africa   c – Kenyatta University

   d – Egerton University   e –University of Eastern Africa Baraton

   f – Strathmore University   g – African Nazarene University

   h – University of Nairobi.

Emblems were subjected to rating, which was based on the opinions of designers. A designer had to consider the principles and elements of art and design; the assumption was that they can be able to evaluate or critic the emblems, taking into consideration symbolism.

85

3.10.4 Rating of Colour and Black And White

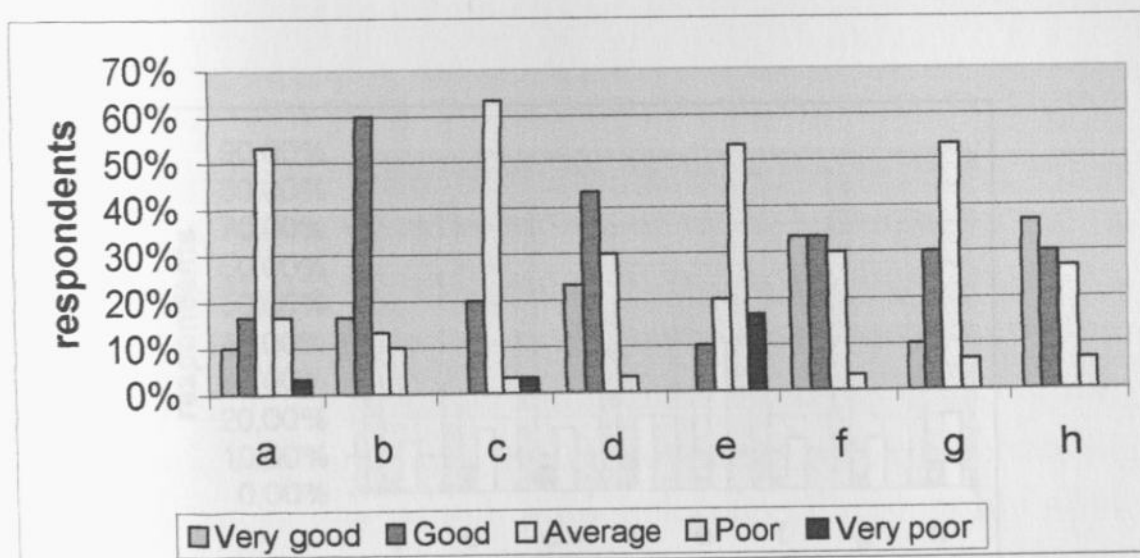| Name	Better in colour	Better in all	Better in black & white
a. Jomo Kenyatta University of Agriculture and Technology	83.33%	3.33%	13.33%
b. Catholic University of Eastern Africa	76.67%	6.67%	16.67%
c. Kenyatta University	76.67%	6.67%	16.67%
d. Egerton University	70%	10%	20%
e. Baraton University of Eastern Africa	56.67%	3.33%	40%
f. Strathmore University	83.33%	3.33%	13.33%
g. African Nazarene University	83.33%	3.33%	13.33%
h. University of Nairobi	73.33%	6.67%	20%
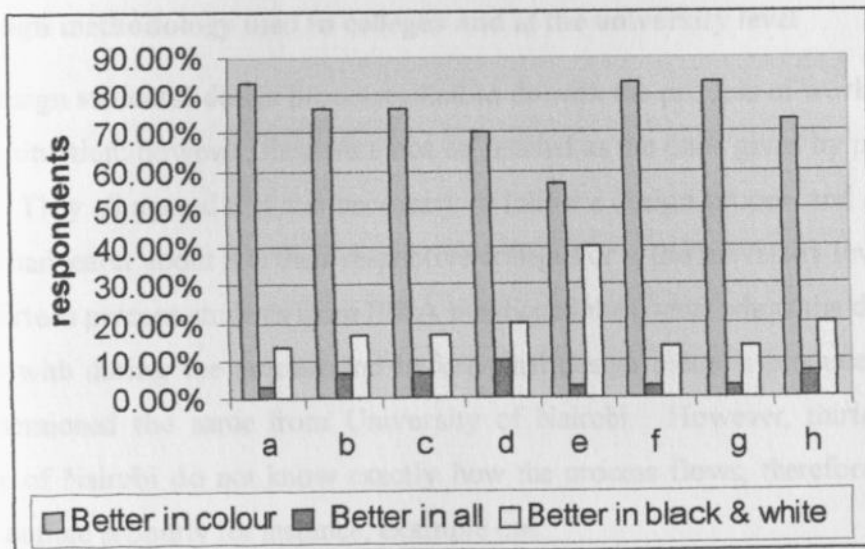
Where a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e –University of Eastern Africa Baraton

f – Strathmore University   g – African Nazarene University

h – University of Nairobi.

The table and graph above indicates that majority preferred colour visual symbols to black and white. A visual identity may communicate clearly to the viewer based upon the version it is appearing; to different designers colour or black and white appealed to them differently.

86

3.10.5 Definition of corporate Identity

Design students from BIFA were all able to define what they understood by the word corporate identity; this is a key area where symbolism is taught. Their definition and that one from University of Nairobi Student were almost similar. Only one design student from the University of Nairobi was not able to define. Her basic reason was that they had not been taught in class. Definitions were captivating and all mentioned symbols that identify various companies, institutions or organizations. The key words in these definitions were: **to differentiate, to distinguish, for recognition, to identify, to represent, symbolic words or type, organization's image, house colours or house styles.**

3.10.6 Design methodology used in colleges and at the university level

Tertiary design students' design processes had to do with the process of work given in a classroom situation; however, they were not as detailed as the ones given by professional designers. They all agreed that it is necessary to follow a design process and at the same time, they had learnt about it in their respective colleges or at the university level.

Thirteen percent students from BIFA mentioned the client, whom the designer has to discuss with during the process and before final design piece is produced. Thirteen percent mentioned the same from University of Nairobi. However, thirteen percent University of Nairobi do not know exactly how the process flows, therefore they were unable to outline properly for instance; example one:

"Yes we have learnt and this is the process one begins by choosing a title, symbols, designing it, sketching and the final piece".

Example two:

"Yes I do follow design process and this is use of colour and balance."

This second example seems to have no idea exactly what design process is all about.

87

3.10.7 Symbolic expression of the emblems

Name	Symbolizes	Not symbolize	no idea
a. Jomo Kenyatta University of Agriculture and Technology	90%	**6.67%**	3.33%
b. Catholic University of Eastern Africa	83.33%	**16.67%**	-
c. Kenyatta University	66.67%	**33.33%**	-
d. Egerton University	86.67%	**10%**	3.33%
e. Baraton University of Eastern Africa	36.67%	**63.33%**	-
f. Strathmore University	43.33%	**56.67%**	-
g. African Nazarene University	76.67%	**16.67%**	3.33%
h. University of Nairobi	50%	**43.33%**	3.33%
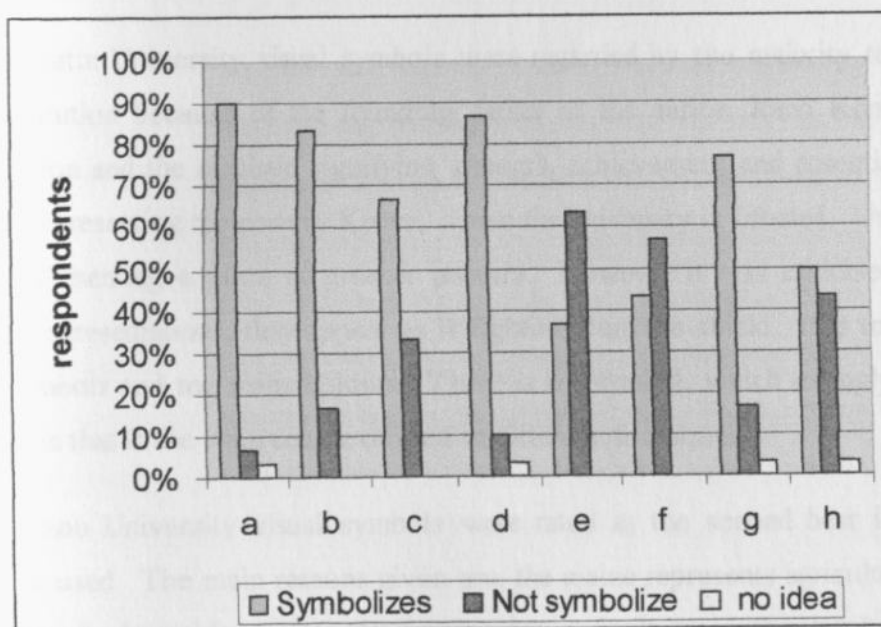
Where a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e – Baraton University of Eastern Africa

f - Strathmore University   g – African Nazarene University

h – University of Nairobi.

The bold figures in the table represent the hypothesis stated earlier, that there is no relationship between the visual symbols and the universities they represent, however the majority of the emblems symbolizes their universities.

(a)   Jomo Kenyatta University of Agriculture and Technology was rated the best because the symbols used and colour represented technology (gear) and agriculture (maize and green colour). The critics wanted to know why only maize and not any other crop was used to symbolize agriculture. They were strongly convinced that the maize and the gear represented main courses offered at J.K.U.A.T.

(b)   Catholic University of Eastern Africa (C.U.E.A) visual symbols were described as one, which strongly symbolizes the aspirations of the university. The reasons were because there is a bible, a cross, a shield and African patterns and colours (black, brown and light brown). One criticized for the use of 'zigzag' patterns that did not reflect education and yet another one was not convinced except for the symbols at the centre of the book.

(c)   Kenyatta University visual symbols were regarded by the majority to represent the institution because of the founding father of the nation Jomo Kenyatta's fly whisk, lion and the elephant signifying strength, achievement and potential. Mount Kenya representing the country Kenya, where the university is situated. Green colour used representing a place of greener pasture. However it was criticised for poor animal representations; they appear as if fighting from the shield. It is too crowded with symbols and too many colours. There is not symbol, which strongly represent education that is the main course offered in different disciplines.

(d)   Egerton University visual symbols were rated as the second best in terms of symbols used. The main reasons given are; the maize represents agriculture and the green used alongside maize also represents agriculture. The book represents education and the lion represents strength and pride. Critics had their own opinion for example what has a lion to do with agriculture, why only maize and not any other crop? These are some of the views presented: "the lion is quite generic and hardly pin points the exact function of the institution". "Is this book a bible or any other book?" "The lion is more conspicuous than the maize."

(e)   Baraton University visual symbols were rated the worst in terms of symbolism. The symbols used do not reflect the educational aspiration of the institution. This

89

emblem was criticised for poor choice of colour, it is crowded, and the symbols do not reflect theology and education. However there are those who were able to recognize the symbols; one designer said that 'there is a flame to represent God' another designer saw it as a candle light to represent light in education, yet another saw a bible, the flame and a man dressed in a robe. Another designer praised the use of colour which were referred as "cool colours"

The following are views of three design students when they asked to comment on this emblem:

Designer one

"No! I cant make head or tail of the emblem, it is too crowded."

Designer two

"Yes! There is a Bible, the flame and the black robe to show that it is an education (Theology) institution.

Designer three.

"No! The symbols are not clear, the words are congested to. The whole thing is total confusion."

Nearly all respondents disliked the emblem immediately they looked at it, (at first glance). They reacted negatively about it even before the researcher could ask them to give their opinion

(f)   Strathmore University emblem. It was mostly criticized because of the symbols used, especially a rose flower and love hearts. They are not symbolizing education courses offered there especially business oriented courses which Strathmore offers. However it was regarded as successful because it is well balanced has good choice of colour, it is popular because it is well advertised, and it is simple and clear. The lion is a good choice because it symbolizes Kenya and since it is a university located in Kenya. The following are some of the comments that designers had to make when they were asked if the symbols identify this university:

Designer one:

"Yes! It is simple and designed to be of an institution of higher standards".

Designer two:

"No! It is not symbolic at all. If it offers business related courses, it should depict business symbols."

Designer three:

"No! Whats up with the love hearts and a rose?"

Majority expressed a good feeling about the emblem, indicating that they are familiar with it because they have seen it repeatedly through advertisement.

(g)   African Nazarene University emblem was regarded by the majority (77.67%) as a good logo. The following are the elements that made it popular: good use of white space, the two crosses symbolized theology, the bible or book symbolized education and theology, Africa continent is well represented by the map. It is simple, organized and the burning lamp represented enlightening. However it was also criticized for being too simple, the red colour does not symbolize Africa. The elements are scattered and the map of Africa is over emphasized. The following are comments made by designers when they were asked to state whether or not the symbols used were appropriate:

Designer one:

"Yes, there is a map of Africa and a 'bird flying' to bring light to Africa and also the cross."

Designer two:

"Yes, there is a bible and a cross, but I can't comprehend the 'kettle' like figure. The 'kettle' is actually a lamp.

Designer three:

"Yes, there is a map of Africa, there is a bible to represent religion and is it a lamp! I don't know."

The researcher is of the opinion that the figure of a lamp used perhaps is not appropriate because not is not easy to figure out or the designer should have used a simpler and commonly used lamp.

(h)   University of Nairobi emblem. This emblem is average with 50% of the designers stating that the symbols used do actually represent or symbolize the education offered and the university's aspirations to remain as one of the best universities in this region. The following are the reasons given to support this emblem: the torches are the light for future, the crane represents pride and beauty or prestige, giraffe represents the educational achievements or height one is likely to get while at the university. The book on top is to reflect education and the use of different elements and colour reflects the nature of different courses offered at the university.

The emblem was criticized for being overcrowded, whereby it had used many

elements. Design students also did not see why the university had to use the giraffe and the crane, which makes the emblem to look like the one used by City Council of Nairobi.

The following are some of the comments made by different design students when they were asked to comment on the emblem.

Designer one:

"Yes, the symbol is appropriate because in regard to history, but not clear in regard to the current ideologies or mission statement of the institution."

Designer two:

"No, there are too many symbols and elements which obscure the meaning of the entire symbol."

Designer three:

"No, it is somehow complicated, it is confusing that is not to understand what it means."

Designer four:

"Yes, the elements used do symbolize the university, because they show African heritage and courses offered."

The emblem was interpreted directly the way it was perceived, however only one could relate it to the history of this university. As a result the designer could be able to interpret the different animals shown on the emblem and what they stood for. This student is from the University of Nairobi.

3.10.8 Conclusions and Recommendations

Name	Re-designed	Retain design	modification
a. Jomo Kenyatta University of Agriculture and Technology	20%	53.33%	26.67%
b. Catholic University of Eastern Africa	33.33%	33.33%	33.33%
c. Kenyatta University	43.33%	23.33%	33.33%
d. Egerton University	30%	43.33%	26.67%
e. Baraton University of Eastern Africa	60%	6.67%	33.33%
f. Strathmore University	40%	26.67%	33.33%
g. African Nazarene University	23.33%	46.67%	30%
h. University of Nairobi	33.33%	23.33%	43.33%
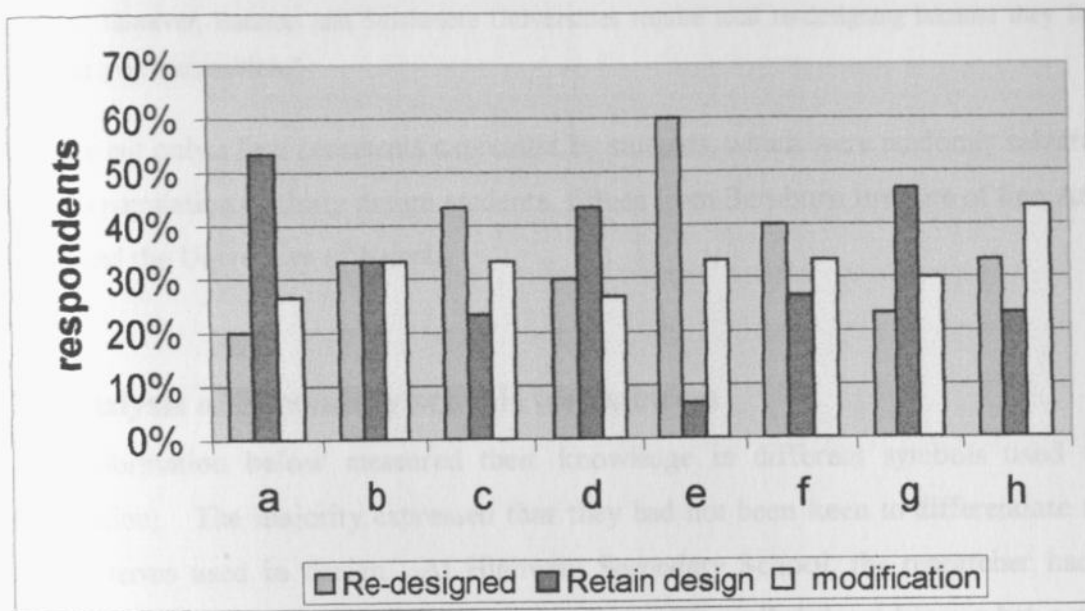
Where **a** – Jomo Kenyatta University of Agriculture and Technology
   b - Catholic University of Eastern Africa **c** – Kenyatta University
   d – Egerton University **e** –University of Eastern Africa Baraton
   f – Strathmore University **g** – African Nazarene University
   h – University of Nairobi.

The following are some of the comments and recommendations made by Design students:

(a) Student one

"Most logos are not well represented as their symbols, colours and wordings slightly do not unify and also are not straight forward. Those that need redesigning include: Catholic University, Kenyatta University, Egerton University, Baraton University, Strathmore and University of Nairobi."

(b) Student two:

"Apart from J.K.U.A.T emblem all the others need re-designing in the name of improvement to make them contemporary and suit them to modern trends. This does not mean completely discarding but just improvement and modernization".

(c) Student three:

"They can be corrected by making them simpler to communicate their objectives but maintain some of their structures."

(d) Student four:

"Some of the logos are good and should not be interfered. They include J.K.U.A.T, Egerton University and African Nazarene University. University of Nairobi and Catholic University need to be simpler and

93

attractive. However, Baraton and Strathmore Universities require total re-designing because they lack appeal and good composition."

These are but only a few comments expressed by students, which were randomly selected from this population of thirty design students, fifteen from Buruburu Institute of fine Arts (BIFA) and the University of Nairobi.

3.11 Analysis of Secondary schools on emblems

Information below measured their knowledge in different symbols used for identification. The majority expressed that they had not been keen to differentiate the different terms used in design. At Highway Secondary School, the researcher had a privilege to interview eight art and design students. They all did not know what a seal and a trademark are. However, they had learnt about Coat of arms, logo, badge and the meaning of word emblem, which they defined as a general term for all these visual representations.

Name	Coat of arms	Logo	Emblem	Badge	Seal	Trade Mark	No idea
a.	6.67%	30%	-	16.67%	16.67%	26.67%	3.33%
b.	10%	10%	3.33%	63.33%	6.67%	-	6.67%
c.	63.33%	13.33%	-	3.33%	3.33%	6.67%	10%
d.	10%	13.33%	-	56.67%	-	13.33%	6.67%
e.	-	20%	-	20%	40%	13.33%	6.67%
f.	-	20%	1- 3.33%	53.33%	6.67%	10%	6.67%
g.	-	30%	-	20%	16.67%	26.67%	6.67%
h.	33.33%	13.33%	-	26.67%	3.33%	3.33%	20%
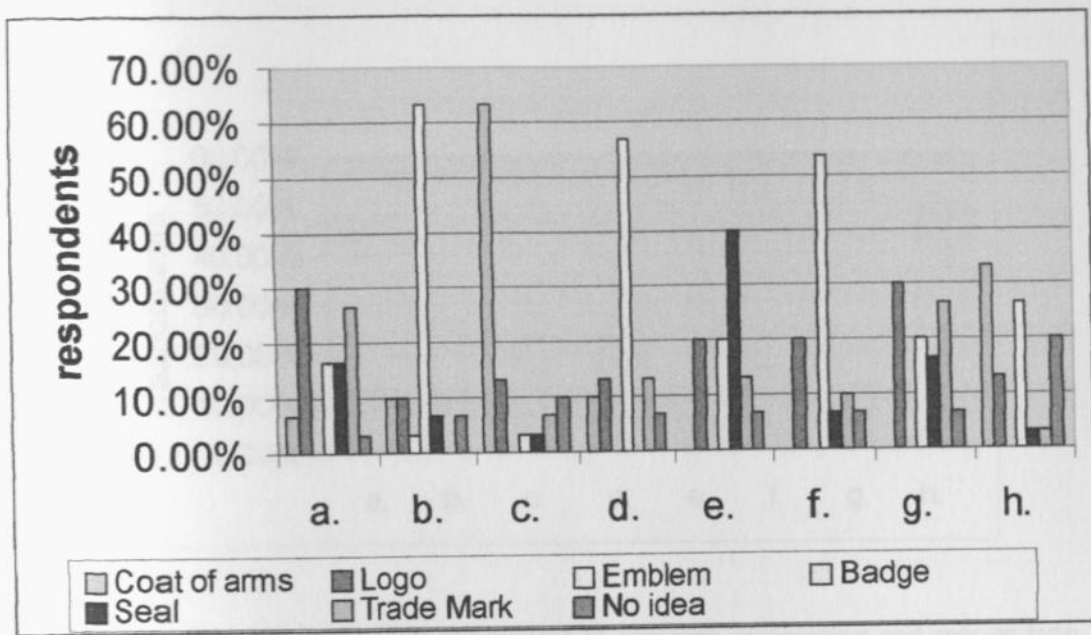
Where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e – Baraton University of Eastern Africa

f – Strathmore University   g – African Nazarene University   h – University of Nairobi.

3.11.1 Association and Recognition

| Name	Organization	Schools	Company	University	Institution	College	Others
a.	23.33%	–	36.67%	**13.33%**	3.33%	6.67%	16.67%
b.	30%	13.33%	3.33%	**26.67%**	3.33%	10%	13.33%
c.	50%	3.33%	–	**23.33%**	6.67%	3.33%	13.33%
d.	13.33%	23.33%	13.33%	**23.33%**	–	13.33%	13.33%
e.	30%	3.33%	16.67%	**6.67%**	3.33%	26.67%	13.33%
f.	23.33%	16.67%	10%	**16.67%**	–	16.67%	16.67%
g.	46.67%	–	10%	**13.33%**	6.67%	3.33%	20%
h.	13.33%	3.33%	10%	**50%**	3.33%	3.33%	16.67%

Where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e – Baraton University of Eastern Africa

f – Strathmore University   g – African Nazarene University

h – University of Nairobi.
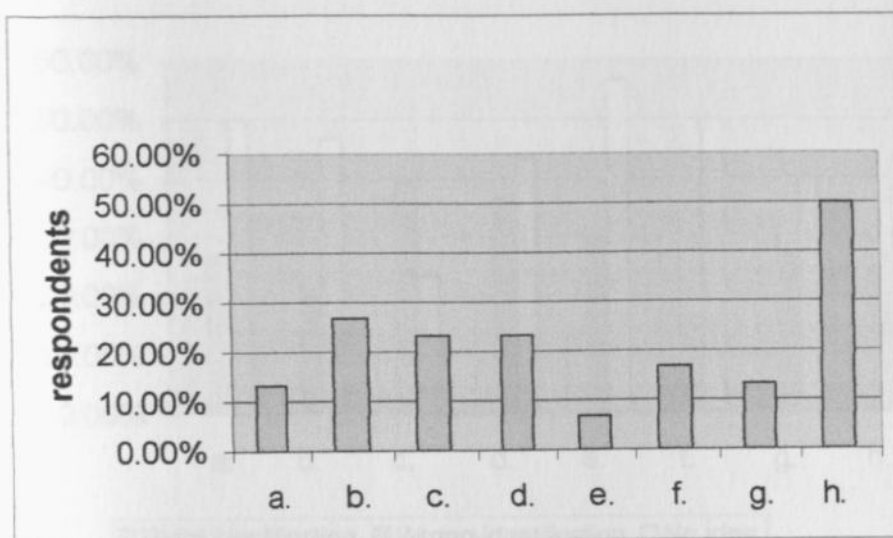
Information in the table and graph above was to measure association and recognition. It was to find out what the student thinks the emblem could be representing or associated. Most of these respondents were shocked to find out that all the emblems represented universities in Kenya. University of Nairobi emblem was easily associated because they had seen it repeatedly for years.

3.11.2 Emblem's Identification and Recognition

Name	Right identification	Wrong identification	No idea.
a.	23.33%	26.67%	50%
b.	33.33%	20%	46.67%
c.	36.67%	40%	23.33%
d.	20%	36.67%	43.33%
e.	13.33%	30%	56.67%
f.	33.33%	16.67%	50%
g.	33.33%	26.67%	40%
h.	30%	26.67%	43.33%
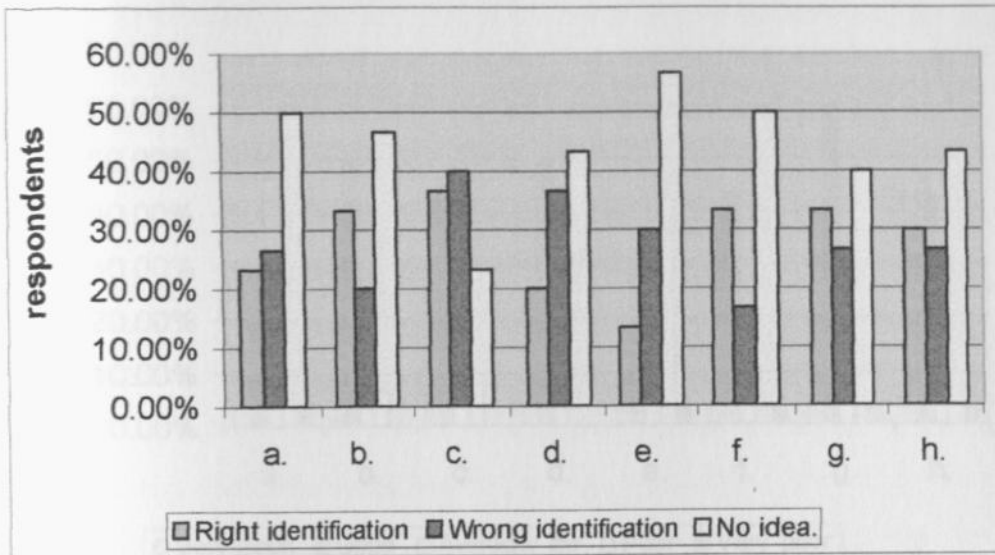
Where   **a** – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   **c** – Kenyatta University

d – Egerton University   **e** –University of Eastern Africa Baraton

f – Strathmore University   **g** – African Nazarene University

h – University of Nairobi.

Information above was to find out whether or not the emblems used identify the universities. This information clear shows that these students were not able to identify the emblem with the university. The names and the mottos of the universities were not given or even mentioned. The observation made was that many of these respondents were guessing the names as they were mixing for example "University of Uganda instead of University of Nairobi" and "African Nursery University' instead of African Nazarene University".

3.11.3 Emblem's Design and Creativity

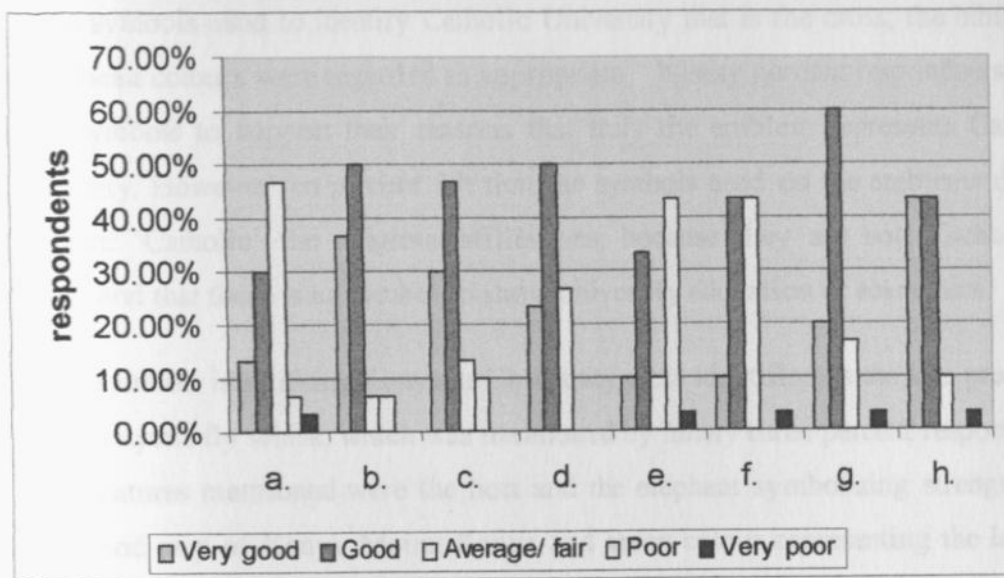| Name	Very good	Good	Average/ fair	Poor	Very poor
a.	13.33%	30%	46.67%	6.67%	3.33%
b.	36.67%	50%	6.67%	6.67%	-
c.	30%	46.67%	13.33%	10%	-
d.	23.33%	50%	26.67%	-	-
e.	10%	33.33%	10%	43.33%	3.33%
f.	10%	43.33%	43.33%	-	3.33%
g.	20%	60%	16.67%	-	3.33%
h.	43.33%	43.33%	10%	-	3.33%

Where a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa c – Kenyatta University

d – Egerton University e –University of Eastern Africa Baraton

f – Strathmore University g – African Nazarene University

h – University of Nairobi.

Students rated design of the symbols without the name and the motto. The names of the various universities were not disclosed to avoid bias. University of Nairobi's emblem was rated the best considering the number of those who voted it as the best design was the highest, which is thirteen representing 43.66% of all students. Many recommended that the visual symbol for Baraton University should be re-designed.

3.11.4 Symbolic Identification

(a)   The respondents felt that the symbols used for Jomo Kenyatta University of Agriculture and Technology was appropriate. The main reason was maize symbol and green colour, which represents agriculture and the gear wheel that represents technology. Three were not convinced citing lack of beauty poor choice of colour and symbols. The respondents gave their comments after relating the name of the university to the emblem and features illustrated on each. Ninety percent agreed that it represents J.K.U.A.T.

98

(b)   The symbols used to identify Catholic University that is the cross; the bible and the African colours were regarded as appropriate. Ninety percent respondents cited these symbols to support their reasons that truly the emblem represents Catholic University. However ten percent felt that the symbols used on the emblems do not represent 'Catholic' the religious affiliations, because they are not 'Catholic in nature' and that there is no symbol to show university education or academics.

(c)   The symbols identifying Kenyatta University were identified as the late president Jomo Kenyatta fly whisk, which was mentioned by ninety three percent respondents. Other features mentioned were the lion and the elephant symbolizing strength, the shield, and map of Kenya, Mount Kenya and green colour representing the land of Kenya. Seven percent were not able to see any symbol that represented Kenyatta University.

(d)   The emblem of Egerton University has relevant symbols, which according to respondents were representing the university. Eighty three percent, felt that the symbols represented clearly because of the 'maize cobs', 'maize plantation', or 'maize crop' according to the words used. The maize represents agriculture as well as colour also for agriculture. The book represents education. However, sixteen percent had no idea about the use of the symbols, they said that they did not know what to comment.

(e)   Sixty seven percent criticized the symbols used on the emblem of Baraton University, they were not able to recognize the symbols, especially the flame and the human figure. Only thirty three percent were able to figure out, because they gave reasons like 'a candle fire for light', they were also able to identify the human figure, the 'Holy spirit fire on the human figure' and the book which others thought to be a bible or a 'dry place' because of the colour used- light yellow brown.

(f)   Eighty seven percent secondary school students criticized the symbols used by Strathmore University emblem. These respondents had the following questions: The symbol does not show what they do at the university, "Why did they use flower, a lion and three love hearts?" thus no educational symbol represented. "It looks like a secondary or primary

99

school badge and not for a university." However, thirteen percent were for the emblem, they described it as an emblem with a lion to symbolize strength that is for a strong university. Three love hearts and a flower to symbolize love and togetherness enjoyed between the students and the staff.

(g)   African Nazarene University emblem identified the institution. The reasons given were the use of the bible or book to show education and theology, the two crosses symbolizes theology, the map of Africa denotes the name of the college, the colour used is African and one respondent mentioned a lamp for enlightenment. Ninety percent were able to identify the symbols and thus concluded that it identifies the institution. However, ten percent criticized the emblem as not symbolizing the institution.

(h)   Sixty seven percent, were not convinced that the visual symbol used for University of Nairobi identify the university. They gave the following reasons: "What is the relevance of a giraffe and a crane to the university?" "It is too congested". "The elements are placed tightly together". "The symbols used do not reflect educational values". "It is too flowery and ornamented, it is 'dolly, dolly", expressed some of the students. However, thirty-three saw the symbols were appropriately used. Their reasons were for example, the wild life found at Nairobi national park were represented by the crane and giraffe, three torches means a light for all to be educated, the emblem represent the beauty of Africa and the herbs at the bottom represents medicine.

3.11.5 Communication

Seventy percent students that were interviewed or respondents were convinced that the emblems clearly communicate to their target audiences. Their reasons were because of the features or symbols used such as the books and other elements tell more about the universities. However many were not convinced that, Baraton University, Strathmore and Nairobi clearly communicated to them. Thirty percent students however were opposed to the whole idea that generally one can conclude that the emblems communicate clearly. The reasons given against communication are that symbols used by these universities do

100

not reflect any education; use of colour and choice of colour is not appropriate. The University of Nairobi was criticized as one that looked more Ugandan than Kenyan and others were Strathmore University, Egerton University, Baraton University, Kenyatta University and Catholic University, which were equally criticized. The only university that stood out of the criticism is the African Nazarene University; they all agreed that it communicated clearly.
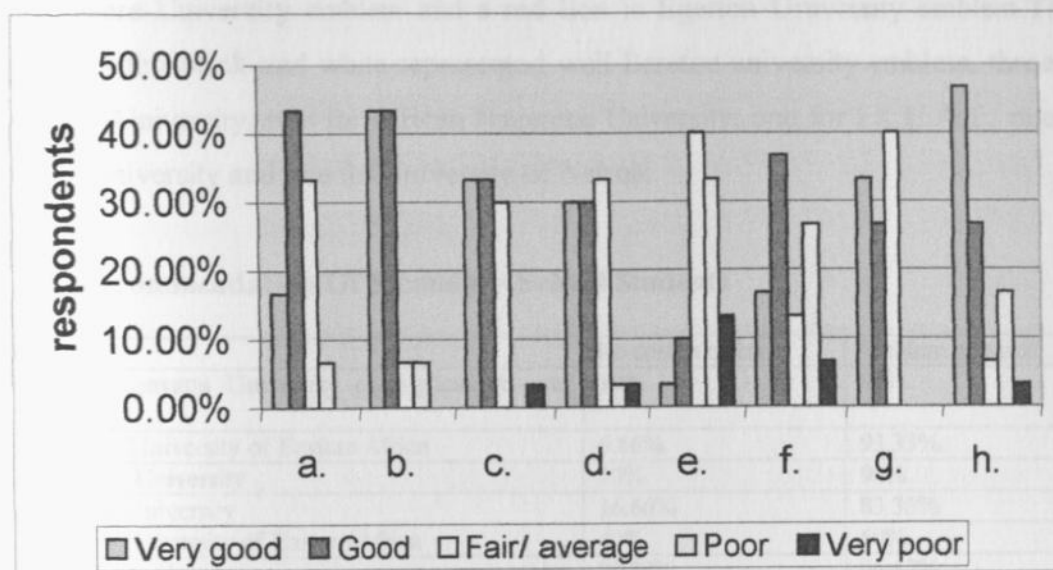
3.11.6 The Value of Emblems in Universities

Ninety percent believe that every society needs symbols. In reference to the universities visual symbols they had the following to support their arguments: The symbols or emblems identify the nature of the institution, the origin of the institution and the people of that university. Emblems differentiate one university from the others. Emblems reflect our national identity and our culture. Emblems do communicate to the people about the universities they represent. Emblems bring unity to the people it represents and thus creates a sense of belonging. Emblems portray the various or main courses the university represented offers; therefore it is easier for a person to locate the university which he or she wants to join, for example in this study theology and agriculture universities were well represented.

Thirty percent did not see the value of these emblems to Kenyans and the human society. They had the following arguments: That only the elite can benefit from these emblems. If we are to consider those who are not educated then these emblems are irrelevant. It is only for the rich people 'high class' who value and esteem these emblems but not the poor because they are 'hungry' and therefore they make no sense to them.

3.11.7 Emblem's Colour

Name	Very good	Good	Fair/ average	Poor	Very poor
a.	16.67%	43.33%	33.33%	6.67%	-
b.	43.33%	43.33%	6.67%	6.67%	-
c.	33.33%	33.33%	30%	-	3.33%
d.	30%	30%	33.33%	3.33%	3.33%
e.	3.33%	10%	40%	33.33%	13.33%
f.	16.67%	36.67%	13.33%	26.67%	6.67%
g.	33.33%	26.67%	40%	-	-
h.	46.67%	26.67%	6.67%	16.67%	3.33%

The chart shows a bar graph with y-axis labeled "respondents" ranging from 0.00% to 50.00%, and x-axis categories a. through h. Legend: Very good, Good, Fair/ average, Poor, Very poor.

Where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e – Baraton University of Eastern Africa

f – Strathmore University   g – African Nazarene University

h – University of Nairobi.

The majority was not impressed with Barton University's emblem colours. They were immediately put off and there were expression such as 'Yak!' 'Ouch!' "he, he, he!' Some just laughed; others expressed shock on their faces. University of Nairobi colour was rated the best.

3.11.8 Black And White Compared to Colour

Ninety seven percent agreed that colour communicates better than black and white. Only three percent believes that black and white communicates better than colour. The reasons for their choice of colour: Colour attracts, it is clear and contain more information. It shows clearly the environment in which the university is exists. It adds value to the symbols used. It represents or elicits idea, moods and feelings. It is easier to recognize symbols with their true colours and even nature like green for vegetations. However, three percent was against colour, and had this problem with colour; the colours used are

102

not the exact colours of the symbols in their real life situation, for example a yellow lion in Strathmore University emblem and a red lion in Egerton University emblem. Three respondents felt black and white represented well Baraton university emblem, three for Strathmore University, two for African Nazarene University, one for J.K.U.A.T., one for Kenyatta University and one for University of Nairobi.

3.11.9 Recommendation Of Secondary School Students

Name	Re-design emblem	Emblem retained
a. Jomo Kenyatta University of Agriculture and Technology	10%	90%
b. Catholic University of Eastern Africa	6.66%	93.33%
c. Kenyatta University	10%	90%
d. Egerton University	16.66%	83.36%
e. Baraton University of Eastern Africa	40%	60%
f. Strathmore University	33.33%	66.67%
g. African Nazarene University	10%	90%
h. University of Nairobi	26.66%	73.33%

Where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e –University of Eastern Africa Baraton

f – Strathmore University   g – African Nazarene University

h – University of Nairobi.

103
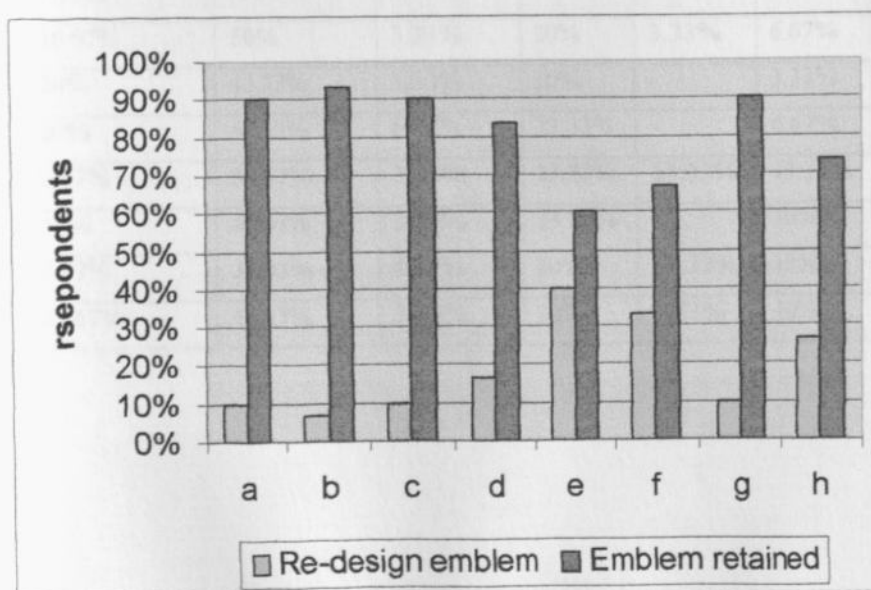
Above are a table and a graph showing the view of thirty secondary school students opinion concerning the emblems of the universities in conclusion. The majority felt that these emblems should be retained the way they are except for minor adjustments. Baraton University however was criticized and nearly half felt it needed to be re-designed. The following are some of the reasons they felt the emblems should be retained the way they are and why they should be changed.

Secondary student one:

"Universities can't do without them because they add value and are of great importance in terms of representation and identification."

Secondary student two:

"Maintain them because they are the ones people are used to, and changing them will create confusion."

Secondary student three:

"They should all be changed to suit modern trends."

Secondary student four:

"They should be able to tell the public what they mean or stand for."

3.12.0 Analysis Of Employed And Business People

| Name	Coat of arms	Logo	Emblem	Badge	Seal	Trade Mark	No idea
a.	3.33%	53.33%	6.67%	23.33%	6.67%	6.67%	-
b.	16.67%	50%	3.33%	20%	3.33%	6.67%	6.67%
c.	30%	43.33%	3.33%	20%	-	3.33%	-
d.	20%	43.33%	6.67%	23.33%	-	6.67%	-
e.	6.67%	36.67%	3.33%	23.33%	13.33%	13.33%	3.33%
f.	10%	46.67%	3.33%	23.33%	-	10%	6.67%
g.	6.67%	33.33%	6.67%	20%	13.33%	10%	10%
h.	16.67%	43.33%	3.33%	20%	3.33%	10%	3.33%
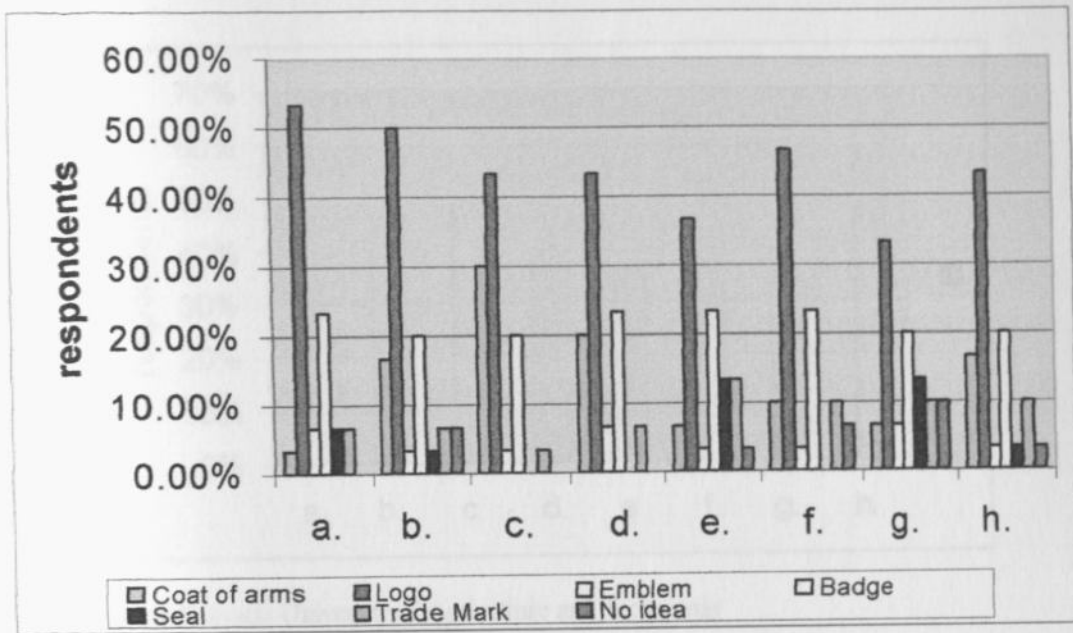
Where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e –University of Eastern Africa Baraton

f – Strathmore University   g – African Nazarene University

h – University of Nairobi.

The employed people had a strong feeling that these visual symbols were logos. In fact, there are those who stated that all of them were called logo and no other name. However there are those respondents who had no idea whether there exists a difference between the terms given to the emblems. Therefore, they could not tell a difference between a trademark and a seal or a logo and coat of arm. However, they had a clue that these terms existed, there were not encountering them for the first time.

3.12.1 Association and Recognition

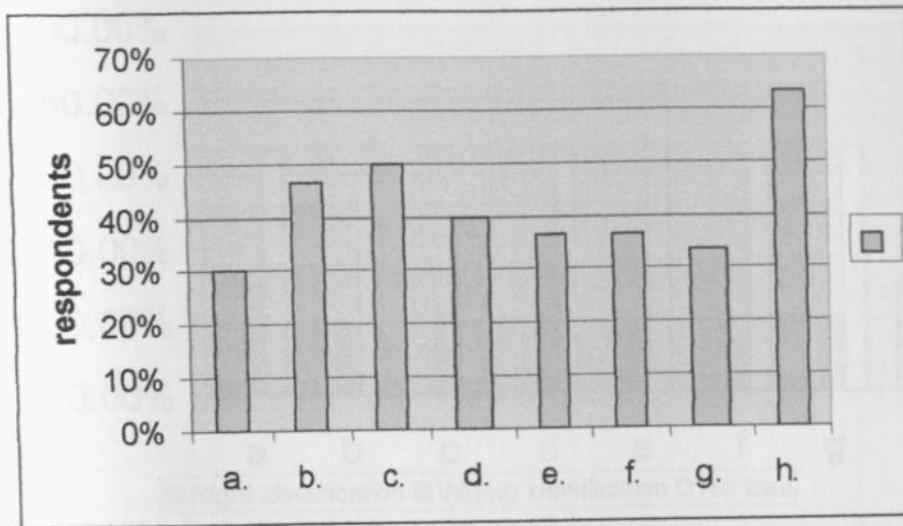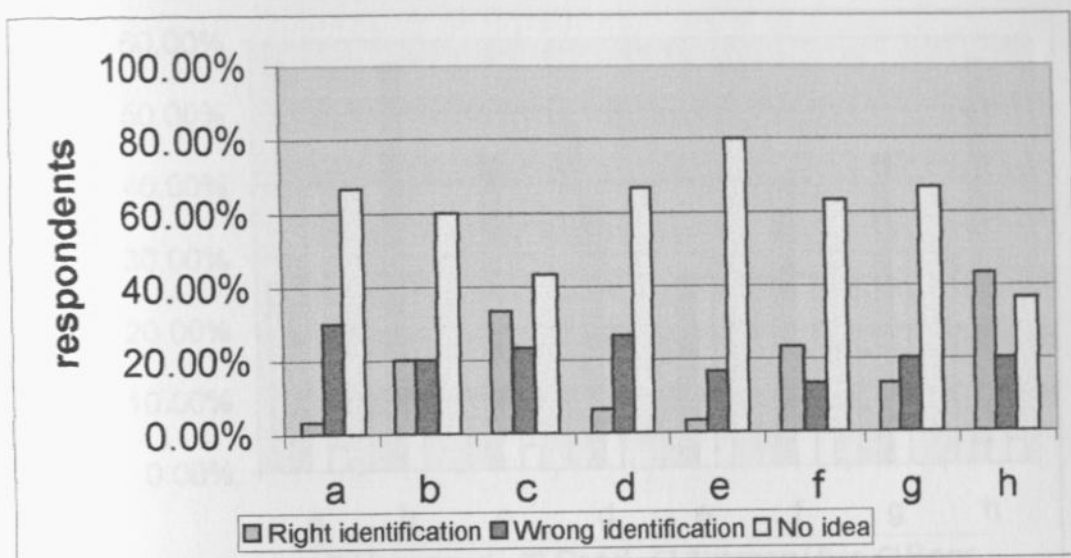| Name	Organization	Schools	Company	University	institution	College	Others
a.	20%	16.67%	20%	30%	3.33%	6.66%	3.33%
b.	13.33%	13.33%	3.33%	46.67%	10%	10%	3.33%
c.	16.67%	10%	3.33%	50%	3.33%	10%	10%
d.	16.67%	16.67%	13.33%	40%	3.33%	6.67%	3.33%
e.	30%	6.66%	6.66%	36.67%	-	16.67%	3.33%
f.	13.33%	23.33%	3.33%	36.67%	3.33%	16.67%	3.33%
g.	43.33%	6.66%	6.66%	33.33%	-	6.66%	3.33%
h.	6.66%	6.66%	6.66%	63.33%	3.33%	10%	3.33%

Where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e – Baraton University of Eastern Africa

f – Strathmore University   g – African Nazarene University   h – University of Nairobi.

It was evident that the majority were convinced that these emblems represented universities. University of Nairobi coat of arms had the highest number while African Nazarene University logo to some respondents it represented a church organization and not a university. During the interview two respondents who were former students of Kenyatta University and University of Nairobi were unable to identify and associate their former university visual symbols. They were shocked to find out that all of them represented universities in Kenya.

3.12. 2 Emblem's Identification and Recognition

Name	Right identification	Wrong identification	No idea
a. Jomo Kenyatta University of Agriculture and Technology	3.33%	30%	66.67%
b. Catholic University of Eastern Africa	20%	20%	60%
c. Kenyatta University	33.33%	23.33%	43.33%
d. Egerton University	6.67%	26.67%	66.67%
e. Baraton University of Eastern Africa	3.33%	16.67%	80%
f. Strathmore University	23.33%	13.33%	63.33%
g. African Nazarene University	13.33%	20%	66.67%
h. University of Nairobi	43.33%	20%	36.67%

106

respondents — y-axis: 100.00%, 80.00%, 60.00%, 40.00%, 20.00%, 0.00%

x-axis categories: a b c d e f g h

Legend: ☐ Right identification ■ Wrong identification ☐ No idea

Where **a** – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa **c** – Kenyatta University

d – Egerton University **e** –University of Eastern Africa Baraton

f – Strathmore University **g** – African Nazarene University

h – University of Nairobi.

It was only University of Nairobi visual symbol that was fairly identified, the rest were below average in terms of identification. Baraton University emblem was the least identified with only one respondent able to recognize it.   This test involved asking respondent to find the name of the university having seen the emblem.   Majority expressed that they had encountered these emblems before but they were not keen in their observations and therefore could not memorize them.

3.12.3 Emblem's Design and Creativity

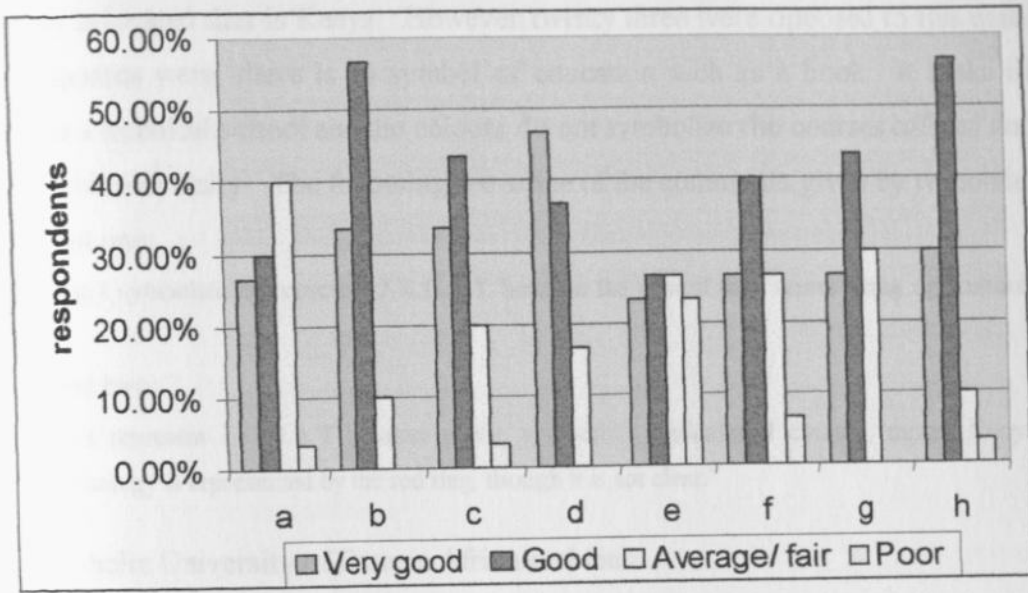| Name	Very good	Good	Average/ fair	Poor	
a. Jomo Kenyatta University of Agriculture and Technology	26.67%	30%	40%	3.33%	
b. Catholic University of Eastern Africa	33.33%	56.67%	10%	-	
c. Kenyatta University	33.33%	43.33%	20%	3.33%	
d. Egerton University	46.67%	36.67%	16.67%	-	
e. Baraton University of Eastern Africa	23.33%	26.67%	26.67%	23.33%	
f. Strathmore University	26.67%	40%	26.67%	6.67%	
g. African Nazarene University	26.67%	43.33%	30%	-	
h. University of Nairobi	30%	56.67%	10%	3.33%	

Where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e –University of Eastern Africa Baraton

f – Strathmore University   g – African Nazarene University

h – University of Nairobi.

The respondents did this rating without knowing the name of the universities represented by these emblems to avoid bias. They were required to give their opinion on creativity, using the above rating scale. Catholic University's emblem was rated the best and Baraton University coming last.

3.12.4 Symbolism and Identification

Two respondents were chosen and the choice of their opinions is based on the relevance of the information and which corresponds to other ideas given by other respondents.

(a)   Jomo Kenyatta University of Agriculture and Technology emblem

The respondents felt that the symbol of the Jomo Kenyatta University visual symbol was appropriate, seventy seven percent of the total sample. The reasons given were: the use of maize to symbolize agriculture, green colour to symbolize agriculture and the land. The cog gear to represent technology and Mount Kenya to represent country where the

108

university is located that is Kenya. However twenty three were opposed to this emblem. Their responses were; there is no symbol of education such as a book. It looks like it represents a technical school and the colours do not symbolize the courses offered and the nature of this university. The following are some of the comments given by respondents:

Respondent one:

"No, it doesn't symbolize or represent J.K.U.A.T because the central part representing agriculture isn't clear."

Respondent two:

"Yes, it does represent J.K.U.A.T because maize symbolizes agricultural country, mount Kenya our country, technology is represented by the red ring, though it is not clear."

(b)   Catholic University of Eastern Africa emblem

Ninety percent believe that symbols used on the Catholic University emblem are relevant. They had the following reasons to support their argument: The shield is African, colours and patterns to represent where it is located, that is in Africa and specifically Kenya. The bible to symbolize theology as the main course and the cross to show Christianity which Catholic religion is based upon. However, ten percent were not convinced that the emblem represented Catholic university, the reasons they gave are: It is an emblem that could easily represent a church and not a university. Another one complained about the use of too much decorations and colours. The following are two respondent's views:

Respondent one (product designer):

"Yes it does symbolize and represent C.U.E.A because the cross is a symbol of Christianity and Catholic Church. Colours and motifs are African to symbolize African Catholics."

Respondent two:

"No, the emblem looks like a church pulpit."

(c)   Kenyatta University emblem

Eighty-seven percent employed people respondents were convinced that the symbols used on Kenyatta visual symbols are appropriate. They gave the following reasons: There is a book illustration to symbolize education; the shield, the lion and the elephants are symbols of stability and strength. The hand and flywhisk represents the founding father of the nation to whom the university is named after. However thirteen percent did not agree with symbols. They had the following reasons: It looks more of a national coat

of arms than a university's; green colour used is for agriculture of which Kenyatta University does not offer as a course.

The design is poor and it is too crowded. Below are two views from the respondents.

Respondent one:

"Yes, it symbolizes, the book for education, shield for protection, lion for bravery, elephant for wildlife, Green Mountain for our environment and the hand symbolizes togetherness."

Respondent two:

"No, the image of a fly whisk is associated with politics; green depicts agriculture which Kenyatta University does not offer. The animal elements of wildlife are not to be found at Kenyatta University."

(d)   Egerton University emblem

Ninety percent agree that symbols used on this emblem symbolize Egerton University. They gave following reasons: the book is meant to represent education; the lion represents efficiency, champions, power, strength and leadership. The maize crop represents agriculture, which is the main course. However, ten percent did not agree with these concepts and they had the following objections: Why did they use only maize and not any other crop? It looks like a cereal board logo, that the lion could have been possibly copied from another country, which is not Kenya. Below are some of the views expressed.

Respondent one:

"Yes, lion is for braveness, arrow for protection, book for better future, maize is the staple food for Kenyans, mountain shows the nature of our country."

Respondent two:

"No, it does not have enough green to represent what they do. They have borrowed foreign images; the arrow facing down is not African it looks like a spade."

(e)   Baraton University emblem

Thirty three percent were convinced that symbols used on Baraton University of Eastern Africa emblem are appropriate. They had the following reasons: that the book represented a better future, a torch for brightness, there is a human figure who represents graduates, a 'crown' on a person, there is 'fire' that opens mind, a candle and a light on a person. However, sixty seven percent were not able to identify any symbol to relate it

with the university. They gave the following reasons: It was not clear, they had no idea, and they could not identify any symbol. Below are some of their views.

Respondent one:

"No, education symbols are not represented; it might represent a health organization, centre or clinic."

Respondent two:

"Yes, light, spiritual fire, bible open and a figure of a person."

(f) Strathmore University emblem

Seventeen percent were convinced that the symbols used on the Strathmore's emblem identify the university. They had the following reasons to support their argument: The lion represent bravery; the love hearts represent the nature of university and the rose for the entire environment, which is lovely. Eighty-three percent however, did not see any symbolic attachment. To them it was confusing, not clear, and not academic, Valentine's Day like and the symbols had no relationship. The following are some of the views expressed:

Respondent one:

"Yes, it represents because the lion is for bravery, three hearts for love and a flower for a lovely environment at the college."

Respondent two:

"No, because it does not represent any education. The symbols used do not show it is for a university."

(g) African Nazarene University emblem

Ninety three percent were convinced that the symbols used on the emblem represented the nature of the university. They had the following reasons since the nature of the university is theological: The cross represented Christianity, the book or bible for education and religion, the map of Africa stood for the name and the colour red for African soil, "red ochre".

Seven percent were not convinced. They had the following reasons: that the symbols could easily represent any church organization. It did not look like an academic logo for a university. To most of the interviewees, they could not figure out the lamp inside the map of Africa. Below are some of the views expressed.

Respondent one:

"Yes, it does, the book is for learning, and church is represented by the two crosses. The map of Africa represents the continent and the name. The candle shows the light."

Respondent two:

"Yes, it symbolizes the book for a better future, map of Africa is for Africa the name, a cross because it is a church based institution. But I have no idea what is in the centre."

(h)   University of Nairobi emblem

Sixty percent were not convinced that the symbols used depict the nature of this university. They had the following reasons against it: That it was not academic, it was artistic and that the artist wanted to satisfy him or herself. It was similar to Nairobi City Council. It looked Ugandan. Forty percent were convinced that the symbols used were suitable and thus represented University of Nairobi. They gave the following reasons: That there was a book, lion for bravery, torches for a bright future, flowers for environment, giraffe and crane for wildlife and because of their height for high educational achievement and that it was multi-cultural. The following are some of the views expressed:

Respondent one:

"No, the emblem looks old and they should come up with a new one."

Respondent two:

"Yes, there is a book at the top, plants, and animals for wildlife and agriculture courses, enlightenment because of the three torches."

3.12.5 Communication

Eighty three percent were convinced that emblem do communicate clearly about the nature of the universities they represent. The employed people interviewees gave the following reasons why they thought that these emblems communicated clearly to them. They communicate because they identify and differentiate one university from another. They reflect the culture and heritage affiliated to the university. These identities give universities a sense of value and position of leadership. They give direction and reflect the courses taught in these universities. By looking at the emblem, one can be able to conclude that they are from Africa and not Europe, America or Asia. Seventeen percent were not convinced that the emblems communicate clearly about the nature of the universities they represent. They had the following reasons to argue against these

112

emblems: Not all reflect Kenyan culture especially Strathmore, Baraton and African Nazarene University emblems because they have a British heritage or nature of their origin. One respondent believed that universities could have these visual symbols and still be able to perform as per people's expectations. Therefore, the roles of visual symbols in communicating to them were of no significance.

3.12.6 The Place Value of Emblems

This is perhaps closely related to the communication ability of these visual symbols; however, it was to find out the place value of emblems in Kenyan society and the universities they represent. Sixty three percent were convinced that emblems have a place value in our society. The majority argued that visual symbols communicate about the nature of these universities. Visual symbols depict sometimes the mission and the vision of the universities they represent. It was expressed that because of the nature of symbols used, these visual symbols are able to be distinguished from other organizational emblems, logos, court of arms, seals and badges however not all of them but majority, because they have educational symbols.

Thirty seven percent did not agree that emblems have a place value in our society. They expressed that most of these emblems have mixed up ideas, they are not straightforward and therefore it is not easy for a person to interpret. These visual symbols lack emphasis on education because they have used irrelevant icons, therefore it is not easy to identify whether it is for a company, organization, school or university. They pointed out University of Nairobi, University of Eastern Africa Baraton and Strathmore University emblems are poorly designed and have no value to the society.

3.12.7 Emblem's Colour

Name	Very good	Good	Average/fair	Poor	Very poor
a.	10%	36.67%	40%	13.33%	-
b.	23.33%	40%	36.67%	-	-
c.	16.67%	43.33%	33.33%	3.33%	3.33%
d.	20%	63.33%	13.33%	3.33%	-
e.	3.33%	26.67%	33.33%	36.67%	-
f.	6.67%	40%	40%	13.33%	-
g.	20%	46.67%	20%	13.33%	-
h.	20%	53.33%	13.33%	13.33%	-
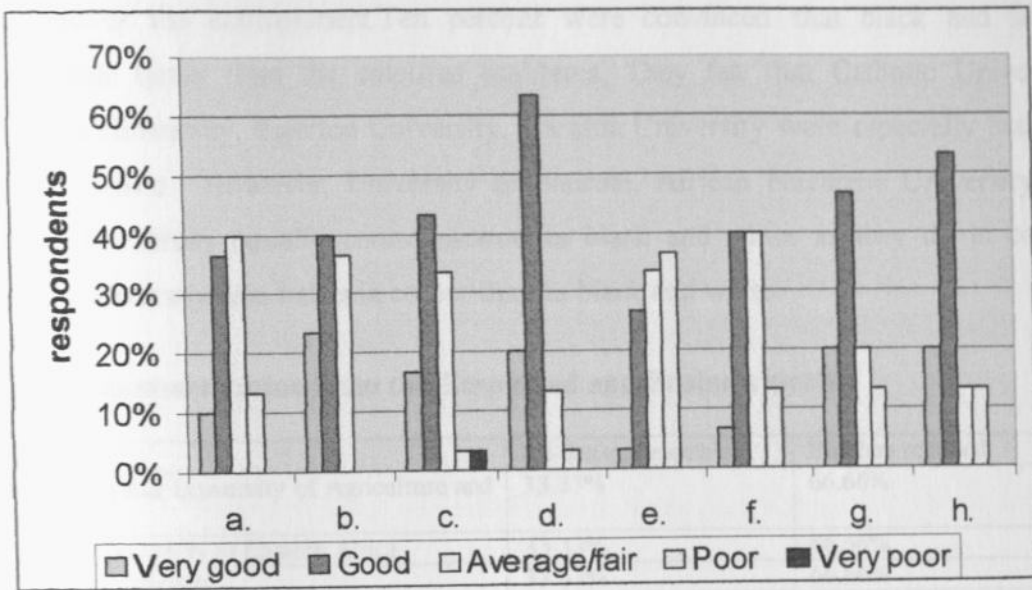
113

Where a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa c – Kenyatta University

d – Egerton University e –University of Eastern Africa Baraton

f – Strathmore University g – African Nazarene University

h – University of Nairobi.

Colour was rated among the universities visual symbols and majority believe that Egerton University emblem had the best colour choice and combination; Baraton University emblem was worst rated in terms of colour combination and choice.

3.12.8 Colour Compared to Black and White

Ninety percent were convinced that coloured emblems communicated better compared to black and white. Amongst the twenty-seven there were those who felt that Catholic University, Strathmore, Egerton and Baraton communicated clearly to them in black and white than in colour. The reasons they gave for colour were: that one can easily identify symbols used. Colour is attractive and visible from a distance. Colour appeals to the eye. Colour gives a true image, affects one's emotions and communicates better. Colour portrays beauty and symbolizes for example the use of green colour clearly portrays

114

agriculture or the environment.Ten percent were convinced that black and whites communicate better than the coloured emblems. They felt that Catholic University, Strathmore University, Egerton University, Baraton University were especially better in black and white. However, University of Nairobi, African Nazarene University and Kenyatta University equally communicated in black and white as they do in colour. Kenyatta University was better in colour than in black and white.

3.12.9 Recommendation from the Employed and Business people

| Name	Re-designing emblem	Emblem retained
a. Jomo Kenyatta University of Agriculture and Technology	33.33%	66.66%
b. Catholic University of Eastern Africa	33.33%	66.66%
c. Kenyatta University	33.33%	66.66%
d. Egerton University	30%	70%
e. Baraton University of Eastern Africa	46.66%	53.33%
f. Strathmore University	43.33%	56.66%
g. African Nazarene University	33.33%	66.66%
h. University of Nairobi	43.33%	56.66%

Below on the graph where   a – Jomo Kenyatta University of Agriculture and Technology

b - Catholic University of Eastern Africa   c – Kenyatta University

d – Egerton University   e –University of Eastern Africa Baraton

f – Strathmore University   g – African Nazarene University

h – University of Nairobi.
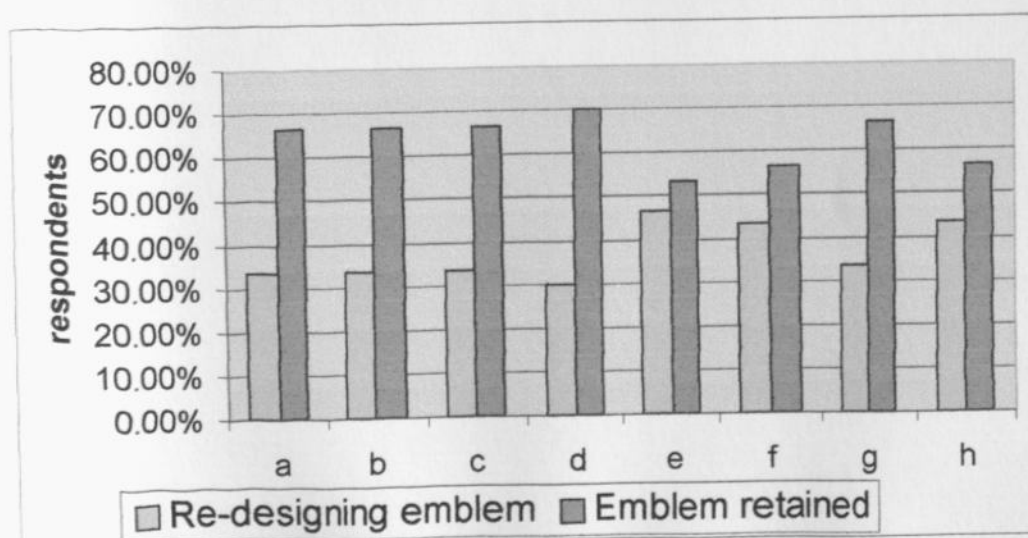
Above the table and its graph, indicate the views of thirty respondents concerning their recommendations on emblems representing universities in Kenya.

The reason why some figures are similar is that most of these respondents preferred to generalize their comments. The majority felt that these emblems should be retained however with minor adjustments here and there. Their reason was that they easily identified the universities and that they also give direction, position and status. However nearly half of these respondent, felt that University of Eastern Africa Baraton emblem needed to be re-designed. The respondents who were opposed to the continuation of using these emblems gave the following reasons; that they did not have proper colour choice. They should stop using animals especially in the University of Nairobi, Kenyatta University, Strathmore and Egerton.

Summary

It is clear that the history, objective, philosophy, vision and mission play a crucial role in their emblems. If one is not familiar with these elements it is not easy to identify and associate the emblem with the university it represents.

Chapter Four

Discussion Of Findings

4.0 Discussions Of Findings

The researcher went in the field and collected data on emblems for analysis. This chapter will discuss information from the field in connection to the related literature and observation made by the researcher. It will give information on the missing links between the designer, the viewer and emblems. This information consolidated data from field that is primary data and information from experts in emblems.

4.1.0 University of Nairobi emblem

Information gathered from the field indicate that 90% professional designers, 90% student designers, 30% secondary school students and 43% business and working people were able to recognize the emblem of University of Nairobi. This represents a mean score of 63.25%. This was an emblem on a flash card without a name and it was shown to the respondents. This indicated that professional designers and student designers knew very well the emblem of the university of Nairobi. Symbols represent a reality or truth and to reveal them either instantaneously or gradually (Goetz, 1990 p.638). Symbols therefore can be recognized immediately or learned with time (Helfman, 1967).

About the symbols used on the emblem, 50% professional designers, 50% design students, 33.33% secondary school students and 40% business and working class were able to identify them. A mean score of 43.33%, this indicates that the symbols used on the emblem do not accurately communicate to the viewers. Systems of symbols and pictures that are constituted in a certain ordered and determined relationship to the form; content and intention of presentation are important means of knowing and expressing the object of representation (Goetz, 1990). Therefore choice of symbols by the designer and the client are vital in communication of symbols, though sometimes it takes time for the viewers to comprehend what the designer and the organization wanted to communicate. However from the interview that was conducted on the 28th of June 2005 the researcher interviewed the Public relations officer (PRO) and she gave the following response:

She stated that unless one understands the history of the University of Nairobi, it was not going to be easy for them to interpret the symbols representing this University. The emblem was designed based upon the heritage of this university. Symbol system reflects a specific cultural logic, and every symbol functions to communicate information

between members of the culture, but in a subtler manner than conventional language (Barnouw et al, 1989). The brief had to do with royal college, service to three East Africa countries, the concept of education and the racial integration. The designer who was commissioned to design the emblem was Mr.F.V. Foit of the department of Design, university of Nairobi. The PRO did not have records about the dates when it was designed. According to the history of University of Nairobi cited in Varsity (2004) p.8 it stated that: "The roots of the University of Nairobi can be traced back to 1947 when the British colonial government mooted the idea of establishing a technical and commercial institute in Nairobi". This statement gives us a clue why the emblem took the British system of identification that is the use of coat of arms. The statement below gives further justification of British Royal style: "In 1951, the colonial government formally granted the idea of a Royal charter under the name Royal Technical College of East Africa". On the coat of arms of the university, the following are the meaning of the symbols on the university emblem according to the PRO: The lion represents Kenya, the golden crown crane represents Uganda and the giraffe represents Tanzania. According to the Varsity (2004) p.24 it states that: "The University of East Africa was inaugurated on June 20th 1963, at a colourful ceremony, that also involved the installation of its chancellor, Dr. Julius Kabarage Nyerere. The ceremony also inaugurated university college, Nairobi, the others being Dar es Salaam and Makerere".

The PRO stated that the three torches represented the three universities and they were not supposed to go off; education should never go off but keep on burning. Red was the colour of graduation gown. The book stood for knowledge acquired at the university. The shield was for excellence; green colour signified our land of plenty, yellow or gold signifies refinement and excellence. The crane and the giraffe support knowledge through leading and supporting the shield. The flowers indicated below the coat of arms are for the glory; the freshness and the glory flowers give in the morning. The helmet or the hat is for achievement to represent graduation. The three hands represent racial unity or integration of the different races involved in the establishment of the University of Nairobi. It is through perception and interpretations of objects in the world that results in symbolic representations. The choice of objects and animals is not arbitrary as some are derived from the object of nature and others from the artificially constructed objects in a process of intuitive perception, emotional experience or rational reflection (Goetz, 1990, Helfman 1967, Lehner 1950, Crow 2003). According to the Varsity focus (2004) p.8, on

119

the issue of racial integration is stated here that: "Mahtma Ghandi had been assassinated on 30th January 1948, and the Indian community in East Africa was actively thinking of erecting a memorial to him. Several suggestions were made. Many people thought the best form for such a memorial would be an institution of higher academic education open to the *children of all races in east Africa.*"

The first vice chancellor Julius Nyerere talks about races and the university as a torch bearer cited in the varsity focus (2004 ;24) he stated that: "University would play a part in building a federation and breaking down racial prejudice... its members must serve east Africa as menials, collecting and disseminating the facts we ought to want. At the same time, they must be torchbearers of our society and the protectors of the flame should we, in our urgency, endanger its brightness".

The **PRO** said that the emblem has been effective in identifying the university and that it communicates the vision and the mission of the university. The motto translated from Latin "Unitate et labore", *united to labour* goes well with the emblem. However people are more attracted with the fountain of Knowledge than with the emblem. People have not been keen in observing the emblem and it is not easy for an ordinary person to fathom or understand the emblem. The university has not yet documented this emblem and many of it's the buildings.

The **PRO** expressed that most university emblems do not represent accurately their universities. She lamented that others have copied ideas, which were initially introduced by the University of Nairobi, especially during graduation ceremonies for example use of special banners. The **PRO** was against the idea of universities using the names of leaders like Moi, Kenyatta and Jomo Kenyatta.

The **PRO** in conclusion took a stand that the emblem of University of Nairobi is a very good emblem and need to be in cultured in all of us. The 'spirit' behind it is very strong; it captured people at a certain period especially in 1960s, 70s and 80s, however today it does not. Recommendations were that the university of Nairobi needs to create awareness about the meaning behind the emblem so that the public can be proud of it again and therefore an established meaning that is known to all people who use it (Helfman, 1967). An emblem should be an enduring object and should be maintained for a long time before changing it, as the **PRO** argued that: "Why should we change it? Have the ideas of the university died or even the concepts that stand for it?"

The PRO had a strong feeling that the emblem has marketing value, as there are a number of organizations that have been requesting to use the emblem in their functions for example the AISEEC. The emblem is appropriate because the University of East Africa had used it and with the revival of East Africa Community it will be appropriate to use it. Without knowledge on the symbols used for a university it is not easy to interpret and appreciate that symbol. Therefore it is necessary that the universities keep records and disseminate information about their emblems through channels such as Internet, newspaper, signage, promotions and advertisements, which the university of Nairobi is doing in the area of application. The university emblem is applied on textiles, crockery, architecture, signage and stationeries.

4.2.1 Relationships and differences in opinions

Out of one hundred and eighteen respondents who were interviewed only three were able to relate the emblem with the history of the Royal College. There is no information available to them about the emblem. The viewers are not given the forum or avenue to air their opinion about the university emblem. This is a linear mode of communication whereby the viewers do not give feedback to the sender (Sillars, 2002).

The emblem has symbols, which the respondents were able to identify, but this was after the name of the university had been given to them. They stated that it is clear appealing to the eye and it is well balanced. Three torches are light for future, light allegorically represents absence of darkness and thus knowledge, which is the opposite of ignorance. Therefore the brains that are enlightened dwell in a university. The crane and the giraffe stand for pride and educational achievements (heights), book for education. Different colours are for different courses at the university and the lion is for bravery. The name Nairobi is represented by animals found at the national park, the giraffe and the crown crane. Beautiful flowers represent the beauty of Africa and other plants represent herbs for the Medicine course offered at the university. The public opinions are not a hundred percent similar to the PRO's because they lacked information about the emblem.

The respondents based upon the following reasons criticized the emblem:
It is crowded with many competing elements; it is not easy to reproduce it as it will loose some of its elements' clarity and especially when reduction is done to it. It is costly to

reproduce it because it has many colours; this is true in textiles production and even in colour separation process. The emblem looked more Ugandan to them than Kenyan and similar to Nairobi City Council's emblem. The respondents questioned the relevance of the giraffe and the crane. These problems are due to lack of information and knowledge about the emblem. The emblem is meant to represent an idea which is invisible and its meaning should be clear and easy to interpret, the University of Nairobi emblem has not achieved this (Helfman 1967, Dreyfuss1972, Goetz1990). Colour has symbolic expression in symbols (Munsell 1954, internet 2005); it appears the respondents had knowledge on colour, which corresponds very well with the interviewed designers' opinions and colour theory. Viewers had no idea that this emblem was a coat of arms and that it is designed based on heraldry principles (Barnouw et al 1989, internet 2005).

The emblem was highly rated as one that represents a university, a mean score of 57.78%, because the respondents stated that they have seen it over and over again especially in advertisements. This can be attributed to association and recognition, however human beings are not the same and neither is their personal interpretations but culture creates similarities in these context of interpretation and perception (Mbithi 1991, Segall 1966, Triandis 1994).

Our world is getting 'smaller' through communication advancements. Today different cultures share a lot of information in what has been described as globalization also referred to as a global village. Through the Internet and World Wide Web network information about universities can be accessible to any one who needs it. The emblem of the university appears on the Web site but information about it is not given to the viewer. But how can they give what they have not documented? Different people can interpret symbols differently because in a culture there are also sub-cultures and they all look at things differently based on their own cultural experience. Culture allows a group of people to share what has worked (Triandis, 1994). The University of Nairobi's emblem may not have worked effectively because only a mean score of 43.33% was able to identify the symbols representing University of Nairobi, and even the symbols were not accurately associated.

The respondents considered the idea of using a coat of arms obsolete, which is not true, because today organizations are still producing coat of arms apart from using house

122

colours, logos and logotypes. Why are symbols so important for universities' corporate identity? The quest for distinctiveness and visibility has led organizations to believe that their continued success in the market place is contingent upon their ability to justify their existence through powerful symbols (Cheney and Christensen, 1994). Confronted with the need to preserve the traditions, heritage, uniqueness and pride, the university has to face the reality brought about by modern trends. What are these modern trends? The university has to be consistent in the application of its emblem, develop guidelines for corporate colours and use a simple logo. Marketing demands that the university be innovative (Ash forth and Mael, 1996), which means change of the emblem after sometime in order to satisfy its marketing trends. However how can it maintain its heritage? It is also expensive to keep on changing the identification symbol because it means a total overhaul in expressiveness of the university. This is a challenge to the University of Nairobi to adopt a logo along side the coat of arms.

4.3 Egerton University emblem

Data that was collected in the field reveals that 80% professional designers, 36.67% design students, 20% secondary school students, and 6.67% Business and working class citizens, knew the university emblem without the name indicated. This is a mean score of 33.34%. Asked what it symbolizes, a mean score of 28.89% said it was a university emblem. This probably is an indication of how the emblem is unfamiliar and is not recognized by viewers. However with the name indicated a mean score of 85% indicated that the symbols used were appropriately used. It appears that without the name and the motto it is not easy to identify, the name helps people to relate the symbols with the university.

Information from the university administration stated that they have records of the university emblem but kept by certain administrators only. This shows that the information has not been disseminated even within the campus a good example is the University of Warwick, which has a manual for its corporate identity scheme. The researcher went through several offices in the administration block but they had no idea. The emblem could be traced back to lord Egerton the founder of the college, who donated land to the university. The university has no records of designer of the emblem and the

brief given to him or her. The symbols are a combination of Lord Egerton's Coat of arms, a book and maize crops to symbolize education and agriculture the original core course offered at the university. The vice Chancellor professor Ezra Maritim stated that:

"In honour of its benefactor, who died in 1958, Egerton college retained his name, and adopted his family motto, *sic donec*, which means *'Thus Until'*.

Respondents criticized it as a neo-colonial emblem, however many did not know that it was a combination of two concepts, because they had no information. The part they were able to identify clearly was the lower part of the emblem, which has maize and book. The administration said they were happy with the emblem, as it has marketing value and they have not heard people discussing the emblem from outside the campus. Therefore, they have no idea of how people outside the campus view their emblem.

4.4 Jomo Kenyatta University of Agriculture and Technology (JKUAT)

JKUAT had similar problems experienced at the university of Nairobi and Egerton University. They had not documented their emblem. Respondents showed that professional designers 20%, design students 50%, secondary school students 3.33%, Business, and working class 3.33% were able to identify the university emblem without the name. This is a mean score of 32.22%. The number of respondents who were able to identify the emblem as that which represent a university was a mean score of 16.67%. This indicates that without the name it is not easy to identify and that symbols are associated with the object of their representation over a period. However, when the respondents were shown the name, a mean score of 84.27% said that the symbols were appropriate for the university. Information about the emblem was not easy to get even through the administration; the researcher got the information from the head of the School of Architecture and Building Sciences (SABS).

The name of the designer who designed the emblem was not available. The emblem is based on the theme "Technology and Development". The cogwheel represents technology; maize and green colour represents agriculture and Mount Kenya for the region in which it is situated and also an expression of staying at the top in everything they do. The administrator stated that the emblem should be re-designed so that it can cater for other new courses, even though at the beginning the emblem was appropriate.

124

However she said it is not an easy process now. Mr.John Kariru and others of the department of Fine Arts at Kenyatta University designed the emblem.

4.5 Africa Nazarene University

Unlike the previously mentioned universities at the African Nazarene University (ANU), the designer who designed the emblem is known. The Vice-chancellor and the university artist who is also an employee of the university designed the emblem. The brief given to the artist was to take care of the vision and the mission of ANU. The administrator strongly believes that the emblem represents their university; the cross symbolizes holistic education, lantern lamp lighting Africa symbolize the university which is transforming students who will give light to Africa. The Bible doubles up as a book that symbolizes Knowledge and the holistic life that comes along with knowledge.

In comparison to what the respondents gave, there is no much significant difference. In recognition and associating the emblem to ANU without the name, professional designers 50%, design students 43.33%, secondary school students 33.33%, working, and business class 13.33%, a mean percentage of 34.99%. The number of respondents who were able to identify that the emblem of ANU represents a university and not any other organization was a mean score of 15.55%. This indicates that the emblem is not popular and not many people know it. However given the name of the university the respondents strongly believed that the symbols on the emblem identify this institution, a mean score of 80%. The emblem is regarded as straight forward, simple and easier to reproduce. It is easier to make seals and stamps out of it. The light, two crosses, book and the map of Africa symbolizes enlightenment, religion, knowledge and region respectively.

It was however criticized for the use of a lamp inside the map of Africa, which was not clear to many, it looked foreign to them, also the use of red colour on the map of Africa and that this emblem could represent any church organization not a university. The researcher was of the opinion that the emblem reflects its vision, mission, name and the motto on the symbols. Colour interpretation was based on individual perception and experience of the respondents.

4.6 Catholic University of Eastern Africa (CUEA)

Information on CUEA was not available it required long official procedures and time, which resources did not allow the researcher. However, from the history, philosophy and vision of the university the researcher realized that it is possible to interpret the emblem. CUEA was founded in 1984 by the regional ecclesiastical authority known as the Association of Member Episcopal Conferences of Eastern Africa (AMECEA) by Eritrea, Ethiopia, Kenya, Malawi, Sudan, Uganda, Tanzania and Zambia. The university's emblem is reflected in their vision, which states that: "The university is an instrument of liberation and transformation of people in their social, cultural, political, economic and religious dimensions. It is an academic agent for creating knowledge and producing graduates who are competent leaders for the church and society".

Different African colours and patterns reflect the region in which this university is situated and it serves, the name is also appropriate; note 'Eastern Africa'. Religion is represented with the cross, the bible and the symbols of *Alpha and Omega* (Beginning and End). The motto *'consecrate them in the truth'* goes well with the symbols on the emblem.

In comparison with the information that respondents gave, there are some similarities and differences. The number of respondents who were able to recognize and associate the emblem with the university without the name is; professional designers 20%, design students 53%, secondary school students 33.33% and working and business people 20%, a mean score of 31.67%. The analysis of CUEA emblem as that for a university revealed a mean score of 25.55%. This clearly indicates that the emblem is not familiar; however, with the name indicated, mean score of 83.33% agreed that the symbols were appropriate for CUEA.

The respondents gave reasons like, the cross, the Bible; Alpha and Omega represented the theological aspects of the university. The patterns and the colours symbolized Africa. The symbol was criticized as one that did not reflect education aspirations of the institute, and that it could easily be used to represent any other religious organization.

4.7 University of Eastern Africa Baraton (UEAB)

The researcher was not able to get information from the administration of the university. The process and the delays involved hindered data collection. In addition, considering the time allocated for research and resources it was not possible. The information available on the Internet was used to analyze the emblem. According to the university's vice-Chancellor Doctor Timothy McDonald (2004) he states that: "The mission of UEAB is the provision and advancement of a holistic Christian quality education for men and women, with the aim of equipping them with necessary skills for service to God and Human kind". The emblem has a symbol of fire burning on the head of the graduand, which symbolize the spiritual fire of imparting knowledge. The statement further indicates that: " The prime mission of the university is to provide and advance a holistic Christian education to equip its graduates with necessary skills for quality service. The curriculum underscores a harmonious development of all faculties of mind via the spiritual, intellectual, physical and social".

The last statement of the quotation is clearly reflected on the motto of UEAB, which is *mental, physical and spiritual*. Respondents gave a different impression. The respondents who were able to identify it without the name were professional designers 0%, design students 30%, secondary school students 13.33% and working and business class 3.33%. A mean score of 10.92%, analysis of the emblem to find out if it is for a university reveal a mean score of 16.67% and analysis to find out symbols on the emblem identifying the UEAB a mean score of 25.83%. An indication that the emblem does not accurately communicate to the respondents. This emblem was criticized for choice of colour, also it is crowded, it does not reflect an academic institution, and it is not clear and has a confusing concept of representation. Only a few people were able to recognize the symbols on the emblem, these are: the fire that opens up the mind or Holy Spirit and the bible. This emblem illustrates very well the role of a designer in symbolism, the problem of choice of colour, choice of symbols, concept illustration and clarity. The symbol is not a coat of arms yet it is not identifying the university; it means that design is the problem and thus the way design elements and principles are used matters a lot on an emblem.

4.8 Strathmore University

This university has a documented record of their emblem moreover it is also found on the Internet on the university's Web site. Details about the emblem and the symbols used on it are well documented (please refer to page 68 or on their web page). The respondents had different opinions from that of the university about the emblem. They stated that: It portrayed a neo colonial concept; the flowers and the love hearts were not academic and thus not appropriate. However it was praised for their good choice of colour, it is balanced, it is popular because it is well advertised and it is simple and clear. The lion symbolizes Kenya; love hearts show the nature of the college, rose flower for educational bloom.

Analysis of recognition and association of the emblem without the name indicated that professional designers 40%, design students 50%, secondary school students 33.33% and business and employed people 23.33%. A mean score of 26.67%, analysis of symbols on the emblem that identify the university reveal a mean score of 23.33%, for those who believe they communicate. This shows that this emblem is not familiar and does not communicate clearly to the viewers. Critics said the design is not 'serious' enough to represent a university mainly because of the colours used. It appears that viewers prefer detailed designs as compared to flat colours.

4.9 Kenyatta University

Kenyatta University had a hard time to find records of their emblem, even after cross checking with the Department of fine art. It was realized that the few individuals who knew about the emblem were not available. Kenyatta University had the best signage system among the universities in this study. The university emblem is also appearing on their promotional items. An interview with two lecturers at the University of Nairobi who are former students at Kenyatta University, Mr. John S Mayienga and Dr Samuel Maina gave the following information:

"It was designed by our lecturer professor Gregory Maloba. It is a symbol of power and tradition in the hand of the pioneering president of the republic of Kenya with the fly whisk. The map, shield and the book symbolize sovereignty, education and protection or guarding against ignorance, illiteracy and disease; we

must protect education. The lion is strong to symbolize power, pride and strength. The elephant is massive yet humble, intelligent and does not forget. The lion is the king in animal kingdom; the two animals are protecting education, which is at the top or zenith.

Kenya is derived from mount Kirinyaga (now Mount Kenya), this is 'where God Ngai dwells'. The belt in Maasai is called Kinyatti, the belt is decorated in African colours".

The emblem was later re-designed by some members of Fine Art Department. The following are some of the opinion from respondents about Kenyatta University's emblem. Professional designers 70%, design students 33.33%, secondary school students 36.67%, working and business class 36.67%, a mean score of 43.33%. Analysis of the emblem as that for a university revealed a mean score of 30%. This indicates that the emblem's recognition and association is below average. Analysis to find out if the symbols used on the emblem represent Kenyatta University indicates a positive response, a mean score of 76.67%.

According to respondents symbols were appropriate. The first president of Kenya's flywhisk symbolises the name of the university. The belt represented cultural diversity in the institution. The wild life and map represent Kenya, while the book is a symbol of knowledge. It was criticized for elements that are crowded, it lacks proper proportions, and it has employed many colours and has no symbol that strongly represents a university. People criticised the way the designer or an artist was not able to communicate his or her ideas to the viewers.

Summary

It is easier to associate university emblems with the institutions they represent when name and motto is given. In total for all the universities a mean score of 32.78% of the respondents were able to identify these universities without their names or mottos indicated. It is easier for an audience to recognize an emblem representing a certain university when they have been exposed to it after along period of time. The interpretation of the brief by the designer and the client is vital in any successful emblem. The vision, mission, philosophy and history of the university are directly or indirectly related to the emblem. Interpretation of emblems colour depends on individual's perception.

129

4.10 Summary, Recommendation And Conclusion

An emblem is an object or the figure, symbolizing and suggesting another object, or an idea by natural aptness or by association, a figurative representation (Webster, 1996). The use of emblem is an attempt to put into visible the invisible ideas, concepts, illustrations and feelings that are invisible (Helfman 1967, Lestler 1996, Goetz 1990, Crow 2003). Emblems just like spoken languages are symbolic. Our words do stand for things we talk about and people over years have learnt to associate the words with the object it represents (Larson, 1976).

The symbol is not kept hidden in meaning; to some extend, it even has a revelatory character therefore, and it goes beyond the obvious meaning for those who contemplate its depth (Goetz, 1990 p.638). It indicates the need for communication and yet conceals the details and the inner most aspects of its content that is why many people find it hard to know the meaning of certain symbols unless they learn about them. Once people become familiar with the university symbols and their meaning it is easier to communicate because they are no longer just images but they stand for something. Linguists have shown that metaphors are a powerful communication tool; they are basic to the representation of thoughts, for example as fast as cheetah (Aaker, 2000). The use of animals, plants and other objects in emblems is metaphorical as well as allegorical.

University emblems can be easily associated with the institutions they represent when the name is given and the motto. The emblems are also easily recognized when people have been exposed to them after a certain period. The interpretation of the brief by the designer and the client is vital in any successful emblem. The vision, mission, philosophy and history of the university are directly or indirectly related to the emblem. Colour interpretation of emblems depends on individual's experience and understanding.

Symbols or Emblems just like our ordinary languages are learnt through association and representation. When a person hears or read about a word like paint, if familiar with it, a mental picture is formed through association. The person associates the object with the word based on experience. However the word paint is not the object paint whether spoken or written but is different letters put together to form the word *paint*.

The emblems represent universities but they are not the universities themselves, however over a period of time people have learnt to associate these universities with their

emblems. Symbols communicate to different people differently it all depends on their understanding and knowledge of the emblems. Once understood symbols become universally accepted and thus transcends beyond ordinary languages, for example the cross is universally accepted as a symbol for Christianity, the crescent for Islamic religion and the zodiac represents individual fate.

4.10.1 Recommendations

Universities should avail information concerning their emblems to the public. This information should include the relationship between the emblem and the university. The symbolic meaning of each icon represented on the emblem should clearly be stated. Universities also need to keep their records about their emblems not only with one person but also with the students, the staff and the public. Universities should use Kenyan and African inspirations to create their emblems. Designers should not stick to one animal and especially the lion but should explore a variety of symbolic animals depending on the university's motto, vision and mission statements.

Emblems should be designed after a thorough brain storming session between designers themselves and the brief should be well understood. The government should encourage art and design education from primary school through the ministry of education. Design Society of Kenya should put machinery that will motivate practising designers and up coming designers. Clients need to be informed of the role of designers so that they do not exploit them and have a wrong perspective about design. It calls upon designers to educate their clients about their working techniques. The administration of universities in Kenya should keep records about their emblems and promote them through marketing strategies. Universities should look at emblems as devices, which carry their 'soul' or 'spirit'; these are important devices in projecting their image, vision, mission, philosophy and objectives. The government of Kenya should strict about the Acts of the College of Arms in order to protect users of coat of arms and sensitise the public, organizations and institutions about the use of coat of arms. The College of Arms in the country is silent and it appears very few people appreciate what it is doing.

131

- **Jomo Kenyatta University of Agriculture and Technology**

The University should come up with another logo, which depicts other new courses offered there. The University should be consistent with the application of the logo and house colour to avoid confusion. Lack of documentation of the emblem was a problem, therefore the needs to keep records about their emblem.

- **Catholic University of Eastern Africa**

The University's emblem should put more emphasis on education rather than on religious concepts, it can perfectly be used for other religious organizations. There is a need for the emblem to have a dominant symbolic form, which represents academic values.

- **Kenyatta University**

The emblem should be re-designed using elements and principles of Art and Design such as form, value, hue, balance and dominance. This university needs to employ a dominant icon that will represent education aspect of the university.

- **Egerton University**

The information about the emblem is accessible only to a few individuals in administration. This information should be made available to the public. The coat of arms should be understood by viewers, however the upper part of the emblem depicting Lord Egerton's coat of arm. The university needs to give more information about their emblem through historical background in their publications and Internet sources.

- **University Of Eastern Africa Baraton**

The University needs a new emblem because the emblem colours are not attractive and the emblem should illustrate the mission and vision of the university accurately to avoid confusion. Apparently it is clear that it is not the type of symbolic style used that will cause lack of proper communication but poor presentation, this emblem is not a coat of arms but a logo yet it does not clearly represent the university.

- **Strathmore University**

The University emblem should reflect education apart from their philosophy alone. They should consider use appropriate colours and more details should be added on the emblem. Choice of colour is regarded by many to be subjective; it can attract or repel because they also have properties like intensity, contrast and saturation. It is the only university, which

132

has information about its emblem on the Internet, this need to be emulated by other universities in Kenya. Interpretation of these symbolic icons makes it easier for the public to associate the emblem with the university it represents.

- **African Nazarene University**

Universities should keep the records of designers who created their emblems, which this university has achieved. The lamp inside the map of Africa is not easy to recognize therefore the design can introduce a lamp that is familiar to Kenyans. The use of this lamp can only be justified as similar to those used in the Middle East, though the issue of unfamiliar culture comes into play and thus causes confusion.

- **University of Nairobi**

The University can retain the coat of arm but also come up with a simpler logotype for easy identification. The history of the University of Nairobi should be made available to the public now that the emblem is more related to the history of this university. This information can be provided via Internet, brochures, flyers, other publications and electronic media. Colour symbolizes a lot on an emblem just the same way pictorial icons do. However colour is subjective to individual interpretation, this does not rule out the established meaning and interpretation of colours. The University of Nairobi emblem's colour code is derieved from Heraldry art; therefore designers should understand the meaning of colours before using them. The motto of University of Nairobi goes well with symbolic icons used, the concept of 'United to Labour' is a reflection of symbolic combination of elements on the emblem, first with the three hands holding together, three animals representing the three East Africa countries and then the three torches. If the motto is not well translated through visual symbols then the emblem will not be able to communicate clearly.

4.10.2 Conclusions

The majority of emblems in Kenya do not accurately communicate about their universities, mainly because of lack of documentation, lack of publicity and advertising. Some of these emblems lack proper artistic presentation, perhaps due to inadequate research and creative skills. Universities in Kenya need to stick to their emblems instead of coming up with different versions to avoid confusing the viewers.

Emblems are significant in identifying universities in Kenya, they posses the 'spirit' of a university. The spirit in this case is closely related to the *motto* of the university. The name is also very important for identification of these universities. This research indicate that emblems do no work 100% with or without the name, however with the name it is easier to identify and associate an emblem to the university it represent. Most of the mottos were formerly illustrated in Latin language but are now in English. The motto and the icons are also directly related to the vision, mission, philosophy and objectives of a university. Designers should work closely with their clients and advise them to ensure a good emblem production. Designers face problems from the negative attitude towards their work, inaccurate brief from the client and lack of equipments. The problems designers face hinder their creativity. Designers in Kenya should keep abreast with what is going on in the parts of the World and especially the developed nations, in order to be at the same position with others, now that the World has become a global village. Designers need to have knowledge and research in the area of visual communication and other related areas.

Emblems in Kenya are not given the attention they deserve; though they are designed and left for the viewers to interpret for themselves what they stand for. Little effort has been made to avail information about these emblems to the public. As a result public perception on emblems has been that of subjective interpretation, without knowledge of meaning. The administrations of these universities have the potential to change the image of their universities if they work closely with professional designers and fine artists. A number of universities have availed information to the public about their emblems and promoted this information through the Internet, brochures, publications and other print media. Confronted with the need to preserve traditions, heritage, uniqueness and pride through emblems, these universities have to face the reality brought about by modern trends. These universities have to be consistent in the application of its emblem, develop guidelines for corporate colours and use both a simple logo and a coat of arms separately. Marketing demands that these universities have to be innovative for proper communication. The researcher suggests that further study in this area of communication be conducted with the rural dwellers, since this study focused more on urban dwellers.

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Face-to-face interview

1. Dr. Maina.S.M, interview, on Kenyatta university Emblem July 2005
2. Mr. Mayienga, S.J. interview, on Kenyatta university Emblem July 2005
3. Dr. Susan Kibue, JKUAT interview, date 4th July 2005
4. Ms. Celestine, Kenyatta University interview, date 26th June 2005
5. Mr.Eric Saulo, Strathmore University interview, date 25th June 2005
6. Ms. Njeri Muhoro, University of Nairobi, interview date 28th June 2005
7. Mr. George Mola, College of arms, Attorney Generals chambers, interview date 13th October 2005

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APPENDICES

Appendix 1 Questionnaires

Interview Schedule: secondary school students and working class

This interview will investigate on the use of Emblems in universities in Kenya and how they communicate or do not communicate clearly to their target audience. Kindly assist me by giving honest answers. A report of this research will be strictly for academic purposes and will not mention any names of the respondents. Your support is highly appreciated.

Name: _____

Level of Education: _____

Name of institution/Organization: _____

Age: _____

Date of the interview: _____

Q1.   Do you know the name given to these Image samples? (Samples of eight emblems are displayed or shown to the respondent; without names and the motto of the institutions they represent).

     A. Logo   ☐

     B. A coat of Arm   ☐

     C. A seal   ☐

     D. A trade mark   ☐

     E. A badge   ☐

     F. Any other specify ☐

Q2.   Does it tell you about anything you know it represents?

     A. A university   ☐

     B. A company   ☐

     C. An organization

     D. A school   ☐

     E. A college   ☐

     F. Any other specify ☐

Q3.   Do you know which university this emblem represents? (Showing them one emblem at a time, without the name and motto of the institution). (To find out if the know the respective university emblems)

                                       Yes   No

                                         ☐   ☐

A. Kenyatta University

B. University of Nairobi ☐ ☐

C. Jomo Kenyatta University of ☐ ☐

   Agriculture and Technology

D. Egerton University ☐ ☐

E. Catholic University of Eastern Africa ☐ ☐

F. Strathmore University ☐ ☐

G. African Nazarene University ☐ ☐

H. Baraton University ☐ ☐

Q4.   Would you say the emblems representing the university are?

A. Very Fair	☐	Very Good		☐
B. Fair	☐	Good		☐
C. Unfair	☐	Fair/Average		☐
D. Very unfair	☐	Poor		☐
E. No Opinion	☐	Very poor		☐

Q5.   These emblems have certain design-symbolic forms such as animals, maps, trees, mountains, books, birds, shields and many others. Are they related to the university they represent in any way?

                                        Yes   No

A. University of Nairobi ☐ ☐

B. Kenyatta University ☐ ☐

C. Egerton University ☐ ☐

D. Jomo Kenyatta University ☐ ☐

    Of Agri. & Tech.

F. Strathmore University ☐ ☐

G. Baraton University ☐ ☐

H. African Nazarene ☐ ☐

I. Catholic University of East Africa ☐ ☐

Q6.   Do the emblems in general (all of them) communicate clearly?

    1. Yes ☐   2. No. ☐

Explain your reason for yes or no

Q7.   Do the universities need these emblems? Are they of any value?

    1. Yes ☐   2. No. ☐

Explain your reason for yes or no

Q8. How would you rate the use of colour on each of them? (Emblems shown one by one or individually)

- ☐ Very Good
- ☐ Good
- ☐ Fair/average
- ☐ Poor
- ☐ Very Poor

Q9. How would you compare the colour image to the black and white; which one communicates clearly?

Black and white ☐   Coloured   ☐

(Each university emblem is tested)

Explain your reason for black and white or colour

Q.10 Would you recommend the use of emblem in universities in Kenya?

Yes ☐   No ☐

Explain your reason for yes or no

Interview schedule for design student (Graphic Design)

This interview will investigate on the use of Emblems in universities in Kenya and how they communicate or do not communicate clearly to their target audience. Kindly assist me by giving honest answers. A report of this research will be strictly for academic purposes and will not mention any names of the respondents. Your support is highly appreciated.

Name: _____

Level of Education: _____

Name of institution/Organization: _____

Age: _____

Date of the interview: _____

Q1. Do you know the name given to these visual symbols? (Showing the designer samples of eight universities emblems without names of the institutions they represent.

- A. Logo
- B. A trade mark ☐
- C. A seal ☐
- D. Coat of Arms ☐

Q6.   The emblems have certain design-symbolic forms such as animals, maps, trees, mountains, books, birds, shields and nay others. Are they related to the university they represent? (Showing emblems with the name of the institution).

	Yes	No
A. University of Nairobi	☐	☐
B. Kenyatta University	☐	☐
C. Egerton University	☐	☐
D. Jomo Kenyatta University Of Agri. & Tech.	☐	☐
E. Daystar University	☐	☐
F. Strathmore University	☐	☐
G. African Nazarene	☐	☐
H. Catholic University of East Africa	☐	☐

Explain your choice for yes or no

Q7.   Do you have any knowledge about visual identity (corporate identity)

Yes   ☐   No ☐

If yes, please explain briefly

Q8.   The education you receive in your institution, is it helpful to use to create an outstanding emblems?

Yes   ☐   No ☐

If yes, please explain briefly

Q9.   Please outline the design process or methodology you follow when creating any piece of design or artwork.

Q10.   Please give your recommendation for each of the universities.

Interview schedule for practicing graphic designers (ten)

This interview will investigate on the use of Emblems in universities in Kenya and how they communicate or do not communicate clearly to their target audience. Kindly assist me by giving honest answers. A report of this research will be strictly for academic purposes and will not mention any names of the respondents. Your support is highly appreciated.

Name: _____

Level of Education: _____

Name of institution/Organization: _____

Age: _____

Date of the interview: _____

Q1. What type of projects do you receive mostly in your firm/company agency?

      A. Advertising ☐

      B. Corporate identity

                            ☐

      C. Illustrations ☐

      D. Packaging ☐

      Any other specify _____

Q2.   What are the challenges you face in most of these projects?

      A. Communication ☐

      B. Visual thinking ☐

      C. Visual qualities ☐

      D. Conceptualization ☐

      E. Presentation ☐

      F. Any other specify _____

Q3.   Briefly outline the design process you employ or use in designing these products.

Q4.   Have you ever designed an Emblem or any other visual identity?

      Yes ☐   No ☐

      If yes please name the organizations, firms or institution. If you have a sample please show it to me.

Q5.   Do you know which university this emblem represents? (Showing the respondent an emblem without a name, one at a time).

	Yes	No
A. University of Nairobi	☐	☐
B. Kenyatta University	☐	☐
C. Egerton University	☐	☐
D. Jomo Kenyatta University Of Agri. & Tech.	☐	☐
E. Daystar University	☐	☐
F. Strathmore University	☐	☐
G. African Nazarene	☐	☐
H. Catholic University of East Africa	☐	☐

Q6.　How would you rate the artist or designer's ability in artistic expression of the emblems?

A. Very good ☐

B. Good ☐

C. Fair/average ☐

D. Poor ☐

E. Very good ☐

(For each university – eight in number)

Q7.　Which version clearly communicates to you? (Showing the respondent the colour version and black and white version)

A. Black and white ☐ 　　　B. Colour ☐

Explain your reason for black and white or colour version.

Q.8　Do emblems have any cultural meaning?

Yes ☐ 　　　No ☐

Explain your reason for yes or no

Q9.　Can an emblem contribute to the success of the university it represent?

☐ Yes 　　　☐ No

Explain your reason for yes or no

Q10.　Please give your recommendation for each of the universities.

Appendix 2

MONASH SHIELD COMPONENTS

The open book in the shield is commonly found in the shields
of universities and learned societies and symbolises the pursuit
of knowledge; the stars of the Southern Cross relate to Monash
University's geographical base; the sword and the wreath are
references to the shield granted to the university's namesake,
Sir John Monash. 'Ancora imparo' means 'I am still learning' and
is attributed to Michelangelo.
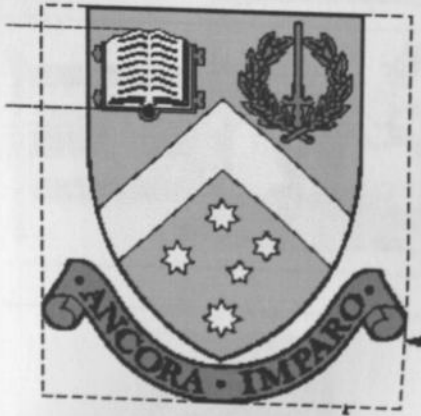
COMPONENTS OF THE MONASH VISUAL IDENTITY

The visual identity program consists of a number of key components:
the Monash name, logo, official colours and university shield.
Combinations of these elements are used in official documents,
publications such as course brochures and handbooks, on letterheads,
business cards and fax cover sheets, on advertising and promotional
material, on banners and billboards, and on Monash websites.
This guide sets out the prescribed uses of these elements and
acceptable variations. For variations outside those specified, contact
University Marketing on +61 3 9905 9087 or email
monashid@adm.monash.edu.au

2000
PRODUCED BY THE UNIVERSITY MARKETING OFFICE, PUBLIC AFFAIRS
MONASH UNIVERSITY

Globalisation has created exciting opportunities for innovative
tertiary education providers such as Monash University.

Emblems of selected nations

http://www.whom.co.uk/squelch/flags_emblems.htm **11 October 2005**

13 TANZANIA

The United Republic of Tanzania (formerly Tanganyika and Zanzibar) was granted independence on 9th December - 1961. and became a Republic within the Commonwealth a year later. Its total area is about 362,688 square miles with a population of around 10,300,000. The armorial bearings were granted by Royal Warrant on 6th December - 1961. !his was the first occasion on which an African warrior's shield was used to display the charges - which allude to the country and its sea and lakes - while the torch of freedom and knowledge is within linked rings representing the unity of the principal races.

16 UGANDA

With an area of 93,981 square miles and a population of some 8,000,000, Uganda was granted independence on 9th October - 1962, and became a Republic within the Commonwealth a year later. The arms were granted by Royal Warrant on 3rd September - 1962, upon an African warrior's shield - with two spears of estate crossed behind it. The drum symbolises the kingdoms and the traditional culture of Uganda - and the sun refers to the fact that It lies astride the Equator; the blue and white allude to the great lakes - sources of the Nile. The kob and the crested crane are indigenous.

14 JAMAICA

With an area of 4,411 square miles and a population of about 1,800,000, Jamaica has been British since 1670, and was granted independence on 6th August - 1962. It was a famous base for the buccaneers. The first Seal made under a Warrant dated 3rd February - 1661/2, shows the arms surmounted by a Royal Helm. A new Royal Warrant was issued on 8th .April - 1957, specifying the armorial bearings. The motto was altered in 1962 to its present form. The pineapples on the red cross of St. George allude to the principal fruit of the island - and the crest to its largest reptile. The supporters represent the aboriginal inhabitants - the peace-loving Arawak Indians.

15 TRINIDAD AND TOBAGO

With a combined area of about 1,980 square miles and population of some 1,000,000, the Territory was granted independence as a Commonwealth Kingdom on 31st August - 1962. The very attractive arms were granted by Royal Warrant on 9th August - 1962. Humming birds abound in the islands - while the three ships represent part of the fleet of Christopher Columbus - who discovered the islands in 1496. The ship's wheel upon the Royal Helm alludes to their maritime interests - while the Scarlet Ibis represents Trinidad and the Cocrico Tobago.

A sample of the Flash card