A Place of their Own: Graphic Design Degrees and the Search for Distinction in Protestant Evangelical Higher Education

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Abstract

This study investigates graphic design undergraduate education in Protestant evangelical colleges and universities in Australia and the USA. It explores the complex means by which these institutions seek to maintain their distinctive religious identities while offering the kinds of programs that are not much different from those offered in mainstream secular universities. It asks why Protestant evangelical colleges and universities would run graphic design courses, how they undertake the task of educating the graphic designer, and what they do in offering graphic design courses that is different. In doing so, it investigates the changing status of Protestant evangelical universities and colleges, as they increasingly measure their view of excellence and their own academic goals against those of secular higher educational systems.

In investigating *why* graphic design courses are offered in Protestant evangelical institutions, this study draws upon available literature in the field, and upon post-structural sociological theory, particularly that of Bourdieu. In asking *how* such courses are run, the study uses as an exemplar, four educational institutions that run such a course, based on a research investigation of three institutions in the USA and one in Australia. This research study is also employed, along with sociological theory and relevant literature, in the investigation of *what* these institutions do differently in offering graphic design courses.

The study argues that Protestant evangelical higher educational institutions can successfully offer degree courses such as graphic design whilst maintaining their distinctive religious emphases. It recognizes the importance of a shared platform of beliefs, the values of evangelicalism, and the significance of a non-denominational stance as vital factors in this undertaking. It also highlights the ability to express one's faith openly as a practice that contributes to religious identity. However, the idea of the integration of faith and learning as a widely promoted claim of many Protestant evangelical institutions cannot be substantiated with reference to graphic design courses. The real differentiating factor of these institutions is seen to lie in their ability to provide Christian education involving varied experiences that, by their number and kind, give a sense of a Protestant evangelical worldview.

Certificate of Authorship/Originality

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of the requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Production Note:
Signature removed prior to publication.

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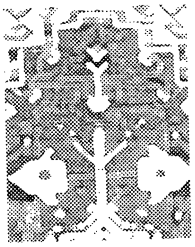
Introduction



This study investigates graphic design undergraduate education in Protestant evangelical colleges and universities. It aims to explicate the 'why', 'how' and 'what' of the practice of graphic design education in these institutions. It asks *why* Protestant evangelical colleges and universities would run such a course, *how* they undertake the task of educating the graphic designer, and *what* they do, in offering graphic design courses, that is different.

In doing so, this thesis will thus explore a number of questions related to both graphic design education and the mission and identity of these religious institutions. What challenges and dilemmas do Protestant evangelical higher educational institutions face in offering graphic design courses? [1] How, if at all, do they integrate knowledge from their faith perspectives with knowledge from graphic design? What tensions and stresses exist between graphic design education in the Christian and secular academies? Is a Christian religious environment an appropriate place for a specialist course such as graphic design?

This inquiry also provokes broader questions, such as why Protestant evangelical organizations are involved in education apart from theological and ministry training at all, and what they hope to achieve by offering such courses. It also considers how such institutions successfully negotiate their own separateness and find ways of maintaining their religious identities within secular higher educational systems. How these institutions create a distinctive place for themselves in higher education involves a consideration of the place that evangelical Christianity has in defining and shaping the education they offer. Whether or not they can effectively maintain their 'unique' religious charter, or whether they are heading inexorably towards secularization, is a wider question that is also posed in this study.

Method

This is largely a literature based study. It will tie together literature and research on evangelical higher education and on graphic design education, as well as using a number of philosophical ideas to provide both an overarching framework and more specific conceptual tools.

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[1] The term *course* in this study refers to a total program of units that lead to the completion of a degree qualification, in line with the terminology used in most Australian universities. In the USA, a *course* usually refers to one unit of study.

This study will use, as one of its major sources, texts that have been written on Protestant evangelical higher education by authors in the USA. This is because, although there is a substantial body of writing on Protestant evangelical education in the USA, there is a very small amount written in other countries, particularly in Australia.

Much of the available literature looks at social change in Christian higher education, such as the effects of an anti-intellectualism associated with evangelicalism, the history of the disconnection of institutions from their religious traditions and roots, and the absolution of religious ideals for academic. There are also a number of quantitative studies, some using large samples, that have provided information on various aspects of evangelical higher education in the USA.

This study covers a different territory. It uses several ideas, including Bourdieu's notions of contestation, large scale vs restricted production, and symbolic capital, to examine the field from the perspective of agents within it. Rather than examining evangelical higher education in a broad way, it investigates one course – graphic design. It seeks to examine the dynamic relationships that take place in education through the comments of the people that are involved in it. It takes a more subjective view because it contends that movements that take place in the field result from the fact that the field is composed of agents, and that those within the field fulfill certain roles and each one in invested with capital of different kinds.

In exploring *why* Protestant evangelical institutions would run such a course, this study draws upon a number of empirical studies conducted in the USA as well as more general texts that examine historical and social issues. In exploring *how* these courses operate, this study will focus on process more than product, by drawing upon available literature, and upon interviews with faculty and staff from four evangelical institutions, to encompass both wider trends and personal reflections. It takes into account the conflicts and dilemmas that these institutions face as revealed in such dimensions as their attempts to integrate knowledge from their faith with knowledge from various discipline areas, and their search for excellence in Protestant evangelical higher education. In exploring what these institutions do that is different, the study will use available literature, details of course structure and curriculum and interview data.

Included in this thesis is an investigation of graphic design courses in a selected sample of four non-denominational Protestant evangelical higher educational institutions, three from the United States and one from Australia, which is explained in detail in chapter 6. From this sample, with

the assistance of relevant theories and methodologies, an informed extrapolation will be made, with particular reference to the changing practices of evangelical higher educational institutions.

Protestant evangelicalism and higher education

Protestant evangelical Christianity and higher education may appear to have little in common. In the minds of many in the academy there is a quintessential incompatibility between the concepts of open enquiry, pluralism and inclusivity that characterize the idea of the modern university, and the seemingly narrow, sectarian and exclusive idea of the evangelical Christian college or university. Religious higher education generally, other than for theological or ministry training, is sometimes seen as an anomaly in Australia as elsewhere. It has often been equated with a lack of intellectualism and poorer academic standards, and religious higher education has been given little serious attention by the Australian academic community.

Yet the religious education sector in Australia continues to grow exponentially. The new breed of largely evangelical Christian secondary schools represents the fastest growing sector in school education in this country today. [2] This growth is relevant to tertiary education too as many of these secondary students will become the future students of evangelical tertiary institutions. Some evangelical churches have become mega-churches with their own substantial tertiary vocational colleges offering courses in media, communications, music, drama, counseling and other areas as well as ministry.

In higher education, there have been evangelical colleges in Australia since colonial times that have provided theological training, but now there are also a small number that offer education in other discipline areas. They are institutions with their own values and standards, operating similar courses to secular universities, such as music, drama, nursing, counseling, teacher education, business and visual communications. Many of these programs and sometimes the institutions themselves have been established in Australia over the past thirty years. Graduates from

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[2] According to the Christian Research Association, Australian non-government schools other than Anglican and Catholic have experienced the most growth over the past sixteen years. Evangelical Christian schools make up a substantial proportion of the 'Other' Non-government category.

evangelical colleges are bound to have a wider social impact, as they take their places in evangelical organizations, or in mainstream organizations and industries. These institutions are beneficiaries of the growth of evangelicalism in this country because they draw many of their students from evangelical church related schools, but they also impact upon its growth.

The transformation of education in the religious sphere as it adapts to the social landscape in Australia and incorporates the disciplines, cultural mores and traditions of the secular sphere is fertile ground for investigation. At a time when the influence of evangelicalism in Australia now extends into the public sphere, the prominence of the 'religious right' in politics has brought evangelism more firmly into focus. This, combined with the rise of fundamentalist and conservative religious organizations worldwide, and the challenges they pose to secularization theories, make evangelical higher education in general a timely and topical subject for research.

Although there is little research on the growth and diversification of Protestant evangelical higher education in Australia, there is a reasonably large body of work on this topic in the United States where evangelical education is a continuing part of the social fabric. Scholarship in the USA provides a great deal of support in understanding Protestant evangelical education in Australia, but while the Australian experience has many aspects which it shares with its North American counterparts, it is also notably different in some respects. This exploration will take place in light of available scholarship on higher education in Protestant evangelical colleges and universities, drawing from the experience of education largely in the USA but also the UK. It will also include aspects that relate to the Australian experience of higher education in Protestant evangelical tertiary colleges.

Only one Protestant evangelical college in Australia at present offers an undergraduate degree course in graphic design. The USA has a fairly large number of institutions that offer similar courses. Three other evangelical style colleges or universities in the United States that offer graphic design or related undergraduate courses have been selected for more detailed examination in this study in addition to the one in Australia. The focus on graphic design education in these four individual colleges and universities will highlight practical challenges and issues relating to aspects of undergraduate education.

Much scholarly research, especially in the USA, has examined the broader picture, looking at religious higher education from social and cultural perspectives, and mainly at a macro-social

and/or institutional level. There has to my knowledge been no research study of evangelical Protestant colleges and universities that focuses in detail on the programs, curricula and human relationships that are located in an individual discipline area, and this study, by doing so, seeks to provide a more intimate, qualitative perspective on higher education in these institutions.

Unique Missions

In his 2003 address to public universities in the USA, entitled *Higher Education in the New Century: Themes, Challenges and Options*, James Duderstadt, President Emeritus of the University of Michigan, considered some of the values that all universities may wish to protect in a time of rapid change. He identified these as the pursuit of excellence, openness to new ideas, intellectual rigour and academic freedom. He also stated that "the premium will be on the development of unique missions for each of our institutions, missions that reflect not only their tradition and their unique roles in serving society, but as well their core competency." (2003, p.17). The assumption that all universities should and do aspire to the same goals and ideals is challenged in this statement and the proposition mooted that educational institutions have different histories and traditions, attract and provide education for different kinds of students and excel in different areas. Further, rather than this difference being considered a hindrance to their optimal functioning, it is seen by Duderstadt as a premium to be nurtured and strengthened if the institutions are to reach their goals and potential of providing the finest possible education for their particular students.

Universities in Australia too are in the process of attempting to define their unique missions, and some educators would wish to challenge the current system in the public universities which has been described as 'minor variations on a single model' (Davis 2007). The Higher Education Review Process conducted by the Australian Federal Government in 2005 supported the policy direction of each university establishing its own mission within the field of education. The review states that "it is important that each institution develops its own distinctive mission and publicizes it so that student demands can be appropriately matched to institutional profiles."(Williams in West 1998, p.49). It supports "the desirability of escaping from the strait-jacket of uniformity so that progress can be achieved through experimentation, change and the adoption of successful practice. " (Karmel 1998, p.45) (Department of Education, 2005). Distinctive missions in universities can take a number of different forms, including teaching specializations, research

specializations, concentrations in specific discipline areas and partnerships with selected organizations.

Protestant evangelical higher educational institutions have unique missions of their own in some of these areas, but also share a clearly identified common mission as distinct from secular institutions, and they have common ideals that may operate within and regardless of any of these specializations. The religious and faith based charter of Protestant evangelical colleges and universities is a particular mission that these colleges share but that public and private secular universities do not. These institutions undertake the 'unique' mission of educating the 'Christian' through various discipline areas. This gives them distinctive foci compared to secular organizations, and in theory this mission colours and affects everything the college teaches and does.

Because no educational institution can ignore the influences and imperatives of the contexts in which they are placed, they need to adapt, grow, change and dialogue with a range of institutions, governing bodies, economic imperatives and ideologies that impact upon them in different ways. At the same time they need to maintain and continually redefine their distinctiveness. This dialogue is embedded in the wider society and in the culture of higher education and it has important implications for the development of evangelical Christian educational institutions. How they maintain their distinctive practices and what happens when they engage with the wider sphere of education are questions that are vital to their future and central to this study.

Defining Protestant evangelical Higher Education

The three strands that are knotted together in this thesis – graphic design, higher education and Protestant evangelical education – would not generally be viewed as a comfortable fit. The very contrivance of stitching together ideas about religion and its place in contemporary life, higher education in the post-modern age and the commercial and consumer oriented specialization of graphic design indicates that issues will be uncovered that are inconsistent and discordant. It is these issues that make this topic both interesting and illuminating.

One of the difficulties in discussing Christian education in any way results from the wide variety of interpretations of what 'Christian' and 'Christian education' might mean. Tanner argues that

"Christian identity does not mean in any strong sense that all Christians share a common set of beliefs and values." (1997, p.124). There is no common or universal way that Christians think about education, scholarship or Christianity (Wuthnow, 1993, p.208) and Hughes and Adrian contend that 'there is no such thing as generic Christian higher education' (1997, p.3).

Protestant evangelical higher educational institutions represent many different Christian denominations and traditions, and also share much with traditions and denominations outside of their own, and with religious traditions outside of Christianity as well. A college of a particular Christian denomination will have much in common with other Christian denominations and with institutions of the same denomination, as it draws from common cultural traditions that symbolize social and religious values and shape belief (Hughes and Adrian, 1997). However, even institutions in the same denominational family may differ markedly from each other. Each institution will also have a great deal in common with economic, political and cultural groups outside of its denomination. Those Christian institutions that profess to be non-denominational, or multi-denominational will nevertheless have things in common with particular church practices and forms of worship in specific denominations. Christian institutions will also have aspects that will be shared with educational institutions outside of Christian denominations altogether. Tanner states that Christians engage in "processes that construct a distinctive identity for Christian social practices through the distinctive use of cultural material shared with others." (1997, p.115)

Despite the fact that there are ideals and values that tie evangelical colleges and universities together, each Protestant evangelical college or university has its own identity and approaches its Christian mission in a particular way. Rather than assuming that all these Christian colleges are united by a uniform set of social, cultural and doxastic values and all evangelical colleges will share these values in their entirety, each college or university is understood to generate its own production, including its own artifacts and material constructs. Each Protestant evangelical institution will pick up on certain themes and aspects of the Christian story and of the evangelical tradition, but none are identical in their mission and character.

Bringing Protestant evangelical colleges together under one banner is therefore a contrivance, but institutions in the evangelical tradition do also contain certain unifying factors and thus have a distinctiveness that is shared. The colleges and universities that form the locus of this study have histories that link them to different traditions, but are united by the precepts and tenets of

evangelicalism. A more detailed picture of evangelicalism as it relates to the topic of this research is clearly needed, and this is provided in Chapter 1.

This study has sought to focus on institutions that have an overtly Christian religious emphasis and give a central and primary place to their religious ideals and precepts in their mission and structure. By comparison, many colleges and universities that might describe themselves as 'Christian' in orientation may espouse ethical principles based on religious tenets but may not advocate an overtly faith based approach to teaching and learning. The religious emphasis can vary enormously. It can mean "little more than that a denomination started the school in the last century. Sometimes it means that a course on Bible or religion is part of the core curriculum." (Poe, 1999, p.209)

It is not the intention of this study to compare and contrast particular Protestant evangelical colleges and universities with other Christian colleges and universities, either within Protestant denominations, or within the Catholic and Orthodox traditions. Neither is it the intention here to compare and contrast evangelical Christian and secular educational institutions. There is an assumed difference between Christian and secular institutions, but also an assumed difference between Protestant evangelical style colleges and other Christian colleges and universities, as can be seen in various aspects of their practices, and as highlighted in their mission statements, which will be discussed in chapter 1.

There are many Christian higher educational institutions in various traditions that give active precedence to the central role of faith in teaching and learning, and Protestant evangelical colleges are seen as a distinctive group of colleges that take this position. Although there are Christian organizations outside of the Protestant evangelical tradition that are evangelical in stance and overt and intentional in combining faith into their programs, due to the restrictions of this topic, the area of inquiry will be limited to Protestant institutions of higher education that are also evangelical in style. The kind of Christian tertiary education in this study restricts itself to the education offered at colleges and universities that describe themselves as Protestant[3] *and* evangelical.

[3] The term Protestant is used in an inclusive sense to encompass Christian churches whose faith and practice are aligned with the principles of the Protestant Reformation of the 16th century. The Reformation began with a movement of Christian Churches that broke away from the Roman Catholic Church after 1517, and these churches became followers of either Luther or Calvin. Protestantism asserts that the Bible is the sole source of revelation, that individual salvation is achieved not through good works but though faith alone and that Christians form a priesthood of believers. The term Protestant has loosely come to signify all Christian denominations that are not Catholic or Orthodox.

Yet although there will be no structured attempt to compare and contrast individual colleges and universities, differences between the Protestant evangelical colleges and both secular universities and non-evangelical style Christian colleges and universities will emerge in the course of this study and will be discussed. This includes differences between the North American evangelical institutions and the Australian college as well, where particular factors and forces are evident.

By looking at graphic design courses in Protestant evangelical institutions in the context of their material practices and beliefs, the focus will be on how their 'unique' mission is applied. The values of these colleges are formulated in a certain way, and this study will attempt to reveal how different worldviews rub together and what rubs off in the process. The focus will be the dialogue between evangelical Christian institutions and graphic design education, and the ways in which the core beliefs and values of stakeholders in Christian tertiary institutions (management, students, faculty and staff) are embedded and encoded in the practice of teaching graphic design.

Why Graphic Design?

The question of why graphic design has been chosen as the particular discipline area under scrutiny is a relevant one. Graphic design itself is a commercially oriented and highly individualized profession, seemingly at odds in many respects with the aims and values of Protestant evangelical education. It is an area where the tensions between the mission of the specialization and the mission of the institutions are likely to be apparent.

While any professional or specialist course could have been the focus of this investigation, graphic design is also an area with which I am personally familiar. I had 15 years experience in the graphic design industry in a career that predates the computer era and begins in the age of analogue technology where designers worked by machine age methods. I have worked as a tertiary educator in both vocational and higher education over the past 12 years. During part of this time, I was employed in an evangelical college as head of graphic design program 1997 – 2002, and as a manager in an administrative role 2002-5. This college is one of the four chosen to be highlighted in this study.

What are the parameters of Graphic Design Education in this inquiry?

Graphic design education prepares students for the practice and profession of graphic design, but the field of graphic design is a rapidly changing one too, developing and expanding in many different directions at once. Graphic design education is offered in both the vocational and higher educational sectors, and in this time of expanding possibilities, graphic design education is having an impact on the graphic design industry as well, because methodologies for teaching design impact on the working methods of designers, and research in the universities is calling for new approaches to thinking about design.

The profession of graphic design relates to many areas of visual communications. In more traditional print related areas there is publication design, illustration, packaging design, typographic design. In addition, graphic design now encompasses electronic media in areas such as web design, interactive design, animation and 3D design; and screen design for film, television and video. Newer areas such as information design and service design encompass both electronic and print media. Because the field encompasses many emerging areas, it is often referred to more broadly as Visual Communications. Despite the fact that graphic design has narrower connotations than visual communications, the term graphic design has been chosen in this study to represent the type of courses covered, because it refers more specifically to career outcomes in the area. Margolin distinguishes between graphic design as a specific professional practice, and visual communication which denotes a fundamental activity in which everybody engages. (2002)

Because of the diverse and developing nature of graphic design, operating the kinds of educational programs that prepare students for professional employment in areas related to it are also difficult to define. Courses in this area are not always called Graphic Design, and they may have emphases in one area of visual communications. Courses with a number of related titles are pertinent to this inquiry. Some are Bachelor of Graphic Design degrees and some are Bachelor of Arts degrees with a Graphic design major or a concentration in graphic design. Others may be degrees in Visual Communications, Communication Arts, Advertising or Digital Media with a strong graphic design or multimedia[4] component. Multimedia Design or Digital Media or

[4] In educational programs, multimedia may be delivered in various forms. Multimedia in the broadest sense refers to the combination of more than one type of media but the definition of multimedia in this context will be restricted to those types of artifacts that combine more than one type of electronic media and that have a strong graphic emphasis, with a major component that is often or usually generated by graphic designers.

Computer Graphic Arts courses are also part of the scope of the definition of graphic design courses in this thesis where the courses include a strong graphic design component.

Digital Media or Computer Graphic Arts may form part of a graphic design degree, arts degree or postgraduate qualification, or parts of individual modules, or may be a specialist degree or postgraduate qualification. Those courses that focus specifically on systems design, computer programming or computer science and do not include the input of a graphic designer are beyond the scope of this project.

In each of the four colleges or universities highlighted here the program structure varies somewhat. John Brown University offers a Bachelor of Science with a Graphic Design Major and a Bachelor of Science with a Digital Media Arts Major. Messiah College offers a Bachelor of Arts with a Graphics and Technology concentration within the Department of Studio art. Azusa Pacific University offers a Bachelor of Arts with a concentration in Graphic Design. The Australian College offers a Bachelor of Graphic Design.

Graphic Design in Protestant Evangelical Institutions

The expanding numbers of specialist and professional courses such as graphic design that are offered in evangelical Christian institutions reflect the cultural shifts and changing cultural practices of Christian organizations, which have begun to operate in a more strongly entrepreneurial capacity. By focusing on graphic design - the question of what it may mean for these institutions to offer such specialized and professionally [5] oriented courses is posed. Questions are asked, such as how are they taught, why are they there and what impact do they have? Given the commercial nature of graphic design, what conflicts exist between the commercially oriented profession of graphic design and the ideals of Christian educational institutions?

[5] Graphic design may be called a specialization rather than a profession. By "profession" I mean a practice that can be a vocation (Handelman 2002: 203) and one that is a skilled occupation as well as a discrete occupational group comprised of an elite community of practitioners in the field. While graphic design might be seen to be a specialization that isn't represented by professional organizations as such, it is a discrete professional area. Parker et al (2007) posit three characteristics of a profession- the requirement of a specialized body of techniques, the claim over the jurisdiction or autonomy to regulate themselves, and the universal or cosmopolitan or translocal nature. Graphic Design does not have a professional body that regulates it in Australia. However, in Australia, there are now peak bodies such as the Australian Graphic Design Association that fulfill some aspects of this role.

Graphic design is concerned with image making, popular culture, advertising and the use of newer technologies. It is part of the world of surface and of simulacra, and in many ways this is a distinct contrast to the ideals and values espoused by Christian institutions. Educational institutions need to reconcile this commercial 'aiming at ends' involved in graphic design with their own philosophical stance. These institutions also need to retain their 'unique' missions if they are to remain Protestant evangelical institutions. How they negotiate the conflicts that may exist between their basic ideals and values, and the world of commerce and industry are issues of central importance to their future direction, which shifts and changes when different beliefs and ideals are brought together and collide.

Other questions relating to the nature of professional and specialist courses are relevant. How much do these colleges follow accepted academic practice, and does this compromise their sense of community and relationship as they choose to follow university models? Do they step out and establish personalized and different mores and frameworks for engaging with graphic design education? Are Christian institutions too aware of competition when establishing themselves as a stakeholder in the marketplace? How much to they call themselves different but teach in a way that is not different and is not seen to be different by the mainstream universities? Changes to their focus will alter their character and may push the colleges away from their founding principles to a more secular charter, or they may be able to maintain their distinctive faith based approaches.

In assessing how graphic design might fit into Protestant evangelical colleges and universities, it is also salient to examine the way that graphic design has been absorbed into the mainstream universities, where it is also relatively new. In discussing graphic design courses in these Christian institutions, issues relating to graphic design courses in secular higher educational institutions will come to light and are discussed in Chapter 4.

Christian colleges and universities have the power to impose ideas in various ways around what it means to be 'Christian' (Wuthnow, 1993), and therefore what it means to teach graphic design in a Christian environment. There are many things that these institutions have in common with organizations outside of their belief systems, but they must also be able to form a diaphragm – a permeable membrane that allows for interchange but still allows for separateness. The definition of what it means to be an evangelical Christian in higher education has to be constantly re-

negotiated and re-adjusted as Protestant evangelical colleges and universities account for both their religious and academic aspirations. The tensions and conflicts caused by the clash of potentially opposing forces impacts upon the way that these colleges forge a place for themselves in the sphere of higher education, and change as they open themselves up to ideas and values that are not Christian based.

Structure of this thesis

Chapter 1 Aims and Missions

Chapter 1 examines some of the aims of Protestant Evangelical Higher Educational institutions through their mission statements. It discusses the distinctive features of evangelicalism. It investigates some of the historical and contextual influences of Protestant evangelical education in Australia, the UK and in the USA. It then provides some statistical and research data on Protestant evangelical colleges offering professional and specialist courses and suggests reasons why graphic design courses may be offered. The influence of the denominations and churches that are connected to and support these educational institutions is also discussed. This chapter contends that the reasons why Protestant evangelical institutions offer graphic design courses are tied both to their character and history as evangelical institutions, and to their place in contemporary higher education and society as a whole, and that they must chart a course between their traditional values and contemporary necessities in offering these courses.

Chapter 2 Theoretical Framework

This chapter gives an explanation of the theoretical background to this study. This is largely a literature based study, and this chapter reviews much of the available literature in the field of Protestant evangelical higher education that is relevant to this research. It also reviews salient literature in the fields of religious education and education generally, and relates this to the topic under investigation. In addition, relevant writing in the fields of design and graphic design, including newer research in the fields, is also mentioned. A number of post structural social theorists have been chosen to provide a deeper interpretation in this study, which focuses on sociological aspects of Christian tertiary education. In particular Bourdieu has been most helpful, but others are mentioned, including Stacey, Foucault, Deleuze and de Certeau. This chapter

explains the reasons why and the ways in which various texts and theories were used, whether broadly or specifically, abstractly or explicitly.

Chapter 3 Visual Communications and Protestant evangelical organizations in the Age of Consumer Religion

This chapter explores the importance of visual communication in evangelical organizations and investigates the connection between Protestant evangelical education in graphic design and the wider framework of evangelicalism. Many church organizations are recognizing the important part that contemporary visual practices have in their life and growth. They are making effective use of the media and all contemporary forms of communication, instituting changes that give much more pre-eminence to visual modes of making meaning. This chapter explores the reasons that evangelical organizations have embraced contemporary communication media and practices such as graphic design, including reference to the history of evangelicalism. It investigates the reasons some of these organizations are able to keep their distinctive identity when the practices of many Christian organizations are becoming more indistinct from the society around them. It challenges some of the accepted views of the influence of popular culture on evangelicalism. It argues that evangelical educational institutions reflect the changing discourses of evangelical Christianity, and the contemporary practices of evangelical organizations also affect the orientation of these institutions and the desirability of offering graphic design courses.

Chapter 4 Graphic Design from Vocational to Higher Education

Graphic design courses are not only relatively new additions to Christian colleges but they are also relatively new courses in the university environment in Australia and overseas. Graphic design education in the academy has been shaped by both its provenance in vocational education and by the field of higher education. The changes to graphic design courses since they became part of the academy are the main focus of this chapter, with an emphasis on the theoretization of courses in the academy. This chapter will present some alternative ways of thinking about accepted teaching practice in design including the problem solving paradigm based on recent research and will suggest how other ways of thinking about design can be integrated into design education. It will explore the way that Protestant evangelical colleges might be offering graphic

design education that reflects newer ideas in the field. It asserts that Protestant evangelical institutions are embracing the idea of specialization and of excellence at the same time as universities are searching for more relational frameworks for teaching graphic design. This chapter suggests that opportunities are being missed for these Christian colleges to use their strengths and religious ideals to inform graphic design education and to develop it in a different way.

Chapter 5 In Pursuit of Excellence

This chapter examines perceptions from both outside of evangelical Christian educational institutions about their standards and courses. It focuses on the notion of academic excellence and the way that both Christian and secular institutions are pursuing it. The investment of these institutions in academic excellence includes the need to be open to new ideas, and to offer faculty academic freedom. It opens up some discussion of the ways in which Christian colleges have the potential to attain a different and positive direction in graphic design education and considers ways in which the graphic design courses in these colleges with different beliefs, values and traditions than secular universities may flourish in an environment where they have the ability to grow within a different value system. It considers some of the advantages of Protestant evangelical colleges as environments where courses like graphic design can attain a high standard. It also offers cautionary advice for these institutions, as they adopt models from higher education unquestioningly.

Chapter 6 A Research Study of Graphic Design courses in Four Non-denominational Protestant Evangelical Colleges or Universities

This chapter reports on an ethnographic study conducted during the course of this project, undertaken at four evangelical Christian colleges, one in Australia and three in the USA. It gives an overview of the research process, in which four selected colleges that offer graphic design courses and were chosen for closer investigation. It summarizes the methodologies used, which primarily consisted of interviews with staff and faculty and surveys of students. It investigates a number of working methods considered for this component of the research and gives reasons for choosing particular methodologies in light of current research practices and theories.

Chapter 7 Faith and Learning

This chapter investigates some of the ways in which evangelical Christian colleges and universities undertake the task of integrating faith and learning, and how they do this in graphic design courses. It includes some of the comments and responses of faculty members who were interviewed in the ethnographic study that was part of this research. This chapter explores the way that these colleges strengthen their Christian identity through their practices, and these are viewed through the lens of relational, communal, ethical and doctrinal dimensions of faith. Also examined are differences in curriculum and in extra-curricular activities in these institutions. This chapter will highlight, through the interview comments with faculty and staff, differences in attitudes and values that distinguish these learning environments and these will be related back to concepts raised in Chapter 3. It also demonstrates what values are considered important, how values are shaped in community and how these are linked to Christian doctrine in the widest sense.

Chapter 8 Speaking the Faith

This chapter focuses on how individuals in Christian colleges communicate their faith at a personal level and how they practice it by speaking it. These are distinctive practices that create faith based knowledge in graphic design, and are factors which differentiate graphic design education in Protestant evangelical institutions from secular universities. Using Bourdieu's concept of *Symbolic Capital* it explores ways in which individual perspectives can be inconsistent with the aims and goals of the college as long as they do not challenge certain overriding principles. By allowing people and their work speak for themselves, the idea of integration of knowledge and also of the design process is highlighted. This chapter examines some of the ways that people in faith communities find innovative and creative ways of relating and working together. It also uses the responses of a former graphic design student at the Australian college to interrogate the integration of faith into the practice of graphic design, using the idea of the artifacts of design as part of *'speaking the faith'*.

Chapter 9 – Reflections

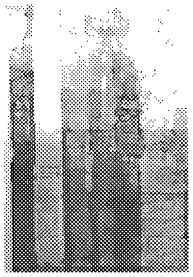
This chapter provides from a personal perspective, a focus on a stream of units in a Christian college in Australia that aim to integrate theology and the arts. My involvement in the graphic design course is the context for the journey through some of the changes and deliberations that took place over the period of 9 years. It continues with reflections on some of the processes of discussion and debate concerning the changes that were made to that stream of units and suggests reasons why. It links to the ideas to many of the issues raised in earlier chapters including the way these colleges retain or lose their distinctive Christian identities.

Conclusions and Recommendations

The findings made in this thesis are summarized. The relevance of the research is explained and suggestions are offered for further research and analysis, pointing to ways that the research can be used and highlighting areas that may be of interest to other scholars.

Chapter 1

Aims and Missions



Introduction

While it is fairly self-evident that Protestant evangelical organizations would wish to train ministers and theologians for associated churches and church related organizations, it is not equally clear why they would offer courses in a broad range of other areas outside of ministry and theological training. This includes not only 'liberal arts' style courses, but also business and professional courses, and applied arts courses. Graphic design is only one of a number of professional and specialist type of courses that are now operated by Protestant evangelical colleges and universities.

In outlining the 'what' and 'why' of graphic design courses at Protestant evangelical higher educational institutions, the investigation of some broader issues and ideas are necessary.
This chapter provides a general orientation and introduction to Protestant evangelical higher educational institutions that offer these kinds of courses. The way graphic design courses fit into these organizations is related to historical influences as well as the way they are adapting and changing to the world around them. It has therefore been considered necessary to investigate issues that will help situate graphic design courses in the wider context of Protestant evangelical education.

This chapter will have two main components. Firstly, it will take a broader look at Protestant evangelical education that has a purpose other than theological and ministry training, and it will attempt to establish some of the reasons why such education is offered. While Protestant evangelical colleges and universities that offer graphic design courses share many commonalities with other institutions, both Christian and secular, they also have features that make them different. This chapter examines what characterizes a Protestant evangelical college, as well as highlighting some of the distinguishing features of evangelicalism.

It will explain some of the aims of these educational institutions, and what they purport to do, commencing with an examination of some mission statements of four Protestant evangelical colleges compared with the mission statements of a small number of secular universities. Next it will provide a definition of evangelicalism, as it is related to the ideas surrounding this topic. It will then briefly interrogate some of the reasons why a small number of colleges have been

established in Australia that offer a range of programs in a number of discipline areas, and will situate evangelical higher education in Australia in context by providing a short overview of the background to Protestant evangelical education in Australia in the USA, making mention of the United Kingdom as well.

The second part of this chapter will focus more particularly on graphic design education in these environments. While some of the reasons these courses are offered in Protestant evangelical institutions may be similar in secular institutions, some are also different. Why these institutions might offer graphic design courses and why students enroll in them are questions that are considered. This chapter will enlist both evidence from other studies and the comments of faculty members at four Protestant evangelical non-denominational institutions to support its claims.

Through these means, a picture will begin to emerge of the contexts and ideas that lead to the introduction of graphic design courses in these institutions and the reasons why they operate.

Mission Statements

Protestant colleges and universities that describe themselves as evangelical usually take a strongly intentional Christian faith based approach to education, and believe in the principle of the integration of faith and learning (Holmes, 2002). In many Protestant evangelical colleges and universities the principle of the control and authority of God through Christ provides an overarching aspect to their educational programs, and these principles produce very distinctive aims, emphases and potential outcomes. "Christian higher education is nothing less than the attempt through the individual and communal activities of thinking, teaching, researching, discussing, performing and living to understand the totality of life, history and the universe in relationship to the lordship of the crucified and risen Jesus Christ." (Sloan, 1999, p.32). The connection to theology, the biblical scriptures and the divinity of Christ gives these institutions an aspect not shared by their secular educational counterparts, and one that is also not shared by other Christian colleges and universities that are more tenuously linked to such a mission. Even though there are marked variations in the emphasis that Protestant evangelical colleges place on this mission, the colleges and universities highlighted in this study are ones in which a Christian faith based stance assumes a central and not a peripheral role. "That is the call of the hour and the

distinctive approach to Christian higher education where all teaching and all learning must take place with a view toward reality found only in the glory and grandeur of God." (Dockery, 1999, p.181).

Mission statements reflect the expected outcomes in any institution and are a powerful way of looking at its courses. The Mission statements of all universities and colleges are overt declarations in the public marketplace of their intentions in producing outcomes for their graduates. It is often true that Mission statements represent an idealized view of the way institutions would like to be perceived rather than the way they actually practice. Mission statements may "claim to provide the essential framework and direction of the college or university's operation [but] they can often, it is recognized, be little more than idealistic rhetoric." (2006, p.33). Nevertheless, mission statements are quoted here because they are considered statements of intent and usually build upon past iterations, changing as the institutions themselves change. Mission statements can reveal much about the way colleges and universities position themselves in the marketplace, the way they wish to be perceived and the way they differentiate themselves from others.

As means of differentiation, these documents are also of interest for the types of statements they do not include. For instance, a college or university that does not give an overt acknowledgement of their Christian charter in their values would not include mention of such a charter in their mission statement, even though they may describe the general orientation of the institution as Christian. Mission statements reflect what 'can' be said, and the materiality of the text itself points to "what words and things do, what they prevent [and] how it is that these are the things that are said." (Weate, 1996, p.51). Hence the degree to which they are prepared to align themselves overtly with 'Christian' themes and values reveals much about their stance, values and their mission in contrast to other institutions.

Many Christian colleges and universities apart from those in the Protestant evangelical traditions may have a distinctly 'Christ-centred' mission. Although this 'Christ-centred' mission does not distinguish Protestant evangelical institutions from all other Christian institutions, the difference in these mission statements from those in secular institutions can be clearly observed. There are many aims that these colleges share with secular universities, but it is their religious mission that sets them apart. The mission statements at four Australian universities, and four non-denominational Protestant Evangelical colleges reveal essential differences in these intentions.

Most mission statements of secular universities reveal a wider purpose than simply providing students with knowledge in the discipline or field they have chosen to study. These aims include education for life, exemplified by such ideals as the benefit of humanity, service to others, concern with social justice and respect for the individual. Most modern universities see themselves as equipping students for more than a career, and ethically and philosophically preparing students for the whole of life, not just working life.

The University of Technology Sydney, aims to provide higher education:

> to enhance professional practice, to serve the community at large and to enable students to reach their full personal and career potential... contribut[ing] to the advancement and integration of knowledge, professional skills and technology, and their intelligent, sustainable and enterprising application for the benefit of humanity.

Griffith University in Queensland states that:

> In the pursuit of excellence in teaching, research and community service, Griffith University is committed to innovation, bringing disciplines together, internationalization, equity and social justice, lifelong learning for the enrichment of Queensland, Australia and the international community.

Most American universities have similar kinds of mission statements. In part of its mission statement Harvard College (the undergraduate program at Harvard University) states that it "expects that the scholarship and collegiality it fosters in its students will lead them in their later lives to advance knowledge, to promote understanding, and to serve society."

The Australian Catholic University, a public university with a strong Catholic ethos, maintains that "its ideal graduates will be highly competent in their chosen field, ethical in their behaviour, with a developed critical habit of mind, an appreciation of the sacred in life, and a commitment to serving the common good."

All of these institutions believe that education in any field involves a life stance, and an understanding of the concept that the individual has a responsibility for others and operates in a social context. In most mission statements of public universities it is clear that graduates are meant to emerge with an individual equipping blended with communal equipping.

Protestant evangelical colleges and universities share many of these goals, but on the other hand, have mission statements that are specifically oriented towards a Christian faith based mission. The distinctive quality of the statements in Christian evangelical colleges is not in their wider concern with education for the whole of life and for the common good, ideals which they share with secular universities, but in their focus on an omniscient God and on education that is based upon the Christian faith, which is explicitly articulated in their mission statements.

Messiah College states that it aims "to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society."

Azusa Pacific University seeks "to advance the work of God in the world through academic excellence in liberal arts and professional programs of higher education that encourages students to develop a Christian perspective of truth and life."

John Brown University aims to provide "Christ-centered education that prepares people to honor God and serve others by developing their intellectual, spiritual, and professional lives."

An Australian college's [6] mission includes the purpose of providing training "which will enable students to be effective communicators of God's love and purpose for living, and provide an environment where faculty, staff and students are able to pursue their commitment to be servants of Christ".

In all of these mission statements, the words 'God', 'Christ' or 'Christian' features prominently. Such statements as 'the work of God' and 'God's love' are based on the concept and the assumption that a Christian God exists as a separate and supervenient entity. This places the focus on a higher spiritual realm to which human beings are oriented. The core meaning in these mission statements comes from their connection with God, and the individual's power and fulfillment as centred in God, in comparison with meaning in secular universities which is centred in humanity.

This presupposes different kinds of outcomes for students. Despite similarities between the aims of Protestant evangelical colleges and secular universities, there is a very real difference in what

[6] This college is unable to be named due to issues that have arisen in this study.

they propose to offer in their education of students. Students in *all* higher educational institutions are meant to achieve goals in chosen field of practice and also to accumulate knowledge for life. This is a blend of knowledge to function in the workplace with benchmarks established in individual workplaces, but including an equipping of the 'whole' person in relationship to others.

Education in Protestant evangelical colleges and universities is an individual and communal equipping as well, but these mission statements suggest that in evangelical education people are encouraged to think beyond the here and now of life and beyond education for a career. These aims imply ideas around the Christian experience, and the inclusion of abstractions of thought that people otherwise may not engage with, such as those involving life's meaning and purpose. It includes the emotional connection to a universal force that is also present in a spiritual and relational sense and this connection links them to other colleges and universities that espouse similar values. From their mission statements, it is clear that these institutions do not intentionally separate their Christian mission from any aspect of education.

This openly 'Christ-centred' charter of many evangelical Christian colleges and universities, according to Carpenter, places them in an opposing and even philosophically threatening position to the secular universities, which are viewed as ideologically different. "It is necessary to recognize that ours is a counter-cultural vision." (1999, p.117). This conception of an evangelical Christian college is in some ways anti-modernist and different to the ideals of inclusivity, pluralism and diversity as understood in the university system. "They [secular universities] do not easily include and tolerate perspectives that dissent from their vision of tolerance and inclusivity." (ibid p.115) It is clear that whatever the actual differences from the secular universities in the kinds of education that evangelical Christian institutions offer, many regard them as radically separate entities with radically different charters.

Evangelicalism

Protestant evangelical colleges share with all of the broad traditions of Christianity a connection with the Christian story but also have their own particular emphases – things that connect them together. Evangelicalism includes a commitment to the 'evangel' or 'gospel' summarized as a doctrine of personal redemption. "God has manifested unconditional love and grace in and

through Jesus Christ to reconcile humanity to God's self and to redeem all of the created order" (Heie, 1997, p.246). The National Association of Evangelicals (NAE) in the USA still affirms many standard evangelical convictions, including

> the inspiration, infallibility and authority of the Bible; the Trinity; the deity, virgin birth, sinless life, miracles, atoning death, bodily resurrection, ascension and personal return of Jesus Christ; the regenerative work and present ministry of the Holy Spirit; the resurrection of the saved to eternal life and the damnation of the lost; and the spiritual unity of believers in Christ. (Patterson, 2005, p.43).

Heie argues though, that a commitment to the 'evangel' is not peculiar to evangelical Christianity, and he describes the main distinguishing characteristics of evangelical beliefs (following Bebbington 1994) as *biblicism, conversionism and evangelic activism.* The focus on colleges and universities that would describe themselves as evangelical emphasizes these aspects of the Christian faith. Evangelical colleges and universities are based around an evangelical mission and a number were formed for the sole purpose of evangelizing and missionary work, with many founded as a result of the religious revivals in North America in the 18th and 19th centuries. Evangelical colleges and universities are joined more by a common style than a common denomination. "That style is typically biblical in preaching, mildly Wesleyan or Calvinist in theology, congregational in polity, conservative in ethics and politics, enthusiastic and informal in ritual, cautious toward the regnant culture, plain in manners." (Burtchaell, 1998, p.743).

Evangelism in reality is not a unified movement but encompasses a variety of doctrinal beliefs. Some evangelical organizations 'confront, engage and resist' the wider society while others emphasize inner piety and spirituality (Wuthnow, 1993, p.153). The colleges and universities in the evangelical tradition come from a number of different church connections and faith traditions. Burtchaell identifies two large families of evangelicals;

> those descended from the Wesleyan tradition, whose religion has been centered upon experience and feeling, and those descended from the Calvinist tradition, whose religion has been centered upon defined creed.....The Wesleyans spoke of inspiration, enthusiasm, joy and they easily spoke of all Christian believers as really one. The Calvinists spoke of fidelity and duty, and had a stronger sense of distance between the saved and the lost. (1998, p.776)

Evangelical Christian colleges and universities emphasize "the importance of the Bible as a guide for Christian faith and practice, the centrality of Jesus' atonement for human sin, and evangelism as one of the primary missions of the church" (Jacobsen, 1997, p.342).

Evangelicalism has also come to be associated in the minds of many in Australia with the Pentecostal style of worship that is characterized by inspirational outpouring and demonstrative expressions of worship, but many evangelical colleges and universities do not employ this emotive style of worship and teaching, and some colleges are "a little leery of the total package of evangelicalism' (ibid). For instance, the historical roots of Messiah College in the USA in pacifism and pietism meant that "not everyone wanted to be known as a card-carrying "Evangelical".' (ibid). Others have felt that the term evangelical threatened to pigeonhole it in the public mind with fundamentalism (Moore and Woodward, 1997, p.302), and have not been comfortable with the term 'evangelical' for that reason. Some writers make a distinction between evangelicalism which stresses engagement with the broader culture, and Pentecostalism and fundamentalism which advocate withdrawal (Beyerlein, 2004, p.506), although Pentecostalism in this thesis is assumed to be a part of the wider evangelical movement.

Evangelicalism has been associated with preaching as the primary form of knowledge transmission, the idea of individual salvation through conversion and biblical knowledge as the means of understanding God and the natural world. Because of their emphasis on individual and personal salvation, evangelical organizations also differ markedly from those institutions whose traditions are steeped in heavily encoded religious structures and rituals as a means of approaching God. The emphasis on the directness of the individual's approach to God is vital in understanding evangelical religious organizations. The evangelical approach has emphasized the conversion of the individual and therefore has not been tied as heavily to church structures and traditions. "In sharp contrast to religious developments in western Europe, American evangelicals continued to make their messages heard in a society increasingly defined by the norms of democratic individualism." (Noll, 1994, p.62) Choice was an important part of North American culture, and the "American idea was to choose a religion of one's own, rather than to conform to a given one. This produces a much more intimate relationship between the individual and his religious behaviour patterns..." (Adorno, 1975:2001, p.537) The same appeal to an individualistic trend in all of western culture could also be applied to evangelicalism in Australia.

Evangelical Christian organizations are also to be distinguished from fundamentalist Christian organizations. "Fundamentalism was a loose, diverse, and changing federation of co-belligerents united by their fierce opposition to modernist attempts to bring Christianity into line with modern thought." (Marsden, 1980, p.4) Fundamentalism has been associated with dispensational premillenialism. [7] Although both evangelical and fundamentalist Christian organizations are deeply concerned with the meaning of the biblical scriptures and the living out of the scriptures in the lives of individuals, for fundamentalists the bible is inerrant and is "not only an infallible authority in matters of faith and practice but also when it addresses scientific and historical issues." (Kyle, 2006, p.14). A faculty member at an Australian evangelical college distinguished the fundamentalist belief in biblical inerrancy from the perceived approach in her institution, which she stated promotes a diverse range of theological approaches and takes a range of biblical scholarship into account.

Despite some contrary popular opinion, a number of writers consider that fundamentalism is not a major force in North American Christianity today. Marsden (1980) asserts that "fundamentalism in its classic form was never a dominant force... Yet within the neo-evangelical movement since the 1960's and 1970's, "fundamentalist tendencies are diffuse, though considerable." (p.228) Fundamentalism and evangelicalism are however linked together by their history, particularly in the United States, and by the interweaving of their beliefs and their style. Casanova asserts that "the boundaries between fundamentalist and evangelical Protestantism have always been fuzzy and porous. Often only the self-proclaimed posture of separatism has served to identify to oneself and to others one's pure fundamentalism." (Casanova, 1994, p.162). Fundamentalism could be described as part of the wider evangelical movement, and "the public reemergence of Protestant fundamentalism has been part of a much more complex, multivalent, and multidirectional general evangelical revival." (Kyle, 2006, p.14).

Evangelicalism, liberal arts colleges and higher education in Australia, the USA and Great Britain

The desire to examine, explore and interact with a range of knowledge areas outside of theology has been an integral part of Protestant evangelical tertiary education in the USA, which is

[7] Dispensationalism is "a understanding of the bible that divides the relationship of God to humanity into sharply separated epochs " (Noll p119) and that God's purposes can be revealed through an understanding of this outworking. Premillennialism is "the belief that the second Coming of Christ will precede the millennium and is therefore imminent." Bebbington (1994). It also centred on the idea that Christ will return to earth to redeem the faithful and establish an earthly kingdom in Jerusalem

evidenced in the founding, and the continuing patronage of Protestant evangelical liberal arts style colleges and universities throughout that country. Holmes asserts that "what commends the liberal arts college is that the Christian's vocation is larger by far than any specific ministry or vocation one may enter: it reaches into everything a person is and can be or do." (2002, p9)

The idea that religion had a part to play in all of life, not just in the privatized, individuated life (Holmes, 2002), and that religious perspectives could affect the public sphere has been a guiding principle of North American evangelical educational institutions. "That's what Christian higher education is useful for, for serving the church and society and arts and sciences, for understanding these spheres of service and developing the skills and character they will require of us." (ibid p.172). These institutions perceive their mission as serving not only the religious sphere, but also having an impact on the wider society.

Many of these institutions have been characterized more recently by an increasing willingness to offer specialist and professional type of courses, either as separate qualifications, or as concentrations in a Bachelor of Arts or Science degree. Protestant evangelical educational institutions tend to work with, rather than against the prevailing culture, and this includes offering many similar courses to those offered in the secular academy, such as graphic design. The idea that there is no area of knowledge that is not relevant to God has meant that specialist knowledge areas like graphic design were not incompatible with their charter.

There has been a growth in Australia over the past 30 years of a small number of evangelical Protestant colleges that provide tertiary education in various discipline areas other than theology and ministry.[8] These colleges have some similarities to the North American model of liberal arts style evangelical education. Colleges of higher education like Wesley Institute, Tabor College, Avondale and Christian Heritage College, and vocational colleges such as the School of Creative Arts, Youth with a Mission and Hillsong College, derive from or have been influenced by this model.

By contrast, there do not appear to be any similar evangelical colleges in Great Britain offering liberal arts subjects or a range of professional courses. The reasons why a few of these colleges have found a place in Australia, with its far smaller population, are worth considering. Within the

[8] Theological training in the evangelical tradition has a long history in Australia, with the majority of evangelical colleges, such as Moore (Anglican) and Morling (Baptist) remaining focused on theological and ministry qualifications.

confines of this project, it is not possible to encompass a detailed exploration of these reasons, and a comprehensive comparison of evangelical higher education in these three countries would be a pertinent topic for another investigation. [9] The aim here is merely to situate in context higher education in Protestant evangelical liberal arts style colleges in Australia and offer some brief points of comparison.

In the United States, evangelicalism is the primary religious influence, with evangelicals constituting the largest and most active component of religious life (Noll 1994, p.9). In higher education, 27% of students across all campuses described themselves as evangelical. (Railsback, 2006) In contrast, Protestant evangelicalism in Australia and in the UK today is not a major force. Census data does not specify statistics for evangelicalism in Australia, but in 2001 the total sector representing Baptists, Churches of Christ, Pentecostal, Salvation Army and 'Other' Christian was 6% of the population, although not everyone in these groups would describe themselves as evangelical. Even accounting for evangelical influences in the Anglican, Uniting, Presbyterian and Reformed churches, it is likely that those professing a Protestant evangelical faith in Australia would constitute less than 10% of the total population.

However, it is a mistake to imagine that evangelicalism has not had an important influence on Australian religious life since colonization. Protestant evangelicalism was present in Australia in the early Church of England chaplaincy of Marsden and Johnson, and an Anglican evangelical tradition was well established in Sydney by 1850. (Dickey, 1994). [10] Evangelicalism was also present in other less establishmentarian Protestant churches from early colonial times. Indeed the early alliance between the established churches and state was considered by some church-men to be threatened by evangelicalism, especially in the form of Methodism which appealed to the working classes with its emphasis on "equality of all men before God, enthusiastic hymn singing, the fervour of class meetings and the extra-clerical manpower of lay preachers." (Thompson 1994) p8 [11] Revivalism in the 18th and 19th centuries was responsible for a strengthening of evangelicalism in Australia, as well as the USA and Britain. [12]

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[9] Bebbington (1994) has compared Evangelicalism in Modern Britain and North America, and this article provides many ideas of relevance to Australia as well.

10. An active evangelical movement within the Church of England indeed survives today, especially in the Sydney Anglican diocese.

[11] Parts of the Methodist church were strongly conversionist in their approach and in the 1880's had the highest church attendance of any Protestant denomination. (ibid 23) The Salvation Army was another organization linked to evangelicalism that arrived in Australia in the 1880's and also exerted its influence, and the Baptists, the Churches of Christ movement, the Christian Brethren and the Pentecostals all established churches in Australia that offered

One of the primary differences between religious life in the USA, and Australia and Britain, was that in the USA the First Amendment to the Constitution legislated the separation of church and state. Kyle states that the separation of church and state in the US created "an exciting, diverse, and vibrant religious climate...[and] the government's laissez-faire attitude toward religion has made it a market economy with no government support or restrictions" (Kyle 2006, p.3). Religious groups were competitive from the outset and had to use techniques to appeal to the individual for their patronage and attention. Disestablishment "made religion a matter of persuasion, a cultural commodity, which people could accept or reject." (ibid p.17). In the USA, before the civil war, many colleges and universities were established by churches and denominations, and many of them were governed by church-men.

Church related tertiary education has been a strong part of the North American culture and most of the large universities, such as Yale, Princeton and Harvard, were originally founded by Christian denominations and the heads of these institutions typically were church leaders. Well before the civil war, many 'old–time' church colleges existed. Smaller tertiary educational institutions that were founded by Christian denominations also flourished, and

> a new synthesis of Calvinist faith, Scottish commonsense realism, and the evangelical religion of the heart became entrenched in one Protestant college after another and maintained its cultural hegemony of the 'life of the mind' until the last quarter of the nineteenth century. (Casanova 1994, p.137).

In Great Britain, the large public universities were established as religious institutions in the middle ages. By contrast to the USA though, university education has been seen as the role of the state, but a state which included the Church of England as the established religion. Australia closely followed the British model, but there were also notable differences. In contrast, university academic education in Australia had never included an entrenched role for established

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alternatives to the major Protestant churches, often having a "prominence and influence disproportionate to their small national size." Breward (1993) p222

[12] While Australia has never experienced a religious revival like those in the USA and Britain, and has produced no indigenous evangelical movements or sects (Phillips, 1981) , many Australian churches hosted evangelical revivalist preachers in the last three decades of the 19th century, mostly from Great Britain but also from the USA. 'American style' preaching has been influential in Australia, and this continued into the twentieth century with the Billy Graham crusades of the 1960's.

religion, and Australian public higher education has been secular from the beginning.[13] Universities were established in Australia at a much later time than in the UK or the USA, when enlightenment ideals had already more firmly taken hold in higher education. They were a "bold experiment...which paid no academic attention to Christian theology and morality, but concentrated instead on the humanities, science and professional training." (Breward 1993, p.83)[14]

The history of higher education in both the United States and Great Britain has been that of the declining influence of Christianity with the institutions it established or helped establish, especially with the advent of the Enlightenment. "The enlightenment in Europe produced a series of intellectuals who did not identify with the Christian tradition, and it was in this that the antithesis between learning and faith was born." (Arthur, 2006, p.18). Public, political life and religious life have increasingly become separate spheres and contributes to "the separation of the state from ecclesiastical institutions and the dissociation of the political community of citizens from any religious community." (Casanova 1994, p.135). Australia has followed this philosophical trend, but because its universities in the main part were established much later, there has not even been a transition to secularization in them; rather they have been primarily secular in orientation from the beginning.

All of the most important higher educational institutions in the USA and the Great Britain have become secularized. Yet while faith oriented religious institutions in Britain have all but disappeared apart from those that offer theological and ministry training, there are a significant number of faith oriented higher educational institutions in the USA today that offer a broad range of courses, and these have expanded into a great number of discipline areas.

Despite the very different influences of Christianity on higher education in Australia than the USA, a handful of evangelical style colleges of higher education have taken root in Australian soil. While the numbers of these are small, there is a section of the Australian population for

[13] Church related training for ministry in Australia was separately controlled and operated by various denominations. A smaller population with leaner resources meant that even if denominations had wanted to, they could not provide a comprehensive type of tertiary education let alone become involved in higher education generally without the financial support and backing of the state. Denominations in the 19th century in Australia were hard pressed enough to educate their own clergy and many of the church leaders up until the 20th century were appointments from overseas.

[14] In the establishment of Australia's first university, Sydney University, university colleges provided religious formation as part of a compromise reached in 1854, but these colleges recognized the primacy of university teaching, and the university as an academic institution was never 'Christianized'.

which training in an evangelical environment has much resonance. This resonance has perhaps much to do with a cultural style, the pervasive influence of the USA on Australian culture, and a less entrenched role for established religion than in Great Britain. While it would be impossible to fully explore this topic in such a brief summary, some of the reasons for the success of the small number of evangelical colleges in Australia may be found in these connections.

While Australia retains strong links with Great Britain, Australians have been for the past half century very heavily influenced by North American popular culture, and its myriad forms. Popular forms of evangelicalism are immensely acculturated, and have a success oriented ethos. The linking of religion with commerce and popular culture that might sometimes be viewed by the British as "brashness" (Bebbington, 1994), is less likely to be viewed pejoratively by Australians. Thus, Australians may be more comfortable with the idea of religious institutions providing training for commercially oriented courses such as graphic design. Church and state have not been as firmly enmeshed in higher education in Australia as in Britain. Australia also shares with the US a colonial history and a rejection of establishmentarian structures. This could be seen to include ecclesiastical structures, which Australians have often disparaged, even though Australia has never legislated to separate church and state.

The past 20 years in Australia have also seen the rise of the 'religious right' and their expanding influence on politics, as well as the establishment of a growing number of successful evangelical Christian schools. These appeal to the part of the Australian population that is politically conservative and economically aspirational. Kyle also sees individualism as a key component of republicanism, political democracy and the market economy – the pillars of the American "secular gospel." (Kyle, 2006)

Evangelical tertiary education outside of theological or ministry training serves a segment of Australian society that is small but large enough to encompass a variety of worship styles, options and choices, and one that interacts in many ways with the values of contemporary culture. There is also a growing evangelical Christian cultural sphere that offers employment to graduates of these institutions. Protestant evangelical educational institutions can have a foot in the public square and one in evangelicalism at the same time, and this makes them attractive to many with a conservative Christian faith.

It is difficult to envisage that liberal arts style Protestant evangelical colleges would ever attain the status and popularity in Australia that they do in the USA. They are likely to remain small and marginal, but they are unlikely to disappear, now that they have firmly established a foothold in Australian tertiary education.

Overview of graphic design or related degree courses in evangelical Christian colleges and universities in Australia and the USA.

Australia

In a number of evangelical style colleges there are now qualifications in discipline areas outside of ministry and theology. Teacher education, Performing arts, Humanities and Social Sciences, and Business are areas that have been the traditional provenance of the public universities. Some of these courses are now offered in evangelical higher educational colleges in Australia, such as Tabor College in Adelaide and Melbourne, and Christian Heritage College in Brisbane. Only one degree level program in Graphic Design (Bachelor of Design) is offered at a Protestant evangelical college in Australia.

Even in the broad area of Christian tertiary education in general, there is little offered in Australia in the area of graphic design. Avondale College in rural New South Wales, a Seventh Day Adventist College, offers Visual Communications/Graphic design as part of a double major with Theology or as a minor. The Australian Catholic University in Sydney offers a degree in Graphic Design. Notre Dame University, based in Western Australia, is a Catholic university which offers such areas of study as Journalism, the Internet and Digital Communications, and Film Production, but does not offer subjects directly related to graphic design.

While this study concentrates on degree level graphic design courses in higher education offered by evangelical Christian colleges, it is worth noting that apart from those offering Bachelor level programs and higher, a number of evangelical colleges in Australia offer courses at the level of vocational training that are in some way related to design and multimedia. Sometimes courses in graphic design or related areas such as multimedia or media studies are run directly by large

churches themselves. [15] Vocational training colleges are often closely associated with evangelical Christian churches, but these vocational courses are not the subject of this investigation.

Great Britain

There are a number of colleges in the UK offering undergraduate and sometimes higher degrees that have an evangelical emphasis, such as Cliff College, Redcliffe College, Oak Hill College, Birmingham Christian College and Spurgeon's College. The courses at these institutions are based around missions and ministry training, and although some offer course units such as Counseling, Sociology and Politics, none offer specialist courses outside of ministry and missions. There does not appear to be a graphic design course in higher education in the United Kingdom at an evangelical Christian institution.

Thatcher states that in the Council of Church and Associated Colleges of Higher Education in the United Kingdom "deep secularization...is pervasive". In Great Britain, there are virtually no Christian universities. Those religious colleges of higher education that have attained university status "can be said to be religious in origin rather than orientation...[and] do not display a critical Christian engagement with the secular world which we would see as an essential hallmark of a Christian university." (Thatcher, 2004, p.171). The Christian heritage is often embedded in the names of universities and colleges but the institutions themselves are secular. (Francis, 2004, p.149) (Walker and Wright, 2004, p.56). Thatcher notes that "the 'Christian context', which still appears in their mission statements, is little more than a tacit nod, a wink of deference towards a former religious heritage for the benefit of certain members of governing bodies and bishops." (2004, p.171)

United States

There are, however, a fairly large number of Christian colleges and universities in the USA, both within evangelical traditions and outside them, that offer degrees and run higher educational

[15] Hillsong College in Sydney offers a Certificate course in TV and Media and the School of Creative Arts in Sydney offers a course in Screen Production. Youth with A Mission in Perth offers a course in Frontier Media, including units in Video Production & Editing, Photography, Desktop Publishing and Website Design. Harvest Bible College in Adelaide offers a Certificate III in Multimedia.

programs in graphic design, multimedia and/or media studies, or visual arts courses with a sub major in graphic design. Christian colleges that offer a wide range of liberal arts, applied arts, and professional programs such as graphic design are more likely to be located in the USA than anywhere else. Holmes states that the idea of a liberal arts Christian college is almost unknown outside of the USA (Holmes, 2002)

The Council for Christian Colleges and Universities (CCCU) represents over 100 mostly evangelical Protestant colleges in the USA (as well as a number of affiliated colleges both in the USA and abroad).[16] Patterson describes the 170 plus members and affiliates of the CCCU as united by a evangelical ecumenism. "By using a flexible, irenic approach to evangelical boundaries and applying a truly ecumenical spirit, the CCCU has successfully united a kaleidoscope group of schools in the pursuit of a common cause." (Patterson, 2005, p.53)

The websites of US colleges listed as members of the CCCU were examined.
Below is a list of the Protestant denominational affiliations of the colleges on the CCCU website (last accessed 16.2.07)

Baptist or Southern Baptist:	23
Non denominationational	22
Presbyterian or reformed Presbyterian	9
Nazarene	8
Churches of Christ	6
Wesleyan	4
Free Methodist Church	4
Brethren	2
Church of God	4
Mennonite and Mennonite Brethren	5
Christian and Missionary Alliance	3
Assemblies of God	3
Friends	2

[16] The CCCU website states that of the 900 colleges and universities in the USA that are "religiously affiliated" but that there are "only 102 are intentionally Christ-centered institutions that have qualified for membership in the CCCU". These are colleges that are evangelical in style and are described as "intentional about helping students understand the world from a faith perspective". Between 1992 and 2002 these colleges gained a 67% increase in student numbers. The CCCU website advertises better retention rates than the national average and states that in 2003 the US guide to the best colleges has recognized nearly all the CCCU colleges, most being rated as excellent value financially.

Christian Reformed Church	2
Reformed	1
Missionary	1
Evangelical Covenant Church	1
Evangelical Free Church	1
Total	101

All three North American colleges or universities selected for more detailed analysis in this study are described on the CCCU website as having no official denominational affiliation. The Australian college is an affiliate college of the CCCU and could also be described as multi or non-denominational.

An examination of the course offerings of 90 evangelical colleges listed on the CCCU website was conducted in 2004. Of the 101 colleges listed at that time, relevant information at eight was unable to be accessed. The three Canadian colleges were excluded from the website investigation. The course offerings at 90 North American colleges were therefore investigated through their websites.

Of the 90 colleges remaining:

- 22 offered a Graphic Design concentration in a BA with an art major.
- 9 offered degree majors in Graphic Design
- 1 offered a BA in Computer Graphic Arts
- 18 offered Graphic Design or multimedia options within qualifications such as Communication Arts, Advertising or Digital Media.
- 42 offered no graphic design or at most one or two design units in other course areas.
- Two colleges offered more than one of these programs

These figures show that more than half of the colleges included Graphic Design or a related area as an important part of their course offerings.

Identifying some reasons why students may want to come to evangelical Christian colleges

A small survey of a limited sample of graphic design students at four Protestant evangelical colleges was conducted in 2004 as part of this investigation. Although this very small sample cannot be assumed to be representative of students in graphic design courses in evangelical institutions, it does support other research on why students chose to attend Protestant evangelical institutions.

Students who responded to the survey were all majoring in graphic design, or a related area such as digital arts or digital media. This survey included simple demographic information on the students, and asked questions on church background and attendance, and the reasons for choosing the college they were attending. Following are the results.

Students surveyed:

Azusa Pacific University	13
John Brown University	14
Messiah College	9
Australian college	13
Total	49

Numbers of students who came from a background that included Christian church attendance or who currently attend a Christian church outside of the college or university.

Aust. College –	11 /13
APU –	10 / 13
Messiah –	8 / 9
JBU –	12 /14

Number of students who answered the open-ended question, ***'Why did you choose to attend this college?'***

JBU	12 / 14
Messiah	9 / 9
APU	7 / 13
Aust. College	10 / 13

Responses to 'Why did you choose to attend this college?'	Aust. Coll	JBU	Messiah	APU	Total
Cost	4				4
Recommendation	4	2		3	6
Small class sizes	2	1			3
Quality of lecturers/high standards	2	3	1	2	8
Atmosphere	1	1	1	1	4
Scholarship/financial aid offered	1		2	2	5
Christian college/beliefs of college	3	7	5	4	19
Type of courses offered	2	5	4	1	12
Study abroad program	1	1			2
Accepted into course	1		1		2
Offered degree level program	1				1
Location		4	5	3	12
Size of college		1	2	1	4
Sense of community/caring		2	2	1	5
Diverse student body				1	1
Courses would be easier				1	1

Most students who answered that question gave a number of reasons for choosing their college. The highest number of responses concerned the Christian orientation of the institution. The Christian orientation of these colleges and universities is clearly a vital factor in attracting the kinds of students who are seeking the kind of faith based education that they provide. Longman's report on Macguire's 1999 study distinguishes one question that clearly divided the matriculating students who were bound for Christian colleges: *"On average, how many times are you in church on a given week?" "More than once a week"* was the response given by 87 percent of the matriculants". 96% of the matriculants who entered Christian colleges answered 'yes' to the question *"Is a Christian atmosphere on campus important to you?"* (Longman, 1999)

Baylis reported on a study of 1994 graduates of 37 CCCU institutions, surveying 2469 alumni. More than 90% of CCCU alumni indicated that maintaining personal Christian discipline was a goal or objective that they felt was "essential" or "very important" to them. More than 85% of the alumni also rated as "essential" or "very important" being involved in a local church and being

involved in Christian service. Being involved in evangelistic outreach was selected by almost 59% as "essential" or "very important." More than 98% attended religious services, more than 91% maintained daily, personal devotions, more than 88% shared their faith with another person, and more 84% participated in small group prayer and Bible studies. (Baylis, 1996)

The small survey conducted as part of this investigation suggests that for many of these students the critical combination of factors that lead to enrolment was the offering of a specific course that they wanted to study *and* the Christian orientation of the college. In fact, in this small survey taken, a combination of high standards and the offering of a specific course elicited most responses. This suggests that it is not just the Christian values or course components, but perhaps the critical combination of the kinds and quality of courses offered and the religious orientation of the institution. These responses also support the idea, which will be more fully discussed in Chapter 6, that these colleges are changing and becoming places where professional courses and intellectual rigour is an increasingly valued component of education.

Also supporting the importance of the academic standards and courses to students is a study by Beyerlein (2004), who found that Protestant evangelical students are equally likely to get a degree as those from other religious groups with the exception of Jews and more likely to gain a degree than those from Protestant Fundamentalist or Pentecostal traditions. [17] It is likely that one of the main reasons students attend these colleges is much the same as the reason they attend any institution – desire to gain a good education and get a job at the end of it.

The size of the college, its atmosphere and sense of community is also important. Christian colleges in general have a reputation for being nurturing communities and are places where students frequently chose to come because of the " 'community atmosphere' and the quality of interaction between staff and students." (Grey, 1999, p.13) Bohus et al found in a study of 11 North American evangelical colleges that were members of the CCCU that a psychological sense of community was positively correlated with spiritual well being and religious commitment in these institutions. "[C]ampus life is engineered to foster and make possible the active and consistent pursuit of spiritual growth and Christian character development among students." (2005, p.22). [18]

[17] Beyerlein distinguishes between evangelical, Pentecostal and fundamentalist traditions. In this study, Pentecostalism is assumed to be part of the wider evangelical movement.

[18] Bohus et al also found that participation in campus activities with no explicit Christian orientation, such as government, athletics, media and choir, did not correlate positively with students' psychological sense of community,

Why do Protestant Evangelical Colleges and Universities offer Graphic Design Programs?

The relationship between graphic design degree courses and evangelical Christian educational institutions is not a simple one and there is a complex mixture of reasons why these institutions offer graphic design courses. The growth, expansion and success of evangelical Christian colleges and universities today has depended upon a number of factors and among these is the popularity of their course offerings. Operating the type of programs that are in demand in both secular and Christian sectors of the market is a distinct advantage and one that gives them relevance and access to students who might otherwise have gone elsewhere for their education.

Interviews with a small sample of faculty and staff from four evangelical Christian colleges or universities do not provide definitive answers as to why these courses are offered in Protestant evangelical institutions as a whole. Responses of faculty and staff members do however, suggest reasons for graphic design courses being introduced in those institutions, and these also support other more general studies cited earlier in this chapter.

Graphic design courses are sometimes introduced in these colleges for largely practical reasons. There may be a demand from students or a perceived market for the courses. When asked how the program started, a lecturer in one evangelical Christian college stated that "there was student interest/demand, and then I was hired there as a means to run the program." (College A) Faculty and staff are usually concerned that there will be attractive employment outcomes for students. Often the reasons why graphic design courses are offered correspond to the reasons they may be offered in secular organizations, such as a ready market and the availability of resources and staffing. In some cases they grow out of other courses such as fine arts. At the Australian college the graphic design course developed out of the visual arts course because "more people wanted to do it" and "it was more practical, students could get jobs." (College D). At this college, subjects were offered in graphic design within the diploma in creative arts (art) and became so popular that a degree course in graphic design resulted. A respondent at another college, when asked if he

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and they stated that "although these activities provide a setting where students can relate to the institution or interact with fellow students, they do not necessarily provide what is needed for the development of a stronger sense of community." (Bohus p34)]

had a set of guiding principles that he uses for developing curriculum, said "not really...because on one level I know that this is what the student needs to get a job." (College C)

Although in most cases graphic design courses in a particular college are not exclusively serving the church organizations to which they may be linked, or even other church organizations, the visual communicative practices in Christian organizations gives educational institutions an additional imprimateur for running such courses, as the churches themselves constitute a market for graduates of graphic design courses in Christian colleges. While there is usually no direct link between the offering of degree level graphic design courses and the churches that these institutions they may service in producing graduates with graphic communication skills, the colleges must be responsive to the needs of Christian churches and denominations because of the demand for graduates from those organizations. Many students want this kind of education and are seeking employment within church organizations. Graduates can be employed by larger and higher profile churches or design studios that service them, regardless of their denominations, One faculty member stated that

> the percentage [that find work] in Christian organizations would be lower simply because there is not as much work to be found, although many churches are now coming to understand that visual communication is as important to the work as music ministry. Some of our students start their own [Christian based] companies. (College A)

Such courses also perform a logical function for the churches and parachurch organizations that may hire these graduates, producing designers who may take up roles that promote, and enhance the image of these organizations and so assist them in their ability to sell and promote their services and to spread the gospel message effectively. Competent designers are valued in church organizations. On a broader level there is also the notion that graphic design may assist in a more contemporary way in converting people to Christianity and so indirectly plays a part in evangelizing. Evangelicalism is strongly connected to the idea of redeeming all of society, and so graphic design courses provide a valuable means of visual communication, and further legitimizes the offering of these courses.

Yet there is no evidence in the interviews conducted in four educational institutions that conversionism has been a motivating factor behind the introduction of graphic design courses,

and the reasons why the colleges offer such courses are often only tenuously linked to the mission of redemption in which these Christian organizations engage. Religious socialization as well as conversionism is seen as a way to fulfill the mission of evangelical organizations (Florey, 2002), and providing wide ranging courses for evangelical Christian students is part of this socialization. The successful outcome of keeping Christian students in evangelical environments is clearly reflected in the results of studies. Railsback (2006) conducted surveys of freshmen and seniors at hundreds of college campuses and found that evangelical Christian students attending CCCU colleges are more likely to hang on to their faith than those attending secular colleges.

Although there is less evidence in interviews conducted with faculty and staff at four Protestant evangelical colleges that graphic design courses are seen primarily as training for Christian ministry or for work in church organizations, ministry is seen as one among a number of reasons for offering the courses. One respondent in interviews conducted spoke of the course as assisting churches in media outreach, community relations and advertising. Other reasons for the involvement of management and faculty in graphic design courses were given by two staff members: a desire to improve the standard of graphic design produced by Christian organizations, and the desire to have more effective role models for evangelical Christians in the media industry. This will be discussed further in chapter 7.

But having established that they want to offer these courses, colleges support their 'unique' missions by aiming to offer them with a difference. The course content in graphic design itself may not necessarily be different in the studio practice or workshop component, but what is seen as different is not the work itself but the context. A staff member at college D put it this way:

> One of the things that makes it different is the context in which you pursue a task. [We]see ourselves as creatures in the image of God...in a capacity given by God [who creates a] remarkably beautiful divine nature within us. (College C)

He believes that students in any department or course must ask the question of their work: " Is this piece of work God honouring? Does it bring glory to God?" This equates to putting it in a different frame of reference, doing the work for a different purpose.

The evidence from these interviews and other research supports the idea raised earlier in this chapter that students coming to these colleges and universities want training at a high standard for

particular career outcomes, but they want it with a difference. If evangelical Christian perspectives were not important to students and their sponsors, such courses would be unlikely to survive in these smaller and more marginal environments. Protestant evangelical organizations want to synthesize faith and learning. Both goals are present – that of wanting to be able to offer students a place as highly competent career professionals in their field and that of wanting to provide an education that includes evangelical Christian influences and components.

The institutions offer environments where evangelical Christian students can train as professionals, and they provide an evangelical Christian environment. They also need to be responsive to student demands, and today this means gaining a degree that has wider applicability. In reality, evangelical Christian organizations are given more prestige, status and power through the offering of degrees. There are practical reasons for running such courses, as have been outlined, but these institutions are also aware that an important part of their mission is to educate the evangelical Christian and to advance the gospel message.

Perceived influences of Protestant evangelical churches and denominations, and their relationship with higher educational institutions offering these courses

Within evangelical Christian colleges and universities there are very real differences in denominational emphasis. As has already been pointed out, Evangelism crosses traditions and many denominations are represented by evangelicalism. Founding denominations and religious traditions have an impact on Protestant evangelical colleges and universities, and evangelical organizations may vary considerably in style and doctrinal emphasis. Some of the evangelical colleges that offer graphic design at undergraduate level are fairly strongly attached to the denominations that are linked to them, while others have a more independent stature. The four institutions that are highlighted in this study are multi-denominational or non-denominational, and the advantages of such a stance are considered in chapter 3. Those institutions that are multi-denominational are usually fairly structurally independent of their founding and supporting denominations, and have their own missions and place with higher education.

Most Protestant evangelical educational institutions have a complex relationship with sponsoring churches and denominations, and the Christian story is filtered through the cultural forms and

practices to which it adheres. A comparison of multi or non-denominational institutions and those that are strongly aligned to individual founding denominations would be an important addition to the knowledge base in this area, but while these traditions are important in understanding each institution, it is not within the scope of this study to pursue an examination of these traditions and their impact in any depth. However, writing on evangelical higher education which includes the influence of traditions and founding denominations have been provided by others such as Marsden (1998) Burtchaell (1998) and Hughes and Adrian (1997).

Each of the four institutions singled out for more detailed examination in this study comes from a very different tradition. In the USA, Messiah College was founded by Pietists. The Training School for Christian Workers that became Azusa Pacific University by Quakers (Friends) and John Brown University by an individual that had been converted through a Salvation Army rally. A short summary of the history of these organizations is included in Appendix A. The Australian college has multiple denominational influences that include a well known Christian denomination in Australia, and the Christian Life Movement in North America. All of these institutions are now multi-denominational, and base their distinctive identity on a broadly evangelical Christian doctrine.

Not all religious activity is based in the churches and Christian educational institutions are also centres for the communication of religious knowledge. Indeed, in Australia some churches are moving towards conceiving of schools as congregations. Christian higher educational institutions perform many of the same functions as churches; they train, provide community, they are purveyors of religious knowledge and they evangelize. This has been part of their distinctive history in the USA. "Colleges often became centers of religious revival where direct efforts were made to evangelize students, something that was not permitted in the common schools." (Elias, 2002, p.184). They have their own particular style and an established relationship with the external world.

There is no evidence to suggest that these colleges are responding directly to the directives of denominations or founding churches by offering graphic design undergraduate courses. These higher educational institutions have their own trajectories. They are not simply part of the tradition of the churches, but reflect their own rich histories. They are however, influenced by the faith perspectives and traditions of their founding denominations as well as others to which they are connected, and they do respond to external forces, both secular and religious. Their

denominations will play a part in the style and general orientation of the institutions – and play a part in determining whether they are called to resist, confront or engage with society.

Conclusion

This chapter has provided an overview of Protestant evangelicalism and courses in higher education offered at Protestant evangelical colleges and universities other than for theology and ministry training. It has explored some of the reasons why education outside of theology and ministry might exist at these kinds of institutions, as well as some of the reasons why graphic design courses may be offered in a number of them.

This chapter has shown that Protestant evangelical colleges and universities aim to offer a very different kind of education to secular universities, even in a commercially oriented course such as graphic design. They may offer graphic design programs for largely practical reasons, but they cater for students with different needs and values. The fact that they have very different missions, and these missions include training for all of life, and not just a career, gives them a wider purpose and mission that means they may comfortably offer many different kinds of courses, including such courses as graphic design.

Many of these evangelical Christian colleges in Australia and the USA are now embracing specialist courses such as graphic design aimed at particular career outcomes. The purpose of these courses is not necessarily to provide training for life, for Christian ministry or to produce graduates for employment in various Christian organizations, but they are training for employment in specialist fields for organizations, both secular and religious. As has been shown, there is a very complex mixture of reasons why graphic design courses may be offered at Protestant evangelical colleges and universities, and a number of reasons why students may wish to enroll in them. Some are linked to the religious mission of the colleges, while others are pragmatic and influenced by their position in the higher educational community. Yet these colleges aim to offer courses with a difference, and all courses provide religious formation, as evidenced by a number of studies on colleges and universities related to the CCCU.

The next chapter will provide a theoretical framework for this study. It will review the literature on Protestant evangelical higher education that has been most important in framing the arguments in the study, and explain a number of different theoretical and philosophical approaches that informed various aspects, both broad and specific. It will explain some of the theories employed in this study, and give reasons why they were used. It will provide a summary of relevant writing in religion in general, Protestant evangelical education in particular, and graphic design and visual culture as appropriate to this topic.

Chapter 2

Theoretical Framework

Introduction

The theoretical framework for this thesis is situated within a body of work on Christian education and more particularly on evangelical higher education. Reference will also be made as appropriate to writing in the fields of visual communications, design education, theology and ethics, including newer research in some of these fields in recent times. This chapter will explain a number of the major themes relating to this topic that have emerged through, or have been influenced by, the available literature.

There is a limited availability of relevant literature from Australia, and most writing on evangelical higher education comes out of North America. It has been deemed necessary in this study to establish wider perspectives, partly because of the need to better understand the field of evangelical higher education in Australia, but also because this topic is concerned with the broad social systems that encompass higher education, Christian education and graphic design education. Sociological theory has been employed to draw some of the ideas in this framework together. It has been influenced by post-structural sociological theories, particularly those of Pierre Bourdieu. Ideas about how social organizations behave within their culturally specific settings have been influential, including the way they change or resist change. Post-structural social theories facilitate the interrogation of social process at its broadest and also at its most intimate - that is, at the level of the interaction between people.

This chapter will interrogate the literature in these fields from the perspective of why Protestant evangelical institutions might offer graphic design courses, how they might be different and what might make them successful. It will firstly investigate, through the literature, some of the reasons why these courses are offered. It will then examine reasons why they have the potential to flourish in Protestant evangelical institutions, including their compatibility with social ideals and expectations. It will also review, through the literature, the changing nature of evangelicalism, and the secular forces and controls which might militate against the success of these institutions and the courses they offer. It will use social theory to respond to this through the work of Bourdieu, Stacey and de Certeau. It will then examine some of the issues in graphic design education generally that may be important for these institutions to consider, and cite relevant literature which supports the personalized methodology employed in this thesis.

Protestant Evangelical Higher Education

Much of the available literature on evangelical higher education in North America comes from writers with a highly involved evangelical faith based perspective. "Students need Truth, who is by his very nature loving and personal." (Monroe, 1999, p.193) Some writers have a distinctly modernist agenda, emphasizing the importance of Christian higher education as imparting meaning, and placing all knowledge in under the juristiction of a Creator God. This provides a mandate for a broad based education within evangelical institutions, and suggests why such institutions would run courses other than theology and ministry. (Holmes, 1999, 2002) "The Creator calls us to exhibit his wisdom and power both by exploring the creation and developing its resources and by bringing our own created abilities to fulfillment". (ibid. p4.)

Many writers evidence a belief that evangelical higher education is a separate enterprise to secular higher education and see its religious dimensions as setting it apart.. "It is not a call to join the mainstream on its own terms either, or to let the world set the agenda." (Carpenter, 1999, p. 115). Some are critical of university education and its narrow focus, and see evangelical education as radically opposed to secular education (Wolterstorff, 2002) (Sloan, 1999). "Professors who serve in Christian universities need to be... people who wake up in the morning with a desire to spend the day advancing God's reign in every possible way." (Gushee, 1999, p.150) There is a desire to explore an effective interface with the secular academy, yet still emphasize finding ways to operate distinctively in evangelical Christian education. "By demonstrating an understanding of our contemporary post-Christian culture, we are then able to engage that culture with a measure of credibility" (Dockery, 1999, p.178).

Theological concepts are often employed by these authors as points of justification or support for educational philosophy. "A Christian theology of education has no alternative but to be self-critical....because its understanding of Christ's death is a 'No' to the adequacy or self-sufficiency of any human endeavor before God." (Thatcher, 2004, p.180) Other writers suggest broader theological frameworks for evangelical education. The integration of faith and the disciplines is a recurring theme, expressed for example in a discouragement of "the scholar who attempts to be

Christ-like in action ... but fails to see the connection between her Christian faith and her academic discipline, taking on a thoroughly naturalistic approach to learning while only interjecting a Christian proof text now and again." (Pressnell, 1999, p.125). Holmes proposes four approaches to the integration of faith and learning – attitudinal, ethical, foundational and worldview (Holmes, 2002).

All of these writers provide important indicators of the way that evangelical higher education is perceived by those who are involved in the field, and give a sense of the reasons why such courses as graphic design might be established in evangelical colleges and universities. There is a view of their enterprise as life changing and pervasive, and of education as part of the mission of Christian evangelical churches and denominations.

A number of other writers take a less personally involved and a somewhat more objective stance, although their work is still generated from a position within the field of evangelical or Christian higher education.

Hamilton and Mathieson (1997) posit four models of engagement with faith within Christian higher education– The Convergence Model, The triumphalist Model, the Value Added Model and the Integration model. These models are aimed at understanding how Christian colleges integrate their faith based knowledge at different levels with other fields and how they see the faith elements positioned within them. Smith (2001) examines at the idea of innovation and interdisciplinary education in Christian colleges. Heie (1997) explores ways of understanding evangelicalism in education and making the integrative project more effective. Hughes and Adrian (1997)have assembled a number of writers from different traditions to investigate the links to various faith traditions and what those traditions have to offer higher education from both theological and historical perspectives. These writers have discussed salient issues for this thesis, and offer a depth of interpretation as to how the faith and the disciplines may be more effectively combined.

A number of other writers provide a critique of secular university education, situating the Christian and secular academy apart, and are concerned to explore how Christian education is different. Some view the entrenched empiricism and rationalism in the university system as opposed to their own ideals (Sloan, 1994) (Poe, 2004). Theissen (2004)gives a defense of the idea of the Christian university. Elias (2002) suggests that the Greek educational ideals that pervade

the educational system are slightly different from the Hebrew-Judaeic ideals that influence Christian education.

Wuthnow attempts to understand Christian education in relation to the wider social movements and theories of the declining influence of denominationalism. He views Christianity as "part of the web of significance in which we locate ourselves." (1993, p.212). Wuthnow's dimensions of faith (1993) have provided a way of bringing together many diverse ideas, as well as a means of coding and categorizing various aspects of the data collected in interviews.

These authors have identified issues of importance in evangelical higher education, and illuminate *why* these institutions might offer specialized and professional courses, but also of *what* might be different about them. They evidence a different worldview, one in which religious knowledge is not perceived as belonging only to the religious sphere but is assumed to be pertinent to the whole of life.

Evangelicalism and the Potential to Flourish

Evangelicalism itself is part of this investigation. Why such courses as graphic design might be compatible with the ideals of evangelicalism gives a sense of why such a course might operate, and the investigation has started with a definition of evangelicalism by Heie (1997), following Bebbington (1994).

How Protestant evangelical organizations can prosper without withdrawing from the world or setting themselves apart from industry and commerce has been at issue in this study. Evangelicalism in the USA has remained strong, and can be seen to have particular resonance and synergy with the ideals of American society (Kyle 2006). Weber accredits part of the success of sectarian Protestantism as associated with the sacred duty of the individual to work towards the increase of his wealth, as an end in itself (the 'spirit' of capitalism). "[O]ne's duty consists in pursuing one's calling and that the individual should have commitment to his 'professional' activity". (Weber, 1905:2002, p.13). The rise of capitalism and Protestantism were thus inextricably lined together. Hoover explains that the potential for personal transformation in religion can be seen as compatible with financial success and consumerism as transformative

themselves. "This exaltation...fitted neatly with the new language of the marketplace" (Hoover and Lundby, 1997, p.91).

This has implications for professional courses like graphic design in evangelical Protestant Christian colleges and universities, and the reasons *why* they might offer them. As part of the 'American ideal' courses like graphic design with their commercial orientation have a great deal of resonance in Christian colleges in the USA, because of their compatibility with widespread cultural aspirations and ideals in that country. There is a synergy between the characeristics of evangelicalism, the cultural and economic aspirations of stakeholders in these institutions and the nature of graphic design education.. Some aspirations and ideas in Australian culture have marked similarities to North American culture.

Noll has addressed the topic of evangelicalism in tertiary education, asserting that evangelicalism is a pragmatic tradition and "...evangelicals in general have trusted their sanctified common sense more than formal theology, systematic study of history, or deliverances from academically trained ethicists." (1994, p.160) They have not been concerned with intellectualism, but with getting on in the world, and this is a reason why a practical course like graphic design would fit their ethos.

Evengelicals tend to position themselves with the prevailing culture rather than separate from it. Niebuhr describes the ways that various Christian denominations and organizations are positioned in relationship to the prevailing culture (Niebuhr, 1951: 2001). His concepts of Christ against culture, Christ of Culture, Christ Above Culture, Christ and Culture in Paradox and Christ Transforming Culture have defined the different stances of religious organizations, and are still valuable in understanding the interaction of these organizations with prevailing social systems.

However, according to Noll, Protestant evangelical colleges and universities have undervalued intellectual achievement and made naïve and uncritical assumptions about the world. The result has been that evangelical educational institutions have not only lagged behind the secular field, but have not established sophisticated intellectual frameworks for understanding issues of relevance today. He locates these issues within the history and context of evangelicalism, and discusses the ways in which evangelical educational institutions might reclaim some of this territory (Noll, 1994). This study has drawn widely upon the work of Noll, particularly in relation to recent changes in evangelical institutions that emphasize the pursuit of excellence. It highlights the fact that these institutions are part of a changing educational scene.

A number of recent research papers have also been helpful in understanding particular facets of tertiary Christian education or Protestant Evangelical Colleges and Universities. These studies are mostly quantitative investigations, by Baylis (1996), Parker (2007), Beyerlein (2004), Railsback (2006), Bohus (2005), Lyon(1999, 2002) Mallard and Atkins (2004).

Many of these theorists have been an important source of information on *why* graphic design courses might be successful in Protestant evangelical institutions. They also offer pointers as to *how* they might operate and *what* might be different about them.

Forces and Conflicts

In today's higher educational landscape, these Protestant evangelical institutions do not stand alone in the courses they offer. They are part of the wider educational systems, and so it has been considered necessary to examine how they respond to forces operating on them. Higher education exerts direct controls through its power over the system, hegemonic forces and also more indirect forces that operate from within, and how they remain separate in the face of the forces of secular higher education, and social forces generally is pertinent to this research. The ability of these courses to survive and in some cases prosper attests to the strength of evangelicalism and its ability to adapt to the world around it.

Education, Power and Knowledge

External forces play a vital role in influencing change in Protestant evangelical higher educational institutions, and in the potential for success of graphic design courses they offer. According to Bourdieu, any newcomers to a field, or those who want to offer some kind of difference in the education they provide, rely on the assistance of external forces. "When newcomers [or new courses like graphic design courses in Christian institutions] are not disposed to enter the cycle of simple reproduction...they cannot succeed without the help of external changes" (1993, p.57). "Producers or products", Bourdieu argues, "that are not in their right place, are more or less bound to fail." (ibid p.95). This thesis therefore places some aspects of Protestant evangelical

higher educational institutions within this larger discourse, especially as related to higher educational systems in the USA and Australia, and this is particularly relevant to chapters 4 and 5.

In the case of Protestant evangelical colleges and universities, these external factors include the increasing openness to a plurality of voices in higher education, the commercialization of higher educational sector and the increasing specialization of fields of knowledge. Within religious education, they include changes to the structures of denominations and religious organizations, and to religion and its place in society.

There are many factors that militate against change in evangelical Christian institutions. They have long established traditions and trade in different kinds of knowledge and 'capital'. Bourdieu contends that educational organizations have a tendency to preserve their systems as kind of 'structural inertia'. (Bourdieu 1993, p.123) On the other hand, Protestant evangelical colleges and universities have a pressing need to be relevant, to interact with contemporary society, and to provide the kind of education that will allow graduates to take up positions in their respective fields in secular industries as well as 'Christian'. They also want to be seen to take their place equitably in the field of higher education and not appear inferior. Graphic design courses are one measure of their relevance.

This is a period of rapid change in religious higher education, as well as in higher education generally. As Protestant evangelical organizations adopt the same kinds of courses, the same kinds of standards and sometimes the same sources of funding sources as secular universities, they are faced with forces that push them towards the same values and ideals. Within this dynamic position, their traditional values and beliefs can conflict with academic ideals, and their academic structures as well as their original goals and missions can be modified.

Christian evangelical institutions maintain a tension between following the establishment and stepping out, which can generate conflict. However, conflicts and dilemmas are not necessarily counter-productive. In Complexity Theory terms, disruptions to the normal pattern of relating are critical to the creation of new knowledge, and change takes place where there is a tension between conformity and deviance, between consonance and dissonance (Stacey 2001, p.74). In the current climate of rapid change in higher education, disruption and conflict can be generative. How evangelical Christian colleges and universities can find a place that is different, negotiate

and deal with conflict, and at the same time adapt and grow within the wider sphere of higher education is of critical importance to their future, and central to this investigation.

Broadly, Bourdieu's theories have facilitated an understanding of the kinds of power relations that are present in all educational systems, - public and private, religious and secular. Secular universities as well as Christian colleges and universities are understood as controllers of the 'sacred' knowledge of their fields. They 'acculturate' people in various ways, operating through "the whole system of visible or invisible constraints which constitute ... the action of imposing and inculcating a legitimate culture." (Bourdieu, 1977, p.108). The ability to consecrate knowledge means "the power to impose the dominant definition of reality" (ibid p.101), and in higher education, the secular academy holds this power in relation to what it means to award an undergraduate or higher degree.

The secular academy 'trades' in such 'capital' as objective, theoretical and rational knowledge, and consecrates universities as the most appropriate way of transmitting it. Smaller and more marginal institutions, such as Christian colleges and universities, have to interact with and respond to more dominant secular forces, and how they do this significantly determines their place in higher education. They also have to find ways of asserting their difference.

Christian evangelical colleges and universities are increasingly following the secular academy in various ways, including the pursuit of similar academic standards and cultural ideals. (Marsden, 1994). How much this may be the result of factors over which they have little control, how much it is a considered appraisal of the benefits of such change, and how much the secular academy is followed because it appears to be the most legitimate repository of knowledge will be further explored in chapter 5. Boudieu asserts that "the paradox of the imposition of legitimacy is that it makes it impossible ever to determine whether the dominant feature appears as distinguished or noble because it is dominant.....or whether it is only because it is dominant that it appears as endowed with these qualities and uniquely entitled to define them." (1984b, p.92).

Systems in higher education and in Christian organizations impose order and control, and at the same time individuals become 'normalized' through this process that has no ownership. In this regard, Foucault's theories point to the way that individuals often accept various ideas as normal, and fail to question their usefulness in their own environments. Bourdieu echoes these sentiments.

"Of all forms of 'hidden persuasion', the most implacable is the one exerted, quite simply, by the order of things." (1992 p.167).

Some of the structures imposed in higher education generally, highlighted in chapter 5, are powerful instrumental or hegemonic forces that govern behaviour. Balderston (1995) and Barnett (2003) conduct analyses of today's universities, and Barnett critiques the way that universities are managed, examining some of the ideologies and mechanisms of control that are changing knowledge in higher education. At the same time, forces that impose ideas around what constitutes acceptable practice in higher education, including ideas about excellence and academic rigour, exert influence on how Protestant evangelical organizations view themselves and operate.

Controlling procedures also stifle difference and produce homogeneity. These practices are reflected in the growth of administrative structures and increasing emphasis on criteria for measurability in today's universities. Foucault calls these mechanisms 'dividing practices'. "[T]he power of normalization imposes homogeneity; but it individualizes by making it possible to measure gaps, to determine levels, to fix specialties and to render the differences useful by fitting them one to another." (Foucault, 1977, p.184). Christian colleges have the potential to operate their courses in a more distinctive way, but how much they can and do within the context of higher education depends on their ability to understand and negotiate these complex environments.

The secular drift

A number of writers in the field have attempted to explain the drift of Christian higher education away from their religious ideals. Marty suggests that this drift is not imposed from without, but "when 'autonomy'....becomes divorced from its rootage in divine Being, the secular drift makes its way without needing to be dependent on anything militant.' (2003, p.57) Some of the writers in this area have seen the secular drift as a choice, a lack of opposition to or an embrace of the secular. "Throughout the twentieth century religion's cultural displacement was expedited by Christian leaders who chose to sacrifice religious identity at the altar of relevance and acclaim." (Haynes, 2002, p.10).

Burtchaell and Marsden have provided important critiques of Christian tertiary education in the USA and the processes of change in which it is engaged. Both deal in different ways with the issue of the loss of religious ideals and values in Christian educational institutions. These very broad, far reaching surveys of Christian tertiary education in the USA seek to understand meta-trends and propose reasons for changes. Burtchaell describes the process of attrition by which Christian colleges are losing their distinctive religious perspectives as they come into contact with wider social values, indicated by a turning away from their original principals and sponsoring denominations and following the ideals of the secular academy.

> This was the context in which so many Christian colleges and universities became ashamed of their mandate to house, serve, and criticize their sponsoring communities. To justify it they invoked the need for diversity, thereby depriving their churches of their intellectual ateliers, and depriving the nation of diverse campuses. (1998, p.833).

The importance of strong links to various faith traditions is emphasized by both Burtchaell and Marsden, and Arthur also proposes that the development of a sense distinctiveness relies at least in part on a direct and continuing influence of sponsoring religions (2006, p.13).

Burtchaell considers the idea of specialization in the academy.

> One result of the narrowing definition of each faculty member's academic interests was an education that might include very little of the history, philosophy, and theology required to give them a disciplined perspective on their own scholarly pursuits. (1998, p.836)

According to Burtchaell, the specialization of courses has caused a disconnection with their own Christian identity through their lack of understanding of the roots upon which their identity was forged and this lack of critical analysis has caused a degradation of their identity to " one of morals, then piety, then manners, then class or ethnicity or nationalism." (ibid.)

Marsden charts the progressive weakening of Christianity in higher education, and the changing attitudes and values within the institutions by their major stakeholders.

> Protestants were in the process of declaring the whole nation their church, and with no institutional church in the picture the primary locations for Christianity lay in individual experience and in public morality. Neither of these provided any institutional basis for maintaining distinctive Christian theological principles as a factor in education. (Marsden, 1994, p.410).

Although the theories of Burtchaell and Marsden explain the trend towards secularization in the Christian academy, and are in many ways critical of the way religious organisations have approached tertiary education, they do not offer convincing explanations of why and how educational institutions sometimes resist this trend and in some cases grow and succeed as religious organizations within a secular context.

This study proposes some alternative ideas as to how and why this growth and resistance might take place despite the interaction with contemporary society, and even despite the waning influence of denominational ties and historical traditions, which are further discussed in chapter 3. How these institutions find a place of their own in the wider field of higher education depends on how these issues are negotiated, and evangelical organisations can and sometimes do prosper and flourish.

Secularization and Privatization

Despite the drift towards secularization in the academy, religion, especially right wing religion, is clearly returning to the public sphere. Casanova challenges the view that "religion's only choice is either futile resistance or accommodation, which ultimately entails capitulation, and [that] accommodation - that is, secularization- necessarily means privatization." (Casanova 1994, p.163). Such theories demonstrate that evangelical Christian institutions can establish a place for themselves in the public sphere, while still growing, succeeding and maintaining varying degrees of differentiation from secular higher educational institutions.

Some secularization theories have included the idea that all forms of religion are irrational and the assumption that the developed world is in the process of divesting itself of outmoded belief systems that are religious in character. (Weber, 1905:2002) Other theories of secularization do not necessarily see religion as disappearing, but see it relegated to the private sphere; "the

secularist position is clearly antagonistic to religion because it seeks to eradicate the influence of religion, except perhaps in the purely private sphere." (Arthur 2006, p110). Casanova states that the core of the theory of secularization proposes the "functional differentiation and emancipation of the secular spheres – primarily the state, the economy, and science -from the religious sphere and the concomitant differentiation and specialization of religion within its own newly found religious sphere." (Casanova, 1994, p.19).

While clearly some form of secularization is a process that many higher educational organizations are undergoing, there are a number of theorists who have challenged the idea that secularization is an inevitable consequence of the interaction of religious organizations with society. Theories of secularization are now being widely questioned, as religion assumes a stronger and more powerful place in public discourse.

> Those versions of the theory of secularization which begin precisely with such an unfounded assumption and conceive the process of secularization as the progressive decline of religious beliefs and practices in the modern world are indeed reproducing a myth that sees history as the progressive evolution of humanity from superstition to reason, from belief to unbelief, from religion to science. (Casanova 1994, p.17).

Many evangelical educational institutions are defying this trend towards the increasing privatization of religion and take their place more equitably in the public sphere. One way they do this is to offer courses such as graphic design. Of relevance to this study is the fact that some institutions resist neat definitions and operate contrary to the predictable trends. How they do this is expanded in chapters 3 and 7.

Durkheim asserted that the secular and sacred have to remain separate and in opposition. This theory implies that the way that Christian colleges maintain this separation through their supernatural beliefs is considered a reason for their success and survival. (Aldridge, 2000), (Berger, 1969) Yet the 'sacred-profane' division has certainly been shown as not to be as absolute as Durkheim claimed that it was. "There was ample ambiguity, flexibility, permeability and often outright confusion between the boundaries" (Casanova, 1994, p.13). There has always been fluidity between the boundaries of what is sacred and profane, and this continues into the present in the activities of evangelical religious organizations, and can be seen in the offering of such courses as graphic design. Dualism, though, has survived in various ways, through the practices

of institutionalized religion, and it has helped drive organized religion into the private sphere. "What is important to realize is that the dualism was institutionalized throughout society so the social realm itself was dualistically structured." (ibid, p.13) Such dualism though can be an advantage, in setting institutions apart.

Many evangelical traditions have a public quality and this is part of their *modus operandi* and success. This factor means that the boundaries between evangelical Christian and secular education are fluid. In assessing what aspects are fluid and permeable and what are distinct, these ideas have been an important reference point. While Durkheim saw the beliefs and practices of religion as set apart from the secular, others see the relationship between the sacred and the secular as complementary. "The religious also forces the sacred to address and return to the secular." (White, 1997, p.43). There is an ongoing relationship between the sacred and secular, where meaning is changed when the forces of the sacred and the secular collide, and this is felt within the conversations between stakeholders in Protestant evangelical institutions. It is also a reason why courses such as graphic design might find a home in Christian institutions.

Restricted versus Large Scale Production

Some of Bourdieu's theories have facilitated consideration of why Protestant evangelical institutions have the potential to not only survive, but to succeed and grow in a direction of their own. They assist in explaining how these more marginal participants in higher education can maintain a distinct identity in the face of the strong influence by the secular academy. With the addition of 'secular' type of courses like graphic design it is even more salient, because they need to maintain their autonomy and difference while still interacting widely with the broader culture and its technological systems.

Where Christian tertiary institutions introduce graphic design courses, it could be supposed that changes that take place within them will conform to and in some cases lag behind those in the larger field of secular tertiary education. However, Bourdieu contends that smaller organizations that have a more independent stature are potentially more autonomous, and therefore can be quicker to respond to changes around them. Educational institutions that service a particular and small (restricted) niche of the population do not have to appeal to a mass (heteronymous)

audience like the mainstream universities do and often do not have the burden of heavy and unwieldy bureaucratic structures that must be maintained. Bourdieu asserts that fields of competition that are more closed are potentially more autonomous. "The autonomy of a field of restricted production can be measured by its power to define its own criteria for the production and evaluation of its products." (1993, p.115). Evangelical institutions can be seen in some ways to have more fluid and independent structures, and this gives them particular advantages that will be more fully explicated in chapters 3, 5 and 7. Such automomy however, depends on a 'closedness', and openness to the directives and ideas in higher education more generally will change their ability to remain autonomous.

Going On Together

A large part of the theoretical framework for this thesis has been concerned with the way that people interact and practice religion together. The reasons for this has been the idea that a distinctive religious philosophy in an institutions requires 'active co-operation' (Durkheim) on the part of stakeholders.

It has been deemed necessary in this study to enlarge these perspectives by looking at literature concerned with various socio-cultural aspects of Christianity itself, situating ideas about Protestant evangelical higher education in a wider field of religion and religious education. The constraints of this sociological study mean that many valuable theological viewpoints cannot be presented or expressed. Naturally, this neglects vast tracts of theological inquiry, from St Augustine to liberation theology. However, a number of writers who have investigated social and cultural topics from a theological point of view have been cited, especially those concerned with themes of relevance to Christian education:, (DeVries, 2001), (Thiessen, 2004), (Poplin, 2005). Tangential reference is made to the theories of H Richard Niebuhr, whose work relates to the socio-cultural dimensions of Christianity (Niebuhr, 1951: 2001).

On the socio-cultural aspects of religion, Durkheim has provided a larger vision of the way that religions work and how individuals participate in them. These theories attest to the fact that people make meaning and use religion in various ways for their edification, spiritual sustenance and connection with community, and they have focused on the discursive nature of religious structures.

In evangelical Christian education there is a continual interaction that takes place around various aspects of Christian belief. In the conversations people have, the 'speaking the faith' as part of the 'acting out of the faith' is of vital importance. People act out religion, making it real in the acting of it and in the constant creation of it through repetition. "Society cannot make its influence felt unless it is in action, and it is not in action unless the individuals who compose it are assembled together and act in common. It is by common action that it takes consciousness of itself and realizes its position; it is before all else an active co-operation." (Durkheim, 1912:1976, p.418).

This action takes place in real situations as part of what individuals and institutions do to keep their worldview alive and sustained. The social aspects of religion are created primarily in conversation. "It is in conversation, in the broadest sense of the word, that we build up and keep going our view of the world." (Berger, 1969, p.43). This has been a particular focus in this thesis in understanding *what* might be different about these courses and *how* they might operate, that draws upon theories of culture and religion, and relates especially to Chapters 7 and 8.

Practising religion in community is vitally important because it necessarily re-creates it continually and it also ensures its survival. Practice and thought are the two manifestations of religion but perhaps practice is the most universal and permanent manifestation and practices can shape beliefs (Pauw, 2002). Thus changing practices will also affect the religious values of the institutions. Practices offer identity and a sense of belonging, and changing practices can change identity. They ensure that the religious values of people are kept alive, with evangelical institutions operating in much the same way as churches do. This is part of the creation of their sense of 'place' in the world. People, acting in common reproduce and at the same time create the faith that they espouse, and this is the reason why such active co-operation has been a theme of this thesis and the reasons why the research study focuses on open ended interviews in four evangelical institutions and the comments of faculty members. This is discussed in Chapters 7 and 8.

A place for themselves

De Certeau provides another perspective for viewing the way that individuals and institutions interact to successfully negotiate a place and move forward together, and the way they relate on

an everyday basis. Protestant evangelical higher education may be seen as more marginal in Australia than the USA, but it is still by no means part of mainstream higher education there. One can visualize Protestant evangelical colleges as 'small players' in the wider world of higher education, marginal to the field and rather easily subverted. An open, and mutually agreed way of expressing the faith is a prerequisite for such a place to be created. 'Speaking the faith' is a way to provide one's place and identity, and an important part of this investigation as explored in Chapter 8.

Individuals who are part of sub-fields such as evangelical Christian education engage in unconscious processes that give them empowerment, meaning and identity, using tactics and strategies in 'subtle combinations' that 'play with the rules', compensating for differences and finding ways of attaining individual and collective goals and needs (1984, p.54). Everyday practices are organized around a vast array of small procedures, which are not ritualized or formalized around ideologies, and are not dependent on principles which are able to be verbalized. These are ways in which people produce meaning, 'making use' of what is available as a 'bricolage' (ibid, p.48).

Rather than being entirely subjectified, people act in ways that give them power, and De Certeau proposes "the enigma of the consumer-sphinx', which is based on consumer practices.

> [It is] characterized by its ruses, its fragmentation (the result of the circumstances), its poaching, its clandestine nature, its tireless but quiet activity, in short by its quasi-invisibility, since it shows itself not in its own products, (where would it place them?) but in an art of using those imposed on it. (ibid, p.31)

Using de Certeau's analogy of 'resistance' in consumerist culture, evangelical educational institutions may use the dominant culture, poaching the products which are available for their own use (such as graphic design courses) but using them in a different way – artfully, for their own ends and purposes.

People in organizations, according to de Certeau, impose strategies of distinction on themselves and others in an effort to define and identify their place in relation to others.

> As in management, every 'strategic' rationalization seeks first of all to distinguish its 'own' place, that is, a place of its own power and will from an 'environment'.....It is an effort to delimit one's own place in a world bewitched by the invisible powers of the other. (1984, p.36).

Religious knowledge becomes the hallmark and a rallying point for such a sense of place and power for evangelical educational institutions in contradistinction to secular educational systems. The language that people use to go on together gives force to these arguments. The sense of place created in evangelical Christian environments will assist each institution to define its own place of power through its knowledge structures. These theories give a sense of how these institutions operate, and the evidence for this is gathered from the interviews in four evangelical institutions offering graphic design courses.

Symbolic capital

Evangelical educational institutions do not have to attain a complete separation from the secular sphere to retain and affirm their own identity. In this thesis, Chapter 7 deals with the way that institutions retain their separateness as well as integrating knowledge.

Protestant evangelical colleges and universities provide not only academic education but a means of belonging and community for faculty, staff and students. Because not everyone in an organization has the same beliefs and values, how people in a Protestant evangelical institution find ways of 'going on together' in a coherent and cogent way is a key to maintaining their identity, and their evangelical Christian identity conversely is a means of distinguishing them from other educational institutions.

The processes of interaction between individuals do not usually involve intentional movements towards certain goals, but are contingent upon circumstances and responsive to continually emerging conditions. Humans usually act spontaneously, on the basis of what is felt or what seems to be appropriate to the circumstance. "We speak into a context not of our own making, that is, not under our immediate control" (Shotter, 1993, p.4). Such everyday knowledge is created by people having a 'sense' of the best response or things to say or do in any given circumstance, and is what Shotter calls 'knowledge of the third kind'. It is this 'sense' that creates

the patterning that becomes the knowledge generated within the colleges and describes them at any point in time.

The stakeholders and constituents of Protestant evangelical colleges orient themselves in the positions they occupy, according to Bourdieu, so that they will achieve certain goals or ends without having conscious knowledge of why they do what they do, or how they achieve these goals, through what Bourdieu describes as the *habitus* (Bourdieu, 1980). [19] People interact with each other in a manner that contains many incompatibilities and inconsistencies, and organizations hang together in a loose way as individuals daily negotiate their values and beliefs. How this is outworked in Protestant evangelical colleges and universities is significant, as each institution's beliefs and values, and those of the staff and students, creates and reflects its identity.

According to Bourdieu, ***symbolic capital*** is "economic or political capital that is disavowed, misrecognised and thereby recognized" (1993, p.75). All educational institutions produce the conditions for the misrecognition of truth by imposing meanings which appear as legitimate, but are in fact based on the power relations that comprise these institutions. In any educational institution, values and the structures which support the educational programs are usually accepted unquestioningly as 'the order of things' by both students and faculty. In those areas where the educational values and core beliefs of the institution differ from those of individuals, people, Bourdieu asserts, misrecognise inconsistencies and incompatibilities as a form of unconscious collusion, in order that the organic functioning of the whole organization is maintained. Staff and students relate to each other according to their own interests and beliefs, but acknowledge and defer to the mission and values of the institution whenever and wherever necessary. Thus there is a pragmatic political or economic function to this unconscious collusion. Organizations hold together, through a tacit acknowledgement of the differentiating and distinctive factors that bind them, and this will be further explored in chapter 8, where the discussion focuses on how these courses are run.

[19] The habitus encompasses "systems of durable, transposable dispositions, structured structures predisposed to function as...principles which generate and organize practices and representations that can be objectives adapted to the outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them." (1980 p.53)

Joint Dialogue

This study considers a number of reasons why some Christian colleges and universities enjoy prosperity and growth while others are diminishing and dying, why some are remaining committed to their original religious ideals and others are becoming more secularized, and how professional courses like graphic design contribute to the mixture of forces and dynamics that operate within the colleges. Many theories point to the idea that these factors are not to be understood solely by the exposition of external forces, historical variables or decisions made at higher management level. It is within the interpersonal relationships between human beings that salient explanations for structural change and cohesion can be found, and addressing the interactions between people will provide richer perspectives.

Stacey's ideas point to the fact that it is in the emergent process of relating that organizations develop at all levels, continually. These concepts, based on Complexity Theory, move away from an instrumental, systems-based approach towards more fully acknowledging the relational nature of knowledge creation. This approach views relationships as "transient processes in which human futures are perpetually constructed" (Stacey, 2001, p.3), and contends that "individual and social relationships arise continuously, together." (ibid p.8) This idea suggests that human interaction should reflect the operational principles of the organizations, and vice versa. Therefore, the focus on individual faculty responses to the way that teaching and learning takes place in these institutions will reveal much about the organization as a whole.

The knowledge creation in organizations is not separate from individuals and human minds. "Mind/self and society are all logically equivalent processes of a conversational kind" (2001, p.88), and one doesn't create the other. Human interaction forms itself into narrative like themes in a self-organizing process: "communication ...does not rely on rules of any sort as the ultimate source of order in human action" (ibid p.130). What it means to be a 'Christian' in a religious organization and what it means to train as a graphic designer are formulated moment by moment in conjunction with others.

Shotter contends that knowledge and knowledge creation emerges not in things that people do, (human actions) or things that happen to people outside of their agency in particular contexts (events) but in joint action, with an 'openness to being specified or determined by those involved in it' (Shotter, 1993, p.4). Joint action occurs "in dialogue with others, when one must respond by formulating appropriate utterances in reply to their utterances." Neiman echoes these ideas from a religious perspective: " Human life and practice, even the life and practice of the most autonomous individuals, is shaped in dialogue." (1999). This takes the emphasis off both the individual and the context, and sees the emphasis placed on the process of communicating, which is the basis for many of the ideas behind this thesis, but especially chapters 7 and 8.

Evangelicalism and Higher Education in Australia

While there is a growing body of research on evangelicalism in school education, it has been difficult to source information on evangelical Christian higher education in Australia – very little has been written and very little research has been conducted. It has however, been helpful to have some historical critiques and analyses on religion and religious education in Australia that have included evangelicalism – from Thompson (1994), Phillips (1981) Breward (1993) and Dickey (1994) in particular. Lohrey has given an insightful general perspective on evangelicalism and its influence on young people in Australia. Despite its relatively small size, this growing field of evangelical tertiary education in Australia is ripe for research and debate. It has naturalized aspects of modern North American evangelicalism yet the smaller environment and its different history calls for a real in-depth analysis on its own terms.

Graphic Design Education

Graphic design sits in an interesting hiatus between art, commerce and science. Each institution finds a place for it that suits their broad philosophy and understanding of how courses might operate and why graphic design might contribute to their academic offerings.

Images play an important role in retelling stories and naturalizing meaning and so are vitally important to Christian organizations. Human beings communicate and understand the world through symbol systems, and in Christian organizations, symbol systems have been integral to what it means to be a Christian since the early church. Older symbols are being overtaken by

newer symbols that are related to popular culture and technology, and these are shared with all of society. People may not make institutional distinctions between the parts of their cultural selves that are touched by transcendent as opposed to material symbols. Meaning on both levels can be encountered anywhere, anytime. (Hess, 1999)

Graphic design is concerned with image making and identity. Two writers who have produced some salient work in the area of Christianity and visual culture are Morgan and McDannell. They both reinforce the idea that people experience images as real within the framework of their personal knowledge. "Religious images and the worlds they assemble remain reassuring only insofar as the epistemological apparatus on which they rely can be submerged and naturalized". (Morgan, 1998, p.17). Images create a devotional space and graphic design can have a part to play in the image making of religious organizations, and the images created are already potentially naturalized because the designed world to a large extent is the real world for Christians and non-Christians alike.

Reality varies across audiences. Those churches that can work within the framework of popular culture make the kinds of images that resonate with their constituents. Sharing of cultural symbols through the 'distinctive use' of common cultural materials (Tanner, 1997) is even more pronounced in this day of technopoly, where resources are globalized and pervasive. Many church organizations have opted for newer visual symbols and old symbols are losing their potency. Christian colleges that run graphic design courses have already been able to capitalize on the fact that design is naturalized in the wider society and now also within churches and church structures, and the courses have the advantage of resonating with their values and beliefs.

By offering graphic design courses, institutions can participate in the making of image and identity. Why they offer them and what might be different about these courses is at issue. This study has also investigated some writing on issues in design education that might cause them to operate differently. Of interest has been some writing that forms connections to ethical behavior in design education, education generally and theology. Roebben has explored religion and the curriculum attesting to the way that christian ethics might be integrated into courses. Bunge has also explored ethics from a Christian perspective.

A number of writers who come from secular perspectives are now addressing design as it relates to contemporary visual practices. Especially for young people, the artificial world (the designed

world) is experienced as real. Human beings increasingly live in a designed world and relate to designed objects, and for many the artificial world is the 'natural' world. "No longer are 'real-world metaphors appropriate because our real world is now filled with electronic mediation." (Schaaf, 2000) Simon has sought to construct a Science of Design that emphasizes the important place of designed objects in contemporary life. (1996) These ideas are important too for evangelical colleges to consider, because an artificially constructed world now seems natural to younger people and it is one that might potentially collide with a divinely created natural world. The frenetic pace of change in the designed world means 'eternal' values which Christians espouse may clash in a world where things are ever renewed and is this is part of the discussion of this thesis, but in particular of Chapter 4.

The debate over moral and ethical issues relating to design is beginning to be more generally felt in some writing in the higher educational community. To what use should graphic design be put? If it is a powerful creative force, then business and commerce is perhaps not its only effective end use. Within this dialogue and debate over graphic design has been a renewed interest in ethical and moral issues. The power and influence of designers in society means that they now have a social and not just an instrumental role. (Marshall, 1999), (McCoy, 1990, McCoy, 1997) The social and ethical responsibilities of designers have been brought to bear on visual communications and technology (Postman, 1993) (McCoy, 1997) and on corporate identity and branding in the marketplace (Klein, 2001, Giroux, 1994). Klein and Giroux describe the pervasive and often hegemonic aspects of corporate branding.

These explorations by secular authors bring them somewhat closer to ethical debates that have been going on for years in Christian education. Design theorists are connecting design with a number of knowledge areas because design is about the relationship between people and artificial environments, so constructing an ethics of design has become a topic for investigation (Findeli, 2001). The increasingly controlling, atomizing and depersonalizing aspects of technology has been debated (Postman 1993). Others are searching for more ethical uses of technology. Stein (1999), for instance, has explored how the internet can be used to benefit the disadvantaged.

Critical theory as it has been influenced by literary theories, cultural theory and philosophy has constructed a broader basis for thinking about art and design, and graphic design has become viewed as a culturally situated practice, where meanings are not eternally fixed but constantly changing. Semiotics and post-structural theories have emphasized the polysemous character and

connotative value of images (Baudrillard, 1993) (Barthes, 1977) (Kress and Leeuwen, 1990) and the changing nature of visual design in the context of youth culture (Fiske, 1989) (Hebdige, 1988).

It has been helpful to investigate ideas surrounding the impact of graphic design and popular culture on the changing world and changing practices for Christian colleges and secular universities. Theories of visual culture including various sociological and theoretical aspects have been considered. (Jencks, 1995), (Stephens, 1998) A number of theorists and writers have worked on philosophical aspects of visual culture have been instrumental in bringing ideas around graphic design into play in this study, in particular Baudrillard, Barthes and Lyotard, who have helped portray the kind of visual world that graphic design plays a part in constructing.

Lyotard explains the paradoxical and conflicting work of the designer, who on the one hand is producing art that is intriguing and aesthetically pleasing, and on the other in serving the interests of trade and commerce. (Lyotard, 1997) Baudrillard proposes the idea of simulacra. "Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal." (Baudrillard, 1988, p.166). Communication takes place on a cultural level as symbols break free from their referents and only reference each other. The aesthetics of consumer culture offers seductive experiences to the viewer and the deep basis for the establishment of meaning becomes lost, and this has relevance for Christian organizations that use and employ contemporary visual symbols in their worship and identity. The eternal and unchanging values of evangelical institutions may be inconsistent with the constant change that is part of the disposable culture which surrounds us, emphasizing fashion and the surface of things.

Graphic design is dependent on the use of the latest technologies. A great deal has been written on the impact of technology on design and while this is not a major theme of this thesis, its social and cultural effects impact graphic design programs in Christian evangelical institutions. Baudrillard describes the way that visually seductive images created by computer programs in graphic design appear to offer an infinite variety of possibilities, but this may have little to do with innovation and real difference. "there is a fundamental antagonism between the continual self transcendence of technical invention and the closedness of a system of recurrent objects and forms beholden to the goals of production." (Baudrillard, 1996). The choice of hardware and software is often contingent on other factors apart from its usefulness or applicability, "such as a

need to match or exceed the capabilities of competitors or a need to interface with other stakeholders." (Schaaf, 2000, p.338).

Changing perspectives on graphic design will not only influence courses in secular universities but also those in evangelical Christian institutions. The work of all of these diverse theorists and writers have contributed to an understanding of issues that might affect the position of graphic design courses in evangelical colleges, as they illuminate graphic design and visual culture and the ethical implications and changing practices in this area.

Non-Rational, Personal and Artistic Knowledge

Within the limitations of this topic, the spiritual and substantive dimensions of religion cannot be investigated in any detail. Whereas spirituality can be part of a religious tradition, it is usually associated with a personal characteristic or holistic life stance.[20] However, non-rational ways of knowing connect to spirituality and religious experience, and are concerned with creativity and artistic forms of knowledge.

Non-rational ways of knowing are also connected to graphic design courses because graphic design has an artistic dimension that links it with creative, aesthetic, and intuitive forms of knowledge, and so there is a strong connection between forms of design and religion. Art-making and the imagination have transcendent qualities, and some would argue a spiritual dimension. 'Through our games and our arts, we momentarily transcend social structures to play with ideas, fantasies, words, paint, and social relationships " (Goethals, 1997, p.125). How aspects of spirituality as accessing greater wholeness and authenticity can apply to education in general has been researched by Tisdell, emphasizing "the role of imagination... to narrate and compose an approximation of something of the truth of ...larger reality." (Tisdell, 2003, p.56). Csikszentmihalyi's work on the optimal or 'flow' experience and Beardsley's work on aesthetics

[20] Spirituality has been defined as the "experience of conscious involvement in the project of life-integration through self-transcendence toward the ultimate value one perceives", whereas religion "assumes some realistic posture before that ultimate reality" (Schneiders 2003). Religion normally denotes 'institutionalized patterns of belief and behaviour in which certain global meanings... are socially shared" (ibid) and it is on religion and its socially shared meaning rather than any spiritual dimension that this study concentrates and relates to educational institutions.

encompasses aspects of creativity that also connect with aesthetic experience, the imagination and creativity. [21]

There has been a tendency for secular universities to situate knowledge within a conceptual, cognitive and theoretical framework, and they have been less comfortable with courses like visual arts and graphic design, that have an artistic component which is difficult to assess and measure. Polanyi asserts that "an art which cannot be specified in detail cannot be transmitted by prescription, since no prescription for it exists." (Polanyi 1962, p.53). Dewey states that "the artist does his thinking in the very qualitative media he works in, and the terms lie so close to the object that he is producing that they merge directly into it." (1934:1979, p.16).

Krane outlines some conditions for artistic knowledge that may conflict with technological knowledge, describing art as existing in a state of "risk and uncertainty" (1990, p.37). Deleuze claims that thought is usually understood as concept creation. This, he asserts, does not have "any pre-eminence or privilege since there are other ways of thinking and creating, other modes of ideation that, like scientific thought, do not have to pass through concepts." (Deleuze and Guattari, 1994, p.8). Affects and percepts, artistic and emotional ways of knowing are also ways of thinking that are creative and have the potential to generate new knowledge.

Such concepts are of interest and relevance to an exploration of graphic design, including the reasons that it has developed in particular ways and for particular reasons that are historically situated (Fry, 1988) and how it has adapted to its position in higher education.

Because graphic design sits between commerce and art, graphic design education includes such notions as creativity and innovation and at the same time service to commerce. Ways of knowing apart from the objective, scientific and rational have a natural synergy with design, and also with evangelical Christian education. Such concepts relate to the links between religious, artistic and practical forms of knowledge. Further research could provide a more holistic viewpoint in exploring the natural connections between spirituality and art, and their relationship to aspects of

[21] 'Flow' is essentially creative and is aligned with a "state of deep concentration [where] consciousness is unusually well ordered. Thoughts, intentions, feelings and all the senses are focused on the same goal. Experience is in harmony." (Csikszentmihalyi, 1990) Beardsley asserts that "There is often a very special refreshing feeling that comes after aesthetic experience, a sense of being unusually free from inner disturbance or unbalance. And this may testify to the purgative or cathartic or perhaps sublimative effect." (Beardsley, 1958, p.560). Gotz equates this to religious experience "When you become united with a wave...you feel like you're in total harmony with the divine at every level". (Gotz, 2001, p.114).

Christian education that could be used as a basis for framing curricula and underpinning teaching in courses such as graphic design.

In situating this thesis in the sub field of Protestant evangelical higher education, it is clear that there are limitations in current literature that restrict the investigation of the how, why and what of graphic design education in these institutions. The prevailing literature takes various theological, social and historical perspectives on education in these Christian environments. Some give a sweeping overview, while others discuss more specific theological perspectives. However, what is largely lacking is a viewpoint that includes these ideas, but also seeks to understand how individuals are both influenced by their positions in the field and influence the field itself. In investigating the how and what of graphic design education in these institutions, this study contributes to this debate.

Graphic Design and Visual Culture

While there has been a large body of research and writing on graphic design, much of it has concerned design history, the cognitive processes of designers at work, design methodologies and scientific type of studies on graphic design.

Salient accounts of historical influences in the area of graphic design in Australia have been produced: (Thomson, 1997), (Heller, 2001) in the USA; (Caban, 2002) (Caban, 1983), (Bogle, 2002), (Young, 1985), (Erickson, 2000), (Fry, 1988), (Timms, 2002). Relevant aspects of education at the Bauhaus have been evaluated. (Wick, 2000) (Winkler, 1994). Epistemological perspectives on graphic design and assistance in determining where graphic design is situated in the field of design have been written - (Meggs, 1998), (Margolin, 2002), (Cooley, 1988). Sparke has addressed some of the historical, social and cultural aspects of design in general. (Sparke, 1987, Sparke, 1986) Buchanan has written on design education and its place in the field of design (Buchanan, 1999, Buchanan, 1990, Buchanan, 1998) and Farrelly has written on studio culture in design education. (Farrelly, 2005)

Deleuze uses the concept of the rhizome to describe the interconnectedness of thought, and a machinic universe where everything plugs into everything else. It is a biological system where there are multiple and interconnected branches but no basis from which the branch issues.

Designers work in an unsystematic way and 'problematize' rather than solving problems that are given. Deleuze rejects the importance of "notions such as universality, method, question and answer, judgment, or recognition, of just correct, always having correct ideas." (Deleuze, 1997, p.13). This is especially relevant in design, where problems are indeterminate, and there are a multitude of paths to solutions. "True freedom lies in a power to decide, to constitute problems themselves." (Deleuze, 1991, p.15). Rather than a linear technique for finding solutions to problems, "[t]here's no longer an origin as starting point, but a sort of putting into orbit, the key thing is how to get taken up into the motion of a big wave." (Deleuze, 1997, p.121). This represents a way of looking at design that has been supported by pragmatic research on cognition in recent times. Such notions are helpful in formulating ideas around problem solving in design.

Cognitive theories have been influential in uncovering the thought processes of designers and there is a large body of work in this area. They are particularly important because they inform the teaching of design and the construction of methodologies, and these issues are further examined in Chapter 4. Some studies in particular: (Cross and Clayburn-Cross, 1996), (Lawson, 1990, Lawson et al., 2003), (Candy and Edmonds, 1996) and (Roy, 1993) have been relevant to this thesis. Cross has also written more widely on various aspects of design. Schon has described the way that designers work, emphasizing reflection-in-action and the dense, argumentative nature of practice in design and has been partly responsible for taking ideas about design in this thesis away from a prescriptive linear direction. (Schon, 1984) Dorst has recently added weight to these ideas (Dorst, 2006)

Newer research regarding methodologies for teaching graphic design have been discussed (Raein, 2004). Karmiloff Smith's model of representational redescription is a different perspective, in understanding the mind's ability to exploit different kinds of knowledge. She proposes "the existence in the mind of multiple representations of similar knowledge at different levels of detail and explicitness." (Karmiloff-Smith, 1995, p.22). This suggests that the mind is working in a number of ways at different levels.

The notions of objectivity and rationality upon which the modern university is founded in some ways directly opposes these ways of thinking , and this is particularly relevant to themes of chapter 4. Polanyi provides an incisive critique of objective stance of the modern university. "We abandon the cruder anthropocentrism of our senses- but only in favour of a more ambitious anthropocentrism of our reason. In doing so, we claim the capacity to formulate ideas which

command respect in their own right, by their very rationality, and which have in this sense an objective standing." (1962, p.3). Rather than being based on logical and objective principles, academic disciplines actually rely on what Polanyi describes as 'personal knowledge'. The field of higher education as well as all discipline areas, including graphic design, similarly initiates practitioners into paradigms of substantive belief. "this personal co-efficient, which shapes all factual knowledge, bridges in doing so the disjunction between subjectivity and objectivity." (1962, p.17).

Kuhn contends that observation and experience cannot alone determine a particular body of belief, and "an apparently arbitrary element, compounded of personal and historical accident is always a formative ingredient of the beliefs espoused by a given scientific community at a given time." (1984, p.4). Such ideas challenge the supremacy of objective, rational and empirical knowledge and point to the validity of other ways of knowing.

It is clear that designing is a non-rational and creative enterprise, and that prescriptive methods do not provide an adequate framework for teaching it. What is needed is a different way of understanding design education. Whether Protestant evangelical institutions take a different view of teaching it and operate in a different way are questions related to this research, and are discussed in chapters 4 and 7.

Conclusion

This chapter has explained the theoretical framework employed in this thesis. It has explored some of the connections between the topic of this thesis and the literature in the fields of Christian education, evangelical education, design and sociology. It has been concerned with the interface between secular and evangelical Christian education, examining some of the powerful forces, both internal and external, that influence education in Protestant evangelical institutions. It has employed other theories to outline some of the reasons why these institutions may succeed in offering courses with a difference. It has focused on social and symbolic systems in order to more broadly explore the place of Protestant evangelical institutions in the field of higher education, and the kinds of challenges and dilemmas these institutions face.

This chapter has revealed, through different theoretical ideas, that there are a number of reasons why people and evangelical institutions might offer graphic design courses, and different ways that they may operate them. It suggests through an examination of the available literature that notwithstanding the very strong forces operating upon these institutions that push them towards the homogenized higher educational system, there are reasons why they may succeed and grow in a direction of their own. Some of the issues that might be of importance in this direction have been discussed, including ideas surrounding graphic design and its place in higher education, religious and artistic knowledge and the positioning of these courses. How the courses operate, and whether they do operate differently is part of the continued exploration of this thesis.

This framework has also highlighted some of the kinds of conflict that can produce change in these organizations. It has shown how change can occur for various reasons, some of them outside of an organization's control, and others for less obvious reasons, such as a failure to question ideas that may seem to be the most appropriate. An emphasis has been placed on individual relationships, using communication as a primary tool and explanatory device. This chapter has also considered why this thesis has focused on religion in practice. Some of the ways in which Protestant evangelical institutions can assert their difference have been outlined, especially those that relate to non-rational and artistic forms of knowledge.

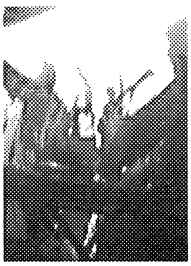
The next chapter will discuss the changing nature of practices in Christian organizations, and in particular Protestant evangelical organizations. It will examine the way these organizations are responding to the changing culture around them, adopting many mainstream practices. Mainstream practices can in some cases be used to consolidate and strengthen Christian organizations while not having a major impact on their essential differences. In this sense, interaction with the wider society and culture can produce a kind of imbrication rather than a merging as these institutions take elements from mainstream culture and naturalize them into their own environments.

Some churches and religious organizations are growing and surviving well. How evangelical organizations retain their own distinctive religious character and prosper in the face of increasing interaction with society is one of the major themes of the next chapter. Protestant evangelical institutions that offer graphic design degree courses are part of the wider arena of evangelical Christianity, and the social systems that legitimize cultural activity in this arena also influence Protestant evangelical higher education. Interaction with evangelicalism gives Protestant

evangelical universities and colleges an imprimateur for operating graphic design courses, even where they are not directly servicing evangelical organizations.

Chapter 3

Visual Communications and Protestant evangelical organizations in the age of consumer religion



Introduction

Many Christian church and parachurch organizations have been pro-active in incorporating contemporary visual communications, including graphic design, into their operations. Although graphic design may seem to be the provenance of secular culture, evangelical organizations are now using it in many ways to give them marketing advantages and a more contemporary and relevant social image. The changing expectations and changing cultural practices of Protestant evangelical churches have called for new strategies that assist them in conveying their messages more effectively.

Within Christian organizations, graphic design plays a role in the selling of faith. It is selling unique and different kinds of dreams and positioning religious experience and the idea of Christian faith as worthwhile and culturally relevant through the attractive 'packaging' of its products. Advertising and marketing of faith based institutions can become a means of branding particular churches and particular kinds of churches, and this contributes to their success and growth. The expectation of sophisticated promotion and marketing today is so strong that church organizations that do not engage in competitive visualization are at a distinct disadvantage. There is a social expectation that information of all kinds will come in an attractive package, and if it does not, the information may be judged as inferior.

In the larger and more high profile Christian churches the era of amateurism has ended, shifting the culture from one that accepts the 'willing worker' to a culture that demands professionalism and higher order specialization. There has been a transition towards an ethos that values excellence and professional accomplishment in visual practices. This culture of professionalism also becomes a way of separating churches and church organizations from each other, as only the bigger, more commercially oriented ones are able to take on the gathering and garnering of the necessary talent and its attendant costs and infrastructure.

This has relevance for Protestant evangelical educational institutions that offer graphic design courses as well, because their graduates serve, at least to some extent, the needs of the church based organizations that use graphic designers. A number of Christian organizations actively give precedence to employing graduate designers from Christian educational institutions. For many of

these, a Christian faith and/or training within a Christian organization are essential or desirable selection criteria. Conversely, many graduates of Protestant evangelical colleges and universities wish to use their design skills in some kind of service or outreach in Christian ministries, and courses that lead to employment in larger church organizations are also desirable for students. Although a minority of graduates of the courses offered in these colleges will gain employment in church related organizations, churches and Christian higher educational institutions with undergraduate programs in graphic design are linked, either directly or indirectly.

While some of the reasons these courses are offered are no different from the reasons secular institutions may offer them, these institutions also need the assistance of a religious culture that supports their legitimacy and consecrates the courses as worthwhile in evangelical Christian environments. The existence of a robust evangelical Christian sub-culture that gives an imprimateur to such enterprises ensures that these courses are socially sanctioned and appropriate. The fact that they are there is an indication that they have a place in the wider culture of evangelicalism. It makes such courses acceptable for both the educational institutions and the students who enroll in them.

This chapter will explore how graphic design and the technologies it uses are being incorporated into the visual practices of Protestant evangelical churches, and have become part of changing the way that churches relate to their constituents and to the wider society. It will discuss many of these changing visual practices, including the introduction of new forms of visualization such as web based design, media arts and corporate identity. It will compare newer church practices in visual communications with more traditional church practices, and link them to the style and identity of Protestant evangelical churches.

The wider question that is posed in this chapter is how evangelical organizations can interact in a fluid way with contemporary culture without losing their distinctive emphases – the things that set them apart. It has been suggested that the interface with advertising, marketing and mass culture impacts Christian organizations by making their distinctive practices weaker, so that they tend to be absorbed more easily into the wider culture. (Burtchaell 1998, Marsden 1998). How they are able to formulate ways of keeping their differences, offering their constituents a separate and singular faith experience and at the same time using the cultural equipment of the wider society to resonate with younger generations of Christian believers and church-goers is therefore a relevant question.

It is a relevant question for Protestant evangelical educational institutions as well as churches. They are religious organizations that interact with society in their own right, and have the same need to maintain a fluid interface with culture while having distinctive differences to offer their constituents. The addition of graphic design to their course offerings will affect them in various ways and some of the issues raised in this chapter will be taken up in subsequent chapters, especially chapter 7, and applied to evangelical colleges and universities.

Visual communications in Christian church organizations

Visual communication has always been important in religious organizations. In a way that the written or spoken word cannot, visual images orient the viewer in the world, using richly encoded knowledge to establish connotative meaning. (Barthes, 1977) The visual allows people to situate themselves in relationship to other things, constructing a visual consciousness (or perhaps returning to one). Visual codes are ways of 'reading' the world, and can orient people to places and concepts in a more relational way than the written and spoken word. "This code, writing, also ignores our ability to find spatial and temporal connections between objects in the world." (Stephens, 1998, p.63). Images corroborate words, but also extend meaning beyond them. Some writers believe that more succinctly than ever before, changes in cultural identity give primacy to visual knowledge, and "the manner in which people have come to understand the concept of an idea is deeply bound up with the issues of 'appearance', of picture, and of image." (Jencks 1995, p.1).

Images are richly encoded, and in a society that uses visual codes to navigate a course through the complexity of information available, images can have more power than words. Images are immediate and polysemous, able to convey many layers of information publicly and simultaneously (Barthes 1977). At the same time, the image has come to assume a more pervasive cultural role. Simply the act of looking can contribute to religious formation and constitutes a powerful practice of belief. "While words are lost in the telling, images can stand and serve as testimony." (Morgan, 1998, p.1). Graphic design is a collaboration of images and words and so is especially salient in churches where words and images have corroborated each other for centuries.

The use of visual design and symbolism is not a new direction for churches, which have employed symbols such as the cross, fish, grapevine, lamb, bread and wine as visual markers and metaphors since Christian communities were first formed. Church buildings, priestly robes and stained glass windows came later, but are also visual symbols with common meaning that reinforce and strengthen communities of faith and also define social adherence and class identity. Visual images, along with spoken words and text, have a distinctive and important role to play in the construction of Christian identities. "[L]anguage and vision, word and image, text and picture are in fact deeply enmeshed and collaborate powerfully in assembling our sense of the real." (Morgan 1998, p.5).

Although the use of distinctive visual imagery is usually more associated with Catholic, High church Protestant and Orthodox traditions than mainstream Protestant, the use of various types of visual communication has never been absent in Protestant worship. Contrary to the argument that since the Reformation, the Protestant tradition rejected the use of images, Morgan states that "because images were generally linked to words of one sort or another, there is hardly a time in the history of Protestantism when images were not part of Protestant practices of belief."(Morgan 2001, p.49), (McDannell 1995, p.14). Even churches that emphasize piety and eschew ornamentation and decoration in church buildings have constructed visual identities built sparse and spare design elements that contribute to understanding the meanings of their practices.

While the use of visual imagery has a long history in the churches, now in the 21st century many visual practices have taken distinctly contemporary forms. Graphic design and related visualizing practices help to re-package Christian symbolism and give Christian organizations new kinds of visual identity in relation to their faith practices. These are less and less symbols that are aligned with old power structures but are often borrowed from mainstream culture, and necessarily interact with it. At the same time as newer visual symbols become more powerful, older symbols lose some of their significance, and are being replaced by potent new visual symbols of power, more aligned with contemporary culture. Traditional Christian symbols such as the cup, challis and altar are visual codes and metaphorical devices that form a particular way of 'reading' religious ideas and these have a diminished presence in many churches in light of changing social practices.

Along with these, visual symbols of status and class such as traditional churches, stained glass windows and priestly robes have also been somewhat diminished. Newer worship services often

take place in contemporary structures without these older symbols. In Australia for instance, many regular worship services are not held in traditional style churches at all, but in community halls, and even warehouse or factory buildings, or purpose built churches that appear more like auditoriums or entertainment centres. The old icons and symbols of power in Christian churches that were more aligned with class structures are now weakened, as cultural practices change and some of the more traditional power structures lose their potency.

Visual Communication in Contemporary churches

As design expands into new areas such as animation and the merging of TV, video, screen design, the technologies become ever more influential. Only those churches and those educational institutions who embrace it will attract a youth oriented consumer market that is enculturated to accept these terms of reference. New visual symbols of power speak of economic progress, youth culture, upward mobility and relate to the technocracy, the newly powerful. New symbols of power include those that are particular to the churches themselves as in the past, but many that are shared by all of western culture, such as wide screens, multimedia design, DVDs, websites and other electronic resources.

Technologies and the things they visually present are immensely powerful forms of communication, and this involves not just the content but the manner of presentation and the medium used. "[A]ppearances are not just on the screen through which experience is communicated, but they become the experience." (DeVries, 2001, p.11). Many church organizations have recognized the importance of new media and these are also vehicles for the development of new forms. Visual codes abound on wide screens, in video equipment, upbeat graphics and flash imagery and these codes are part of the way that churches are changing their image. It is understandable why church organizations would want to facilitate new ways of offering these important means of symbolizing meaning. The transcendental nature of the new media is suited to religious experience because it is less bound by time and place. Churches need to "recode themselves in the new system, where their power becomes multiplied by the electronic materiality of spiritually transmitted habitus." (ibid, p.13).

Graphic Design and the Passing Parade

Because graphic images are by nature transient they need to impact people quickly. Lyotard (1997) asserts that people now experience themselves through 'events', a series of situations that

are temporal and of short duration, and that graphic design generates such events. They are performances, and graphic artists need to offer people these kinds of events (p.42). They are picked up in print, seen in passing on billboards and on TV, computer and digital projector screens. Graphic design generates excitement and interest, but the kind that is temporary. The graphic edge speaks the language of lifestyle and display, where the new can be constantly changed, reshaped and replenished. In graphically designed objects, the importance is the thing that the graphic design points towards; values, cultural ideals and identity. It is the art of association. Connotative meaning will extend design to its social and cultural context and integrate sensuality, heightening colour and shape, carrying messages about what is exciting and new. (Barthes, 1977)

In this tactile culture of stimulation, graphic design is an attractive vehicle for the visual expression of ideas in persuasive and public form. Graphic design can be seen as an utterance or a speech act. It is a way of making sense of material but further than that, artifacts of graphic design have the quality of rhetoric. In the same way that rhetorical speech or writing has the intention of producing an effect, graphic design seeks to convince, (Lyotard, 1997) using aesthetics and surprise to do this. It is an ideal vehicle for presenting persuasive messages about religion and faith to an increasingly sophisticated audience.

Graphic designers have a part to play in constructing this passing parade where the search is always for the new, exciting and different. Baudrillard suggests that we now live in the hyperreal world of simulacra, where words and images break loose from their referents and float, where signifiers refer only to other signifiers, and what is emphasized is the surface of things. (1993). The knowledge of eternal truths that Christian organizations claim to offer may conflict with the transience of graphic design, reflecting the opposition between consumer practices and deep truths and complex meaning that Christian organizations seek to evoke. From the perspective of people both inside and outside of church organizations, church organizations may seem as commercialised as any other kind of organization in today's visual marketplace. The deeply held values that religious organizations espouse may be seen to be trivialized as they adopt mainstream cultural practices. Some believe that this interface with contemporary culture may result in a loss of religious values, as the interaction with wider social forms pushes the churches away from their original ideals and traditions. (Burtchaell 1998, Marsden, 1998)

On the other hand, others believe that these newer kinds of contemporary visual practices may be as meaningful and relevant to those that use and understand these forms of communication as traditional ones. Traditional Christian visual symbols themselves have always related to the social values of the time. Newer ones, for those who understand them, are full of signifiers that perform similar functions. Hess (1999) asserts that people often have 'encounters with transcendence even in the midst of highly commodified, mass-media permeated texts'. Whether religious experiences are engendered through traditional iconography and ritualized ceremony, inspiring contemplation of the deep mystery of Christianity, or through ephemeral visual practices eliciting excitement and spontaneity, formation can happen in many different ways. Religious organizations are in a state of change, and many church practices recognize and reflect the changing face of religion by offering new ways of mediating between their faith and their culture.

Multimedia and visual display within contemporary churches

The style of worship in many evangelical Christian churches borrows and interfaces quite freely with popular culture, particularly a version of youth culture, using the latest technologies, music forms, creative arts, even clothing and merchandise. This has been a particular feature of churches from the Pentecostal tradition in Australia, emphasizing experiential worship styles. Many other churches, including evangelical churches from different traditions, have adopted similar practices, as congregations of this style find resonance with a younger audience. This style suits churches that emphasize personal response and personal action. Some of the features of contemporary worship services are barely distinguishable from mass culture events, such as youth festivals, dance events and rock concerts.

The new media technologies, including screen design using electronic data projection are perfectly suited to contemporary Christian religious practices in evangelical style churches. McDannell contends that church services have always been 'multimedia' events, 'arenas where speech, vision, gesture, touch and sound combine.' (1995, p.14). Like cinema, it has the potential to solicit "synaesthetic experience, integrating image and sound, figures and voices." (Bal, 2001, p.259). The sensual richness of the traditional worship experience is transformed in contemporary services, where stage musicians and congregation join in song, movement and dance, as images and words appear together on screens. Contemporary style music and multimedia become part of the production values and the audience enters into the performance, through the drama of singing,

shouting, clapping, raising of hands, bodily movement, often associated with a heightened state of excitement. Derrida asserts that it is through the process of 'spiritualization-spectralization' that "the essence of the religious reproduces itself." (2001, p.61)

Visualisation through multimedia and screen design in some church services affirms the contemporary relevance of the event and is part of its performative aspect. Multimedia design combines image and text, linking the sermons and lyrics of songs with reinforcing images. Type and image are not fixed but are replenished constantly, as text, symbolic illustration, photographs and video intertwine on screen. Images corroborate the spoken or written word, establishing a continuity between what is seen and what is heard. This movement constructs a bridge where what is gone is finished, and meaning is made in the moment. The static, permanent and unchanging is replaced by the ubiquitous 'now' of performance.

In large congregations where music and sermons are videoed and played in real time on large screens, the speaker assumes a 'larger than life' proportion, lending augmented credibility to his or her authority. The members of the congregation become performers, part of the visual production of the service. The worshipper enters into a ritual where everyone plays a role, and enacts in unison its communal and corporate manifestation. The dramatic and theatrical aspect of church service suspends the ordinary, creating liminal states that are replete with possibilities. "permanence is only permanent possibility - never given once and for all." (DeVries, 2001, p.8). Theatre in conventional and traditional church services has always transformed the everyday, transporting the viewer to a place outside of their normal experience. The new worship spaces and their attendant technologies perform a similar function, becoming part of the religious experience.

Beyond the Church Walls: Identity in the age of branding

Many churches are now producing their own DVDs, interactive CD's and other visual material that are sometimes sold separately, so broaden the influence of the church through the extension of visual reinforcement beyond the limitations of church services. Graphic designers are usually involved in all of these areas. The internet and particularly websites are an important and effective way that church organizations use new media. While TV and radio have been high profile aspects of the ministry of some large churches, the internet is available to virtually all

churches. A high priority is placed on internet access by most churches as they make their message available to the world and their parishioners, both for general advertising and to publicize events. Electronic media carry transcendental qualities that are not of time and place. "[A]ll wonders are on-line and can be combined into self-constructed image worlds." (DeVries, 2001, p.13). Not all evangelical churches will interact with contemporary culture in the same way, but many of those that do have found their appeal to a younger audience has grown.

An examination of websites from media savvy churches reveal high production values, indicating that these churches invest heavily in graphic design and copywriting services for the web.[22] Professional photography is often used, focusing on ministers and guest speakers, as well as members of the congregation and scenes of excited crowds of worshippers. The raised hands that exemplify experiential worship become part of the recognizable iconography for Pentecostal style churches and these images are often incorporated into their websites. Web programs can be used to create moving images and are used in many of the websites of larger churches to generate interest and excitement. Photomontage is widely used, linking images together.

Websites of church organizations become differentiating factors. Use of image manipulation programs such as Photoshop and vector programs such as Illustrator perform this function of making Christian groups relevant and socially meaningful, and separate out those that control the technologies from those that do not. Others are now going further and establishing distinguishing qualities through even more sophisticated technologies. Flash or other motion graphics programs are now becoming *de rigeur*, as is the integration of video footage. Programs like *Flash* employ the moving image and animation, and this more sophisticated form of technology is a way of separating those with more power and status, power enough to employ high level expertise to generate slick and exciting design. Organizations that want to establish their contemporary relevance need to push the technologies to their limits because of the tacit messages they convey about their relevance and identity.

Home page navigation bars especially in evangelical style churches are heavily weighted towards personal opportunities for the reader to participate with headings like 'networking', 'seminars and conferences' and 'connect groups'. The websites create a feeling of community, with many options for involvement by parishioners and those who may be interested in joining. Interest

[22] Church websites examined include Hillsong, Christian City Church, Dayspring, Destiny NZ, Harvest, Christian Life Centre, Integrity.

groups become forms of community that replace older geographic communities and larger churches have the ability to encompass numbers of smaller communities. Music, media and television links are common on the navigation bars, as are links to training colleges operated by some churches. These websites foster choice, give opportunities for purchase of products and for personal development and personal involvement, while at the same time generating a corporate sense of belonging.

By comparison, the more traditional older style churches tend to produce websites that are primarily aimed at being informative, and advertising set services and events. In these sites, photographs of church buildings may be featured, rather than professional photographs of smiling, enthusiastic parishioners and large congregations. Websites in many of older style churches are often designed 'in-house' or by 'willing workers' in the church, rather than by professional designers and have lower graphic production values. The types of groups and activities they offer may be more limited.

Biographical details of speakers and pastors are prominent in the more youth oriented, media responsive church websites, and individual church leaders sometimes assume the quality of 'superstars', with professional portraits and designer appeal. In the website of Hillsong, a high profile Pentecostal church in Sydney, attractively posed studio shots of the two senior pastors appear in almost every section of the website. "The effect, if not always the original intent, of advanced branding, is to nudge the hosting culture into the background and make the brand the star." (Klein, 2001, p.32). Keeping the church and its pastors in the foreground assists the rise in importance of individual churches. In this case the brand is the individual church and its pastors, and nudged into the background is the links to the denomination and its cultural traditions.

Apart from websites, a plethora of other promotional material is marketed by many of these larger churches. Music CDs and DVDs are popular and the standard of cover design, as well as the music itself, often rivals that in the secular music industry. Clothing and other forms of merchandise, videos, interactive CDs and DVDs of sermons, events and lifestyle options such as health and fitness all use graphic design in various ways. Those larger churches that use television as a mass communication tool may also engage designers in the production of images for the corporate identity and design of credits for the program.

Logo design has both internal and an external significance. Internally a logo operates as a symbol or badge around which the congregation can rally. Externally it becomes a form of branding, an identifiable code whose connotation may be contemporary and relevant or outmoded. The name of the church will be transformed from a piece of text to a richly encoded typographic form that is easily recognizable as the corporate identity of the church. Logo designs are an important synthesis of word and image. Older logos often use the visual language of the old class system – coats of arms, formal cross, serif type, and have an institutional and depersonalized feel. In contrast, many new church logos are personal and informal, such as that of Hillsong which has a handwritten feel and a personal, loose and friendly image. Logos work through constant repetition. Foucault argues that repetition limits the chance element in discourse and compensates for it 'by a multiplication of meaning', one of the procedures by which the production of discourse is 'controlled, selected, organized and redistributed' (Foucault, 1984, p.109).

Graphic designers now operate in all of these areas and more, including corporate identity, print media, web design, interactive design, information design, screen design, motion graphics and animation design. Graphic design plays an important part in making the church organizations at once personal and corporate in style. Design through mediation assists new authorities to rise, and gives power and pre-eminence to those that can attain such authority, while those that do not can be correspondingly diminished. Graphic design has a role in selling particular brands and in building identity and belonging in Christian organizations.

Evangelical style and the age of the individual

The use of contemporary visual practices as a tool to attract audiences is not new in Protestant evangelical organizations. Historically, a number of evangelical traditions had the style of 'grass roots' movements, linked to personal appeals to the public for conversion using charismatic preachers. These have had an impact on religious practice especially in the USA but also in the United Kingdom, through the great evangelical revivals or awakenings in the eighteenth and nineteenth centuries and featured "charismatic evangelists calling persons to religious rebirth, conversion, and regeneration through dramatic and emotional preaching." (Elias, 2002, p.160).[23]

[23] In Australia, these awakenings in the nineteenth century had an effect as well through the visits of charismatic speakers in the late 19th and early 20th century, and evangelical visitors were influential even into the mid twentieth century through 'crusaders' such as Billy Graham.

Organizers in these revivals used whatever means were available to promote their meetings, including print advertising, and broadcast media, for persuading the public to come to forums, meetings and services whose primary purpose was conversion. Kyle states that evangelist Whitfield in the C19th "utilized the best marking techniques of his day – pamphlets, newspapers, magazines and other printed materials", understanding that "religion was a commodity to be marketed" (2006, p.35). In doing so, they promoted preachers and pastors as stars. The religious revivals in the 18th and the early 19th century "promoted a new style of leadership - direct, personal, popular and dependent much more on a speaker's ability to draw a crowd than that speaker's place in an established hierarchy." (Noll, 1994, p.61). Weber ascribes such a characteristic to Protestantism more generally: "It is the religious qualities of the personality, not some erudite knowledge, that gives legitimacy to the leadership of the congregation- all the sects within Protestantism have fought for this principle." The revivalists messages were "intimately aligned with populist ideals and often had an anti-aristocracy, anti-authority, and anti-learning tone." (Kyle 2006 p.36).

Part of the modus operandi of many evangelical organizations was to go out to the public, rather than expecting the public to come to them, and revival events were often traveling tent shows and more reminiscent of stage performances than church services. They were a different kind of visual experience – more linked to 'low' or mass culture theatricality than the sensuality and richness of 'high church' experiences and their attendant theatricality. High church Protestant, Catholic and Orthodox churches in contrast, often have a theatricality that is staged, formal and codified where personal response is clearly ordered and ritualized. Evangelical services were also theatrical but allowed for a certain looseness and spontaneity. They dispensed with the trappings of formal religious display and a 'low culture' approach was part of the successful style of many of them, particularly Pentecostal churches.

The individual had a different part to play, as it was the personal response to the gospel message that was of crucial importance. Religious deregulation in the USA meant that denominations had to appeal directly to individuals. "They had to convince individuals, first, that they should pay attention to God, and, second, that they should do so in their churches and not elsewhere. The primary way that many evangelical churches accomplished this task was through the techniques of revival – direct, fervent address aimed at convincing, convicting, and enlisting the individual." (Noll, 1994 p.66). Marsden makes the point that for dispensationalists "[t]he important spiritual unit was the individual. The church existed as a body of sanctified individuals united by

commitment to Christ and secondarily as a network of ad hoc spiritual organizations." (Marsden 1980, p.71). To gain attention to their services they used the same principles and techniques that were available in the wider society for doing so, including not only their direct preaching style, but also promotion and advertising. Such communication at a popular level was not unlike that used in advertising and promotion today in many evangelical church organizations, rhetorical in style and directly communicative.

The evangelical tradition thus has a natural synergy with aspects of the new communications media and style. Evangelical churches particularly have developed effective ways of communicating the gospel message, in simple form but through slick performative and visual means. They have used simple direct messages rather than complex theology. New media practices are not conducive to complex theology and in contemporary evangelical churches theological ideas are usually presented in a manner that facilitates a logical and simple progression. "Popular Christianity depicts reality in ways that are capable of being grasped by a wide range of people" (Hatch, 2003, p.91), flattening out complexity. Mass communication techniques themselves affect popular religion, moving it away from theological discourse and towards a more simplified message, often with emotive content (Hoover, 1988, p.44).

Religion today is becoming increasingly defined by the individual search for identity, and people are seeking an experience authentic to themselves. They may go from church to church or may belong to no church, but gather their religious experiences from the broadcast media, other parachurch networks and groups, or though lifestyle options. Hoover states that it is less about beliefs "than it is about behavior and how specific behaviors are directed towards acquiring ideas, symbols and resources from which one can craft a consciousness unique to oneself." (Hoover, 2001, p.152). Designed and designer symbols become part of the crafting of a 'designer consciousness', as the visual impact of culture expands. These are vehicles that have singularizing, individualizing and privatizing effects. (de Vries, 2001, p.17). Engebretson uses the term "Cafeteria Christianity" to describe the spiritual eclecticism in Australia, where choosing or rejecting churchgoing, choosing or rejecting a spiritual system or constructing one's own, becomes the same as choosing any other commodity (2003, p.109).

However, despite the increasingly individualized nature of contemporary religion, a vital element in spirituality of young people is its connectedness, its relational and communal character. While there is no doubt that organized, denominationally oriented religion is declining in today's

spiritual marketplace, some churches are growing strongly, especially those that are attuned to these needs for personal fulfillment as well as providing a communal sense of belonging. Religion may have a privatized aspect but it takes place in communal forums. Many evangelical style churches have afforded the individual much personal freedom while still offering a sense of community and common identity through beliefs and practices.

To integrate possibilities for individual fulfillment and provide an opportunity for a communal experience, many churches have broken away from the need to satisfy denominational adherence, and cumbersome bureaucratic structures. Denominationalism is declining, and "declining denominationalism has made it easier for mobilization to occur across group boundaries." (Wuthnow, 1993, p.156). Communal and organized religion also exerts a powerful sense of connectedness and belonging. Through adherence to a larger individual church rather than a denomination, individuals can understand themselves in relation to others, and have opportunities for group experiences and the advantages of belonging to a community of faith. In some larger churches smaller interest groups become the communal expression of religion that satisfy the individual needs of parishioners.

Many evangelical churches can offer participation in lifestyle that is not incompatible with the goals of personal success in economic terms. In some evangelical and Pentecostal churches the emphasis is on material rewards, personal fulfillment and self esteem, often associated with the idea of the 'gospel of success' or 'prosperity doctrine', although by no means all evangelical churches espouse such values.

In the USA, working towards success and pursuing one's calling, including wealth creation, was seen as an ethical practice and a virtue. (Marsden 1998). Weber asserts that the 'spirit of capitalism' in the USA relied on the Calvinist idea that it was "the duty of the individual to work towards the increase of his wealth, which is assumed to be an end itself" (1905, p.11) and success in worldly terms was positively associated with Protestant church membership. The 'spirit of capitalism' that has been present in evangelical practices has resonated with changing cultural practices in Australia. More traditional religious ideals in Australia spoke a different language more aligned with older values, where consumerism and economic success were not aligned with church culture. Some of the older more establishmentarian churches have come from traditions that looked upon poverty as a virtue and did not see financial success as linked to Christian religious ideals. Ideas that brought success and religion together were not as firmly entrenched in

the Australian culture as they were in the USA, although this is now changing in some evangelical churches.

Not only has the style of Protestant evangelical churches been generally less formal, but their organizational structure has been looser. They are inherently less bureaucratic. They network rather than build upon a pyramid style structure. Hoover points out that one of the advantages that the evangelical and fundamentalist churches have had is that they are less institutionalized and have "a freewheeling, independent character, supported by loose networks of associations and agencies, many of them involving communication activities" (1988, p.45). They have had responsive and flexible structures, always emphasizing the authority of personal and individual salvation and so were less tied to denominational structures. Flexible structures meant that they could change direction easily and adapt to prevailing conditions.

Church organizations whose structures could fit into such individualized contemporary paradigms were likely to prosper, as they had more resonance with popular culture, particularly youth culture. More traditional style institutions have been slower to embrace contemporary practices. Weighed down by denominational and establishmentarian structures, they rely heavily on continuity of practices and traditional rituals. They have not been as responsive to these changing cultural forms and have often lagged behind the more successful church organizations at their peril, because the attracting of young people depends upon the flexibility and currency of their practices, and the ability to change in a timely and responsive way.

Newer forms of display and branding suit the individuated, personal and activity oriented style of evangelical churches. Evangelical churches, with their looser networks and denominational allegiances have a natural advantage in this kind of branded world. Popular forms of visual expression have been especially comfortable in evangelistic organizations where particular 'low cultural' style has always been prevalent. Their emphasis on conversionism, activism and biblicism has meant that one of their primary aims has been to present the gospel message to individuals in ways that as many different kinds of people as possible could understand. Many churches in the evangelical tradition have been able to accommodate popular culture and its visual forms quite successfully and have been much more responsive to contemporary communicative practices because of the synergy between their own style and that of many aspects of contemporary culture.

Strategies of Visual Distinction in Church cultures

Some church groups find it more ideologically difficult to incorporate contemporary forms of visual communications into their organizations. Most need to interface with the wider culture, especially youth culture, in order to grow, but other values and orthodoxies may prevent them from embracing such practices. Some of Bourdieu's theories give an insight into the reasons why this may be so.

More culturally conservative church organizations may find it difficult to engage in current practices involving visual communications. Some churches still have a suspicion of current communication practices that are aligned with the wider culture, and if their ethos is based on the old symbols of power, they may find it much harder to also embrace such new forms. They may also be those involved in hierarchical structures and bureaucracies. "in conditions of crisis...the most privileged individuals...[are] the slowest to understand the need to change strategy and so to fall victim to their own privilege." (Bourdieu, 1984a,p.24).

Their structures may be such that they have competing or conflicting values which take precedence. In Bourdieu's terms, organizations and individuals have certain forms of cultural 'capital' invested in the way they operate. The more the cultural 'capital' of a church is invested in its traditional power structures, the less it is able to engage with contemporary cultural forms, its 'capital' being restrictive in character. Bourdieu describes these as anti-economic economies based on the refusal of commerce, where a product that is not commercially viable on the mass market may be deemed to be a success within its 'autonomous sub-field'. In religious practice the idea of rejection of worldly gain and possessions in a Christ like manner may equate to an ethos that contains a strong imperative to embrace simplicity and poverty, to reject conspicuous consumption and thus run counter to ideas surrounding consumerist values. Bourdieu describes this as a game of 'loser wins', where "triumph on the symbolic terrain" means loss on the economic one." (Bourdieu, 1993, p.169).

Yet in today's culture, where increasing individuation and increasing choice in religious perspectives means that adopting a Christian faith can still mean success in the economic terrain, the game of 'loser wins' is much less appealing, and the church organizations that are more culturally conservative are often those in decline. Those churches and church organizations that can embrace contemporary consumerist practices and still offer worshippers a well defined

spiritual dimension are much more likely to succeed. And those churches that can succeed are likely to use graphic design and other symbols of contemporary culture and still retain their core values. In Weberian terms, "those who became involved [in capitalism] got on...those who carried on in the same old way were compelled to tighten their belts." (Weber, 1905:2002, p.22).

In Christian religious organizations in Australia, there is no one clearly dominant group, but some of the newer style evangelical churches are growing rapidly. One of the most relevant religious divides today is between those churches whose older style practices representing continuity and tradition, and the newer style practices representing 'difference' and cultural relevance. The 'new' Christian as defined by contemporary media and positioned by contemporary church cultures is relevant to the wider culture, success oriented, technologically savvy, and sophisticated. Practices are about establishing "the legitimate vision of the world...about what deserves to be represented and the right way to represent it." (Bourdieu 1993, p101). Such dynamics drive contemporary style churches and older style churches further apart.

The flexible interface with contemporary culture means though that contemporary youth oriented churches need to find other ways to distinguish themselves from secular groups and other Christian groups, lest they merge and lose their uniqueness. They need cohesive and consensual practices that relate to and interact with the wider culture but at the same time allow them to remain differentiated.

But in order to represent a "legitimate vision of the world", religious organizations have to establish difference in more than simply style. In highly contemporary and technologically sophisticated churches and educational institutions, it is often the scriptural or doctrinal conservatism that organizes identity, fixes boundaries and defines group culture against the external world and other church organizations. Doctrinally conservative church organizations have the ability to move fluidly through contemporary culture because they are held together by a literal biblical hermeneutic position that does not impinge on that ability.

In more liberal and pluralist Christian cultures, where the boundaries between the beliefs of the group and the external world are less defined, it is often the traditional social and cultural conservatism rather than scriptural and doctrinal conservatism that orients the group in opposition to other church groups and the external world, and gives them their identity. Church organizations that are more 'liberal' or inclusive in philosophy and embracing of many points of view need to

spend time debating ideas and theology, to establish where their truth lies. The need to be inclusive may prevent organizations from taking as definite a stand doctrinally because they feel accountable to many different voices. Inclusivity and the need to encompass a variety of beliefs in collaboration with the wider society is a limitation that takes time and energy, and constrains people from moving on together.

Today's divide between the churches is increasingly between the liberal left and the conservative right, rather than along denominational lines. The boundaries between themselves and the outside world are philosophically and ideologically less demarcated and therefore they may find it harder to maintain their identity successfully as a stronghold against a changing world. Niebuhr (1951) distinguishes between those groups that profess a position of 'Christ against culture' and those that take the position of 'Christ of culture'.

Evangelical churches have an advantage in contemporary culture. They are at the same time doctrinally conservative and culturally relevant. With their conservative doctrinal position that is characterized by a more literalist interpretation of the biblical scriptures, they can interact successfully with the practices of contemporary culture without compromising that position because they have set clearly delineated boundaries between themselves and secular society. Core doctrine may not be agreed by all in a particular church organization, but it is exoteric, easily recognized and respected, and not as open to multiple interpretations, and thus provides a strong point of differentiation. So their more conservative doctrine gives them an enhanced chance of success in a rapidly changing cultural environment.

Their position as evangelical organizations with a conversionist and activist emphasis also gives them a stronger and clearer delineation of their own ideals against those of the rest of the world. They are more likely to view the world as a dichotomy between themselves (the saved or converted) and others (the lost), and view the conversion of non-believers is a primary goal. This mission also allows evangelical organizations to understand the boundaries between themselves and others as clearly demarcated.

This notion challenges the argument of Burtchaell, who asserts that the interaction with contemporary culture is a factor in the declining religious influence in evangelical church organizations. Burtchaell states that

> Because these evangelicals do not function as a church or even a denomination, and do not take it as an evangelical task constantly and corporately to re-discern and restate and reapply and re-defend the faith once delivered to the saints, as individuals and as congregations they are pulled in and out like kelp on the irresistible tides of the public culture. (1998, p.777).

Public culture is indeed an irresistible tide but one through which many church organizations have been able to chart a successful course. Evangelical organizations have often been able to maintain their religious core precisely for the reasons given above. Their currency in terms of popular culture and the task of redefining and defending their faith are not necessarily mutually opposing notions. The tides of popular culture do not necessarily drag the colleges into secularized waters because they can successfully and clearly differentiate themselves both from other Christian organizations and from secular culture by their explicit value systems and doctrine.

Church organizations can dispense with other forms of cultural differentiation, including rituals and practices that are associated with denominational adherence without damaging their religious core, because a conservative doctrine and their conversionist emphasis gives them a distinct advantage in contemporary society. This theme is taken up in chapter 7, and will be discussed in relationship to graphic design courses at four non-denominational evangelical colleges and universities.

Evangelical Colleges and Universities

For all of the reasons that Protestant evangelical churches have a distinct advantage in interfacing with contemporary culture in today's society, Protestant evangelical colleges and universities share the same advantage. A number of evangelical style colleges or universities are non-denominational or inter-denominational. They usually have a high degree of autonomy and this means that they are not usually subject to restrictive influences imposed by their sponsoring denominations. They can attract students from a number of Christian religious backgrounds, cross boundaries and their interaction with contemporary culture means that there is little incompatibility for them with professional and consumer oriented courses like graphic design.

This interface is particularly necessary in Christian colleges where courses like graphic design are operating in a manner that is not much different from graphic design courses elsewhere.

Burtchaell (1998) describes the gradual process of secularization in Christian colleges and universities of different traditions and denominations, as changes to their academic status, staff and student demographics drives different agendas that gradually lead to a disengagement from their denominational ties and traditions. Burtchaell sees the declining links with denominational traditions as one of the main causes of secularization in these institutions. Arthur agrees. "There needs to be a direct and continuing influence on the institution by the sponsoring religion....a religiously affiliated university or college will consequently develop a sense of its own distinctiveness and difference from others." p13. However, while all Christian colleges and universities are subject to strong pressures and influences from secular forces, many evangelical colleges and universities have been able to retain their doctrinal position in an increasingly secular educational climate without relying on strong ties with their sponsoring religions.

Azusa Pacific University in Southern California, a non-denominational evangelical institution, is one of those examined by Burtchaell in his 1998 study. While APU has maintained a pro-active connection with its related denomination/s, it has a great deal of autonomy to chart its own course and its ties with sponsoring denominations do not act as a restrictive influence. It is paradoxically because evangelical colleges like Azusa pacific are *not* strongly tied to faith traditions and sponsoring denominations but have maintained a conservative evangelical doctrinal position that they are more liable to be able to successfully negotiate a place for themselves in both religious and the wider culture. A clear and easily understood evangelical doctrinal position unites them, rather than the formal ties to a denomination or tradition. Burtchaell in his examination does state that Azusa Pacific's claim to be a 'Christian' university is 'fairly made' (1998, p.771).

Evangelical colleges offer this same sense of individuality and collectivity as evangelical churches, and to be viable they have to offer students both at the same time. Many students attending Christian colleges or universities want to fulfill individual and career desires as well as gain an education with Christian values that are meaningful for them, and that often means one that takes place within an evangelical Christian environment. These institutions can't give primacy to collective religious ideals at the expense of the career aspirations of the individual. They work with both and need to walk a line between consumer choice of courses and collective

values. Education today is a consumer choice and Christian colleges offering communal as well as individual benefits are more likely to succeed.

The fact that they are often non-denominational or multi-denominational enables them to attract students across denominations. Because they are inherently less structured, the autonomous and flexible way that the colleges operated has become a form of de-regulation in the marketplace. They are less sectarian and not bound heavily by particular denominational structures, and while they may have been founded by denominational church organizations, many have loosened the ties between themselves and their founding churches. Some now call themselves 'embracingly evangelical', meaning that they can attract a wide range of students.

Evangelical style colleges are deterritorialised in that they can attract students from a variety of religious backgrounds and locations and provide a brand of Christianity that is easily recognizable and transferable from one situation to another. Evangelicalism crosses boundaries, and students can move from place to place and still understand the kind of religious emphasis in the education they will be receiving. Students can go to an evangelical Christian college and prepare for a very individualized and secular career such as graphic design, but do so within a religious environment that espouses religious principles based on conservative Christian doctrine, that is recognizable and understandable. These colleges can give students communal and social support and religious nourishment without conflicting with their career aspirations. Now with the need to operate across denominational boundaries, communities of believers united by the generic tenets of evangelicalism take on a deeper significance.

Graphic design courses function well within this framework. Graphic design is an important course offering; it is both a viable career and a possible ministry option. Graduates can make a contribution to the church organization that they work for or are aligned with, or to the spreading of the gospel through sophisticated visual practices. Alternatively, graduates can establish a viable career in the wider graphic design industry. Evangelical colleges can embrace graphic design courses and also have a possible ready market for graduates that seek employees from this type of background training. Because graduates no longer need to stay within their denomination, they have more possibilities in a de-territorialised religious system that is establishing a viable interface with the wider society. This means that the religious knowledge and experiences they seek can be available outside of home parish and church boundaries and also outside of their own denomination.

Evangelical Christian colleges can offer courses that fit this individualized style and graphic design is one of those. Even though the colleges that offer these courses may have only loose links to evangelical Christian churches or denominations, they are part of the same evangelical tradition, and like evangelical churches, are less likely to have any discomfort with popular culture and the persuasive, rhetorical character of graphic design. Graphic design is an important way of articulating and sharing beliefs with others. The fact that visual communications contributes to the image making of church organizations is a positive factor in legitimizing graphic design as a viable course offering.

Many students who wish to use their graphic design careers to further the work of church organizations or to spread the gospel message hope for employment in the future in Christian organizations. Graduates can support the mission of religious organizations, but also of going out 'to preach the gospel' in the evangelical tradition, using the imperative to use any means necessary to do this, including visual communicative practices. Thus the idea of graduates finding employment in secular organizations is not incompatible with the ideals and values of evangelical style institutions.

Visual practices like graphic design have not been incompatible with contemporary evangelical churches and in many ways are a logical and inevitable part of their changing practices, not something dissonant but natural and synergistic. Thus the visual practices of churches are connected to graphic design in Christian colleges and universities, not in a direct way, but by lending import and providing a range of jobs for future graduates.

Higher education means much more than education for a career. All graduates of higher educational courses receive an education that exposes them to lifestyle, ideas about meaning, identity and values, and provides signposts towards the prospect of a position for themselves in the wider social structure. Educational institutions have a marked effect on the social systems within which their graduates take up positions because they help to create them. Graphic design education in evangelical Christian colleges includes acculturation into industries like graphic design which can help build successful church organizations, and will help define distinctive evangelical practices.

Conclusion

Many Protestant evangelical organizations have survived and grown well at a time when in general, religious adherence is declining. One of the reasons for their growth and success is the way they interact with the wider culture and they are harnessing aspects and tools of the wider culture, such as visual communications, to enhance rather than diminish their ability to succeed. The inclusion of graphic design in evangelical organizations plays an important role in giving evangelical Christians a sense of having a viable and contemporary place in the social order. Graphic design also plays a part in separating Christian organizations from each other and makes their distinctive practices stronger. This chapter has pointed out that the ways that graphic design has been accepted by or rejected by various Christian organizations has served to differentiate these organizations in symbolic and material ways, helping some to grow, while others are diminished.

Protestant evangelical churches and colleges have been able to successfully interact with many aspects of contemporary culture because of the complementarity of forms of popular culture with their own values. The history and traditions of evangelism have been instrumental in placing them in a position that is closely aligned to and comfortable with popular culture and contemporary cultural practices, including visual communications. Despite the seeming incompatibility between Christian organizations and these newer visual practices, there are reasons why they fit well into evangelical Christian organizations, and their populist and 'low' cultural style has been a part of this.

These evangelical institutions and organizations can survive well in the interaction with popular culture because they have the ability to hold on to core tenets of faith that separate them from mainstream society at the same time as they interact with it. Conservative doctrinal adherence is advantageous to these evangelical institutions, serving as a rallying point and allowing for a more fluid uptake of social and cultural mores from the rest of society. The idea that evangelical institutions that weaken their links with their founding churches will necessarily also weaken their faith perspectives and succumb to increasing adoption of secular values has been challenged. This idea will be further explored in Chapter 7 and more specifically addressed in relation to graphic design courses in Protestant evangelical colleges and universities. Christian church organizations that embrace contemporary image making and relate their visual identity to current cultural practices will not only align themselves in various ways to mainstream values and

beliefs, but these practices will further separate Christian organizations that use them from those that do not, and contributes to the changing landscape of religion in Australia and the USA.

The next chapter looks at graphic design undergraduate courses in Protestant evangelical colleges and universities. Graphic design courses have come to the academy as a result of a restructuring of the tertiary educational system in Australia in the 1980's and 1990's. Before that graphic design was the provenance of the technical and trades colleges and the introduction of graphic design into the universities have not been without a major impact of its own. It examines what has happened to graphic design courses since they entered the academy, and evaluates the impact of graphic design courses in secular universities as well as in Protestant evangelical institutions. In many ways the skills and trade based underpinning of graphic design courses is antithetical to the ideas of critical objectivity and distance from the object of study that are embedded in the ethos and character of universities, and when they have introduced a course whose roots belong in another environment, change has inevitably occurred. How such a vocational style of course is remade in the academy's own image is relevant, as is what they emphasize, what they keep and what they dispense with, as they both seek to naturalize these courses in their respective environments.

Chapter 4

Graphic Design:
From Vocational Education to Higher Education

Introduction

The way graphic design has come to the academy from vocational education has shaped the character of graphic design courses that are offered in universities. Because of this, ideas about graphic design education and methods of teaching design have developed that reflect its history and background in vocational education as well as newer ideas that have been implemented in universities. This chapter investigates some of the things that have happened to graphic design since it articulated into higher education, and considers what relevance these changes may have for graphic design courses in Protestant evangelical institutions.

The history of graphic design has meant that it has been a comfortable fit with vocational education which has offered trade based courses, and has had a strong relationship with commerce as well as links with art and with science. Since graphic design entered higher education, changes have occurred. The academy has given these courses a different kind of character, one that reflects academic values. While there have been significant benefits to the field since its introduction into university education - theoretical underpinning and prestige being two of them - this has not come without a cost. The skills basis of graphic design courses has tended to be downgraded and shuffled down the list at the expense of theory. Traditional studio models are declining in importance and have not largely been valued. Changes have meant that a different focus has been placed on teaching methodologies.

Just as courses have gone through this period of change and adaptation in secular universities, they have also been going through such a process in Protestant evangelical higher education, where they are also a relatively new development. In this process of adaptation and adjustment they have included influences from both higher and vocational education, as well as elements that reflect their own unique emphases. To a large extent, Protestant evangelical colleges and universities have adopted mainstream practices for teaching graphic design. As smaller and more marginalized institutions, they have been less likely to challenge accepted ideas in graphic design pedagogy, and many faculty members have brought methodologies with them from previous positions in secular institutions. Accreditation processes have also played a part in shaping their character.

Yet although Protestant evangelical institutions are in some ways aligning themselves with higher education in secular universities when they offer undergraduate courses like graphic design, there

are aspects of these institutions that presuppose different outcomes, and some of the newer ideas in graphic design education are converging towards aspects of education that are their natural strengths. New ideas in design call for new strategies in graphic design education and some of these are already sympathetically aligned with the practices and ideals of Christian colleges and universities.

Contexts of Graphic Design Education

Up until the late 1980's in Australia, graphic design was taught exclusively as part of the vocational education system, mostly within TAFE (Technical and Further Education) colleges but also in CAEs (Colleges of Advanced Education). The Dawkins policy statement on higher education published in 1988 recommended an expansion of the higher education system to include "increased opportunities for access by those groups that have not traditionally participated in higher education." (Dawkins, 1988, p.4) and among those programs targeted were graphic design programs. The binary system of education that separated arts and technologically based courses from higher education was disbanded at that time. The higher educational system was enlarged to include a number of courses, among them graphic design programs. The arguments given for the restructure were various, including the idea that "an increasing share of total higher education resources should be directed to those fields of study of greatest relevance to the national goals of industrial development and economic restructuring." (ibid, p.8). Efficiency and flexibility were other goals, with fewer and larger institutions seen as "a necessary condition for educational effectiveness and financial efficiency." (ibid, p.27).

When graphic design courses commenced operating in the academy, they included principles and methodologies that had been developed over time within the vocational sector, especially those related to the acquisition of practical skills. These vocational style courses were rapidly subjected to the prism of higher educational values and ideals, and have undergone a process of change and transformation since that time. The change has been part of the adaptation that all courses go through when they come into a different environment, one that needs to establish a place for itself within the framework of its own values system. In the case of the universities this has primarily taken the form of an intellectualizing and theorizing of the courses.

Graphic design courses historically fitted comfortably in the vocational education sector, as they were essentially trade based courses that were established to produce skilled workers to serve the needs of industry and commerce. Graphic design has a distinct provenance that connects it with a number of trades and commercial practices to which it is related, and unlike the fine arts, it has always been aimed directly or indirectly towards corporate and economic ends. Thomson contends that graphic design in the United States "evolved at the intersection of printing, typography, advertising and illustration" between 1870 and 1920. (Thomson 1997), although the pivotal developmental phase of graphic design in the United States took place between the 1930's and 1950's, fueled by European emigration (Hollis 1996). The increase in manufacturing in the 18th and 19th centuries expanded the market for the purchase of goods and services, placing a new importance on the role of marketing and advertising and on the printing industry. [24]

Graphic design is strongly connected to advertising and marketing and the history of those industries, by association with images that are replicated on posters, billboards, printed point-of-sale and advertising material, packaging and television. It is also connected through the rise of mass media to design in newspapers and magazines, the poster and the climate of politics and propaganda surrounding that history, the history of photography and illustration and the development of typography. Graphic design has been closely linked to changes in technology such as the mechanization of the printing press and photomechanical reproduction, and most recently to digital media, including electronic publishing and the internet. The artifacts - the products of graphic design - not only reflect the stylistic values of their production, but have been determined by economic and commercial forces that have shaped and directed the graphic design industry and that have thus shaped graphic design education.

Graphic design education is not the product of a logical development, but is structured through the discourses of the fields of both graphic design and education – they are emergent and exigent, constantly being reshaped by the forces exerted on them, both externally and internally through agencies within design and design education itself. "Design is not outside of an historical process but rather it is simultaneously an historical product and agency, rather than an object

[24] Some art studios or advertising agencies in Australia, such as *Smith and Julius* and the *Weston Company*, were providing magazine and advertising design for their clients as well as selling advertising space in the early years of the 1900's. Many illustrators, typographers and layout artists, or artists that could work flexibly across those roles were employed in the burgeoning publishing industry in Australia by the mid 19th century. Caban, G. (1983). A History of Australian Commercial Art. Sydney, Hale and Iremonger. In 1882 in Melbourne alone, there were three morning and three evening daily and seventeen weekly newspapers, six fortnightly, twenty two monthly and two quarterly journals. Eckersall, K. E. (1980). Young Caxton. Melbourne, Hedges and Bell..

divorced from history" (Fry, 1988, p.37) Developments in graphic design education have reflected the massive revolutionary trends of graphic design in the 20th century, wrought by changes in the structure of society itself. These changes were initiated largely from outside of the field of design, by the closing and opening up of opportunities created by technological changes, by the expansion of mass communications and mass culture, and by the reorganization of the social structure of society that spawned a huge consumer class with expectations of material wealth and optimism for the future.

Changes to the printing and advertising industries were the impetus for the early rise of graphic design education. In Australia early design courses were linked to the development of the economy and productivity (Young 1985). Commercial artists came to assume a position that concentrated on the visual communication of messages that was largely divorced from the practicalities of production processes. (Cooley, 1988) This separation heralded the beginnings of the graphic design industry and the field of graphic design education had its early impetus in these changes. [25]

Apart from its strong links to trade and commerce, the aesthetic and visual character of graphic design has meant that there has also been a connection between graphic design and visual art, and many graphic design courses in vocational education have also contained an element of artmaking, especially drawing. Although graphic design has been quick to capitalize on the computer for design and production, it has traditionally used many of the same techniques and materials as the fine arts. As a visual medium, graphic design is also related to aesthetics and the beautification of objects and bears testimony to the symbol systems embedded in objects as part of meaning making. Seago and Dunne (1999) assert that design is a speech act and as a form of expression, of art making, it is not simply functional.

The relationship of graphic design to both art and commerce has always been a complex and ambiguous one. Paul Rand, one of the foremost practitioners of the New York School of graphic design during the 1950's, 60's and 70's, defined graphic design as "the integration of form and function for effective communication" (1996). He also exemplified the idealization of art and the

[25] The terms graphic designer and commercial artist have historically been used interchangeably at different times depending on the way designers have described themselves and been viewed culturally. Advertising degrees can contain a strong graphic design component. Advertising has sometimes been considered a separate field, concerned exclusively with sales and marketing, but advertising and graphic design are presently becoming more conflated (Thornton, 1996) p5. Indeed, it could be argued that the link between graphic design and advertising is one of the factors distinguishing graphic design from other forms of design.

elitist view of the power of artists (and designers) to create a better world. "Whatever one's beliefs, art is commentary, art is revelation, art is the culmination of the creative process." (ibid, p.31). He saw no distinction between art and design. "A beautifully designed advertisement, poster or piece of printed ephemera, assuming that it is both utilitarian and aesthetically satisfying, is as much a part of the genus art as a painting or sculpture."

Under the influence of the Bauhaus design school (1919-1933) and the arts schools reform movement in Germany, the artifacts of graphic design, in the form of poster design, typographic design, packaging and advertising design, became elevated culturally as aesthetic objects, as the boundaries between art and design were contested and redefined. The models and methodologies that came to graphic design education from the Bauhaus have had a profound influence on graphic design education. Methodologies founded on design elements and principles constituted an empirical approach, with the emphasis placed on making artifacts combined with an intuitive, artistic element. Leaders in the Bauhaus tried to establish principles for working and quasi scientific ways of viewing design, but practice was always the focus. Many teachers became models and mentors, and fine artists like Kandinsky and Klee also influenced the direction of design.

Graphic design education has also had a relationship to science through its general connection to engineering, architecture and other forms of design such as industrial design. The links with scientific method legitimized graphic design, gave it measurable criteria and informed teaching methodologies. The idea that techniques could be developed that would make graphic design a scientifically precise field has been a driving force in graphic design education. Scientific thinking was also brought to graphic design through its association with the persuasive business of advertising. "Design was no longer simply a matter of adding decorative flourishes to enliven the text but a carefully planned scheme of persuasion based on the results of experiments in visual perception and 'rules' derived from them" (Thomson 1997, p.35).

Graphic design has thus had a relationship with commerce, art and science but the emphasis was on serving the industry and its clients. There has in graphic design education been more emphasis on form and translating ideas from the 'brief', and usually less on the artistic and aesthetic aspects of designing. Buchanan sees design as being "pulled simultaneously in three directions by jealous guardians." He argues that it is connected to engineering and the natural sciences, because designers are "properly concerned with making products that work", to art and aesthetics because

designers are "properly concerned with the form and appearance of products", and to the human sciences because designers are "properly concerned with communications and the relations between products and people" (Buchanan, 1990)

In the vocational education sector, what it means to teach graphic design has always included ideas from science, art and commerce. In general, the vocational sector has been a comfortable place for graphic design, although sometimes these ideas have clashed. Graphic design education has become more complex with its introduction into higher education. The universities have applied their own schema to courses, and have followed their own directions.

The gap between practical and theoretical knowledge in the universities: privileging 'knowing about' over 'knowing how to'.

As part of their modus operandi, secular universities have traditionally traded in a specific form of 'cultural capital'. This has been theoretical capital, especially in the humanities, where 'knowing about' or 'knowing why' took precedence over 'knowing how to', or over participating in action in different fields of knowledge. The idea of practice in the sense of *techne*, of making and doing, has been a less comfortable arena for the universities. Universities have, especially in the humanities, encouraged the idea of objective distance from the object of study. This reflects the basic meaning of university education, as well as a climate in Australian education that has in recent times stressed significance of the intellectual structure of all practical things and the need for an intellectual backing to training at the expense of skills training. [26]

While the trades and technical colleges in Australia still offer graphic design courses, the integration of graphic design into the university system in the 1990's meant that the role of theory attracted new attention and invigoration, whereas practical or workshop components were often consigned unchanged from technical courses into their new context or were downgraded. The practical aspects of designing were often assumed to be simply skills development, and received little attention, so they were often carried over from technical education largely intact, were unexamined or were diminished, further emphasizing the split between theory and practice. Some

[26] On the other hand, there has been an automatic distrust of the 'ivory tower' by vocational sections of the community in Australia. At present there is a bit of reversal going on, with more encouragement of vocational education by Australian governments and a change in climate towards vocational knowledge

of the difficulties that graphic design had in integrating into the academy were "an academic bias in favor of traditional text-based forms of scholarship, a prejudice against making ...as an academically respectable pursuit, and a profound ignorance of the role of design in modern life." (Doordan, 2000, p.13).

There has been a trend over the past twenty years for practitioners as teachers of design being replaced by "scholar/designers who are organizing original theories of communication and experimenting with non-commercial solutions" rather than vocational training for future designers (Thornton, 1996, p.5). There has been a dichotomy between making and intellectualizing, and graphic design as a practical activity often continues to be downgraded in the universities. Theory and practice sit alongside each other but are often not well integrated, with the practical components sometimes playing a support role.

Yet much research evidence suggests that the activity of designing plays an integral role in the thinking processes that form the practice of design. Schon argues that the act of making is an essential feature of the formulation of mental constructs, rather than the two being viewed as separate entities (1984). The designer, in a process of appraisal, action and re-appraisal, constantly reflects on his or her own work and applies theory to practice, changing directions all the time in the process of making. Many believe that any framework for design education must take more account of the importance of 'making' and 'doing' and the immersive nature of design practice.

Evidence from studies on successful innovative product designers emphasizes the importance of practical knowledge. Mike Burrows, racing bicycle designer, states that "Designing 'between my ears' and drawing on paper did not provide sufficient feedback; it was the thinking 'with my hands' that was essential." (Candy and Edmonds, 1996) Raein (2004) describes theoretical subjects as based on intellectual and cerebral activities that are divorced from the visual and spatial learning styles that art and design students prefer, which are based on the process of making, are interactive and employ a range of multisensory techniques.

Despite such evidence, some educators and theorists have called for an increase in the theoretical components of the courses in universities, and a decrease in the studio based components, including the learning of time consuming computer programs. "There are opportunities to free the curriculum of much traditional making, and to enrich the curriculum with a wider range of

knowledge acquisition." (Durling and Griffiths, 2000, p.34). Others question the idea of a course 'free of much traditional making', asking "what have we gained if the next generation of designers understands the context of design but isn't very good at designing?" (Swanson, 2000)

Demise of the Studio Model in graphic design education

In the university system today, it is sometimes less likely to be 'master-designers' who are teaching in graphic design programs and more likely to be researchers/academics. Faculty have to deal with the gap between old and new knowledge, and faculty members who are not competent technologists or practitioners in design are often required to direct and organize learning experiences.

There has been a movement away from the traditional pedagogical foundation for graphic design based on the idea of "studio", which has been a strong component of more vocationally oriented courses. [27] In the traditional 'studio', work was overseen by 'master' designers rather than academics and involved a 'community of practice' where students were given a deep and immersive grounding in the discipline itself. Polanyi (1962) states that "connoisseurship, like skill, can only be communicated by example, not by precept" (p.54)

> By watching the master and emulating his efforts in the presence of his example, the apprentice unconsciously picks up the rules of the art, including those which are not explicitly known to the master himself. These hidden rules can be assimilated only by a person who surrenders himself to that extent uncritically to the imitation of another. A society which wants to preserve a fund of personal knowledge must submit to tradition. (ibid, p.53)

In today's learning environment, these means for learning the tacit knowledge of the field are sometimes forgone. Vygotsky asserts that learning occurs in community and is best achieved when the teacher is involved but not acting as expert so much as mentor (1962). Students also assume the role of tutors and peer experts, as they pass this knowledge from one to the other (Harland, 2003). The idea of modelling, which has been an important part of the system of

[27] The National Art School in Sydney is currently fighting a bid to take it over by the University of New South Wales – fearing the loss of the studio (or atelier) model upon which it was founded.

knowledge in the vocational system in graphic design for so long, is under greater threat in the universities.

There has been substantial value placed upon the importance of credentialism in higher education. Farrelly suggests that

> In contrast with most disciplines, the best and most revered studio masters are usually those who engage interestingly in practice, or volubly in debate, or both. Such people are almost never full-time academics and do not, therefore, collect PhD's so the habitual doctoro-philia of universities automatically excludes them from all but the most trivial of teaching posts. (Farrelly, 2005)

Now that teaching staff are less likely to be practicing designers themselves, and traditional apprenticeship methods no longer dominate professional training through the "concepts of situated learning and cognitive apprenticeship" (Dearn, 2004, p.7) students are liable to miss out on the tacit knowledge of the field, and "the gap between the official university curriculum and the nature of learning in the profession may be significant, though often unacknowledged." (ibid)

Practice and Theory in Protestant evangelical colleges.

Secular universities offering graphic design courses in the main part are larger institutions that employ specialists with very particular interests in their own areas of knowledge, and often these are theoretical rather than practical interests. Because of this, evangelical Christian institutions tend to miss out on faculty members that have highly specialized knowledge that is at the cutting edge of theory in the field. They have a much less firmly established research profile. Their graphic design departments are usually smaller and most do not offer postgraduate qualifications in design. Nor can they usually offer the kinds of faculty salaries and the prestige of larger state institutions that might attract the most eminent theorists and lecturers in the field.

Evangelical Christian colleges and universities are also more likely to employ faculty members who have been designers themselves or are currently working part time in the design field, rather than researchers. Heie states that in Christian institutions, scholarship and research has been seen as "a secondary responsibility relative to the primary responsibility of teaching." (Heie 1997,

p.256). Virtually all of the staff members in graphic design departments, both full and part time, that were interviewed in by this author have a practical background in graphic design or a related area. In general the culture of teaching is usually much stronger than that of research in these institutions. Wolfe contends that in Christian colleges and universities in the USA, "one can find an academic culture less completely transformed by the single-minded drive toward theory in the humanities and data in the social sciences witnessed elsewhere in American academic life." (Wolfe, 2002, p.28).

In Protestant evangelical colleges and universities, departments are usually smaller and faculty members often have to teach over more than one subject area in graphic design. In large public universities, specializations in various areas tend to preclude involvement by faculty in other areas of design, let alone across disciplinary boundaries. They are specialized fields with little interface and becoming more and more so. Class sizes in Christian evangelical colleges are more likely to be smaller. In most cases they have more of a responsibility to retain the studio model because these institutions also place a very high value on student- faculty interaction, using modeling and mentoring as an important differential. This idea is further explored in Chapter 7.

The practical orientation of graphic design courses also suits their Christian ethos. The bible presupposes less discomfort with the idea of making as a respectable pursuit. The dualism that is present in secular universities between mind and body, thinking and feeling, knowing and being is less likely to be a strongly divisive factor in evangelical Christian colleges. In theory, intellectual ideals should hold no higher value than practical ones, and indeed, can be devalued in evangelical Protestant institutions. Noll (1993) describes the evangelical tradition as valuing the pragmatic at the expense of the intellectual. Christian colleges in general have not been founded on the supremacy of the mind over the body and the inferior position of making and doing to speaking and writing.

Evangelical Christian education, like its secular counterpart, is based on the Greco-Roman and Western tradition of education. However, the Hebrew-Judaic tradition, the educational system emphasizing ordinary lived experience and ordinary life, is a strong thread running though courses at these institutions, reflecting the biblicism of evangelicalism. Educational ideals in this tradition are based around living rather than thinking about life. It is socializing and nurturing but also challenging and criticizing. In the tri-modal version of education composed of teaching by priests, preaching by prophets and counseling by sages, much of the Jewish basis for education

through the scriptures consisted of "reading interpretation and application of biblical history, myth, stories, laws and counsels for ordinary life." (Elias, 2002, p.7). It is training the whole person for living, and gives Christian education a slightly different emphasis. Evangelical Christian colleges also have a tradition of valuing the craftsman as biblically sanctioned. The Hebrew/Judaic tradition that values the craftsman sees no difference between occupations on the basis of their intellectual capital. "Jesus was a carpenter as well as a Rabbi: both manual and intellectual work are noble." (Bolton, 1999, p.103).

The belief in the unity of knowledge and the idea that all forms of practice are under the supervenience of God and for the glorification of God are central integrating themes of evangelical Christianity. It implies that all kinds of knowledge are equally valuable, whether intellectual or experiential. The applicability of such ideas to graphic design education are supported by theories of communicative action. Deeper knowledge requires a shift from a way of knowing by 'looking at' to a way of knowing by being 'in contact', or 'in touch with'. This is in line with what Shotter (1993) calls "an involved standpoint" (p.20).

Christian colleges also suppose that most faculty will have an evangelical faith based background, as well as expertise in their field. They are united by the common interest in and understanding of various aspects of Christianity, and many institutions require their faculty members to take professional development courses in theological areas. A knowledge of theological precepts and ways of looking at the world is implied that unites and links faculty members together and provides a springboard for their teaching. This is kind of consensus that allows for more cohesive departments and connection with students who share the same beliefs.

In comparison with secular university courses, theological perspectives often take the place of theoretical components in evangelical Christian colleges, which all teach some kind of biblical studies or moral philosophy units with a Christian focus. These subjects offer different theoretical perspectives because they involve large questions and abstractions of thought, and they are also intended to emphasize the interconnectedness of knowledge rather than its diversification. This means the courses have natural links with interdisciplinary and cross-disciplinary studies. [28]

[28] In an accreditation review for an Australian college's course, the theological components were acknowledged by secular university academics as taking the place of liberal arts electives.

On the other hand, the dualism that separates mind and body in the secular academy may be paralleled in the Christian academy by another kind of dualism between practical areas of knowledge such as graphic design, and religious knowledge. There is a tendency to equate the textual and spoken knowledge with intellectual and religious ideas, and separate them from practical knowledge areas. Despite claims that all forms of knowledge can be integrated with faith perspectives, often theological knowledge may exist in a separate realm that is hard to reconcile with knowledge in areas such as graphic design.

Teaching Methodologies for Graphic Design – whose solutions?

Despite the turn towards theory in the secular academy, all graphic design courses contain some components that are practical or studio based. These may have been given less emphasis because of their practical nature, but even so, new ideas about graphic design are being considered, and some relevant and welcome changes are now being implemented.

Yet another layer that has complexified graphic design education as it was inherited from the vocational colleges is the quasi-scientific methodologies that have been used for teaching studio based subjects. Methodologies that have been associated with teaching graphic design in vocational education have come to graphic design from other design areas such as engineering and industrial design. There has been an assumption that all design had a scientific basis, and the methodologies associated with it could be transferred from one area of design to another. [29]

Scientifically based knowledge has been a comfortable fit in the vocational colleges and to some extent the universities, which champion positivist ways of knowing and often credit science with "the sole reliable method for knowing anything at all...[which can] alone can provide a valid, all –encompassing view of reality." (ibid p.5) These frameworks for guiding thought, predicated on the ideas of the objective and observable, are ubiquitous, and non-scientific and/or non-rational bases for knowing are usually greeted with much more suspicion. Scientific knowledge lends a form of legitimacy, and one that is also more easily controlled, managed and assessed.

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[29] Graphic Design can't be equated with other forms of design. In other forms of design it has been important to understand the way things work, but not so much in graphic design. Although all design disciplines have commonalities, many believe that graphic design should be considered as a separate entity rather than viewing it as a variation of all forms of design. Kroes contends that "it seems implausible that it will be possible to construct a domain-independent theory about design processes" and "an analysis of the design process of technical artifacts should therefore take into account the specific nature of those objects"(Kroes 2002)

The most widely implemented techniques for the teaching of graphic design in the vocational sector have been associated with 'problem solving' and have involved the idea of a structured linear design process, beginning with the client 'brief' ('the problem'), research and analysis, action, evaluation, reflection and repeat, or some more complex but ultimately similar variant of this 'design' process, until a 'solution' could be found and visually represented (Lawson, 1990, p.27). [30] This approach to design education has been adapted from vocational foundations and is still widely employed as a paradigm guiding the implementation of workshop methodology. These methodologies seemed to suit the idea that graphic design was a serious, clinical and scientifically legitimate activity and they steered graphic design programs further from the realm of art and towards engineering and science. They were practical and assessable, and didn't have to deal with the open-endedness of design solutions.

However, there appears to be little basis for the use of quasi-scientific problem solving methodologies in graphic design education and it is even questionable whether designers solve problems at all. Dorst (2006) argues that design problems evolve in the design process, and that the design problem shifts and is not knowable at any specific point within it. The linear process model of studio practice in design then may not represent the thinking and working style of designers, and in many ways contradicts it.

Much evidence points to the fact that designers do not work in a procedural way at all, or follow set principles when they design. Studies by Cross (2001), Cross and Clayburn-Cross (1996) Candy and Edmonds (1996) and Roy (1993) on industrial and product designers question the validity of this universal model. It appears that all forms of design involve complex, original outcomes. Cross asserts that "design problems are inherently ill-defined, and trying to define or comprehensively to understand the problem (the scientists approach) is quite likely to be fruitless in terms of generating an appropriate solution within a limited timescale." (1990, p.131). Rather than following an ordered process, the working and thinking methods used by industrial designers are shown to be highly individualistic and varied and "there is little or no evidence of the use of systematic methods of creative thinking" (Cross and Clayburn-Cross, 1996). Roy concludes that "designers rarely employ formal creativity techniques. ...it is often better to be relatively

[30] There are many examples of this type of formulaic approach, but for example, Green proposed three basic stages of problem solving – identification of the problem (associated with collecting data and information, measuring and quantifying; proposing solutions "we examine known solutions, we extend our inventive capacity (creativity) both rationally, by measured logic, or more freely by trial and error"; and testing where "we find out why our solution was effective or ineffective". (Green 1974) p13

uninformed at the early concept stage so as not to be hampered by prior solutions" (1993). The approach that most designers use is heuristic, involving trial and error rather than a prescribed strategy.[31]

Lawson points out that 'design problems are often full of uncertainties both about the objectives and their relative priorities. In fact, both objectives and priorities are quite likely to change during the design process as the solution implications begin to emerge". He describes the process as 'argumentative', "that is, both problem and solution become clearer as the process goes on." (1990, p.88). Schon emphasizes the dense, argumentative nature of design projects.

> In designing, things are made under conditions of complexity. Designers discover or construct many different variables. These interact in multiple ways, never wholly predictable ahead of time. As a result, a designer must fashion each move to satisfy a variety of requirements and can never make a move that has only the consequences intended for it. (Schon, 1988, p.182).

Candy and Edmonds take this argument further and describe this process as 'problem formulation' which is to be "distinguished from devising solutions to a problem that has already been described and for which the implications for design are understood"(1996). Cross and Clayburn-Cross point out that "The clear, generative concept is not simply 'found' in the problem as given, but originated by the designer. It is not a matter of pattern recognition, but pattern creation" (1996). This resonates with Deleuze's concept of *problematisation* – where true freedom is seen to reside in the power to decide, to formulate problems themselves. (Deleuze, 1991).

From this and other evidence it is clear that traditional methods for teaching design including problem solving techniques reflect the historical and social conditions of their development. While these techniques have some benefits – all designing involves research, action and evaluation of some kind – they do not get at the heart of what it means to design.

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[31] Lawson cites experimental research by himself (1979) and Agabani (1980) showing that designers began verbally articulating solutions to a design problem almost immediately after they received the brief, without going through any formal design research and development process Lawson (1990). How Designers Think. Oxford, Butterworth Architecture.

It is clear that the process of designing does not easily lend itself to neat formulas or linear strategies. There is a randomness and indeterminacy about it that defies mechanistic pathways and methodologies. It is enigmatic, creative, and imaginative. Formal and linear design methodologies don't assist students to grapple with creation of new forms, find optimum techniques for the generation of innovative ideas or connect their practice with wider ranging social issues. The emphasis on problem solving techniques results in a further separation of design from art and from theoretical and philosophical perspectives. Yet the 'problem solving' paradigm, despite some modifications, is still the most widely used technique for teaching graphic design in studio based subjects in both higher education and the vocational sector.

Changing Practices

Some progress has been made in higher education on developing alternative methodologies for teaching graphic design that reflect these newer ideas. In the past twenty years some innovative perspectives on design education have been developed, and some writers and researchers have placed emphasis on replacing these structured but narrow techniques. Although workshop components of courses have been given far less attention than theoretical, some refreshing new changes of direction in some of the more progressive educational courses and graphic design departments are evident.

Many faculty members in secular universities have started to question the validity of linear problem solving techniques, and to explore methodologies that could replace such techniques. Some university graphic design programs are starting to place more emphasis on design as a relational practice and the interconnected nature of design thinking. Techniques that assist students connect ideas together in more complex ways have been implemented, and drawing upon knowledge at different levels at once – theoretical and practical, verbal and textual. In some courses cognitive mapping techniques have been used and these move students away from thinking in terms of linear models. Poetic and musical forms have been employed as well as metaphor and analogy. Students have been encouraged to explore their own methodologies in design.

Those methods that are affective and less structured tend to get at the interconnectedness of all things. This is a new and not entirely comfortable step for the universities which have been

dominated by the view of the observer consciousness and the scientific-rationalist version of knowledge, and where "most religious, mystical, symbolical and artistic modes of thought and knowing found little place at all ... except as objects of observation and analysis." (Sloan, 1994, p.19). The religious and artistic imagination has been synonymous with fancy and the imaginary, perpetuating "the older dualistic view that science gives knowledge while religion, poetry, and speculative metaphysics give meaning and feeling tone." (Sloan, 1994, p.233).

Some are attempting to assist students in working with ideas such as indeterminacy and uncertainty, and using other less structured methodologies. A framework for envisioning ways of teaching graphic design that encompass art, ethics, and qualitative ways of knowing is not a comfortable one for the universities though. Despite postmodern perspectives, the idea of the "detached spectator observing and interpreting a world of mind-independent objects" (Sloan, 1994, p.215) has never been relinquished as the primary basis for knowing in the secular academy.

Curriculum Methods in Protestant Evangelical Colleges and Universities

In the four Protestant evangelical institutions examined by this author, the curriculum methods in the workshop or studio based subjects in graphic design are mostly carried over from the standard methods in state institutions with no deliberate variation. Many members of the design faculties at these institutions have taught at secular institutions and some have also worked in secular organizations as designers of various kinds.

One faculty member stated, "I looked at the curriculum that was already in place from competing universities and from that I developed the curriculum we've got here." (College A) while another said, "I had developed a similar program at X University" (College C). A third faculty member echoed these statements: "I kind of carry over a lot of that." (College B).

Despite this, as has already been argued, Protestant evangelical institutions are already running degree courses in graphic design that are different from those offered at secular universities. Their distinctives are not usually the result of conscious choices, but are a result of their own style and character, values and beliefs.

The newer trends in teaching methodologies that have recently gained much more credibility in the secular academy connects to ideas that already have much resonance for Christian colleges and universities. The use of metaphor, poetry and music and art making in general mean that these newer methodologies associate learning with spirituality and with experiential and symbolic ways of knowing. They introduce multiple components to the learning experience that "create a more holistic approach to learning, which is more likely to be transformational." (Tisdell, 2003, p.214).

Because Protestant evangelical colleges begin from a position that presupposes less discomfort than the secular universities with experiential modes of knowledge, they are likely to be more accepting of emotional involvement and an integration of body, mind and spirit. All things that involve the qualitative – ethics, the visual and performing arts, literature, the personal and communal – are at home in religious environments, at least in theory. Design as an artistic form of practice is connected to an experiential basis for knowledge, and to the spiritual aspects of artmaking that extend knowledge beyond body and mind. Artistic practice is also connected to spirituality, feeling and intuition. This bringing together of thoughts, intentions and feelings has been shown to relate to the 'flow' or 'optimal' experience that characterizes creativity and the 'Aha' moment.[32] Deleuze argues that thinking is not just conceptual, but "art thinks no less than philosophy, but it thinks through affects and percepts." (1994, p66).

The idea of the unification of knowledge is part of the thinking that defines and differentiates these Christian colleges. Such ideals move knowledge way from the linear and towards a rhizomic understanding of mind (Deleuze, 1997). Newer thinking that assumes no scientific and objective way of teaching graphic design that is outside of models for understanding human behaviour, human needs and human values, brings the teaching of graphic design closer to the traditional frameworks for teaching that Christian colleges and universities have always espoused.

Christian higher education has been more comfortable than secular higher education in dealing with uncertainty and the open-endedness of knowledge. The idea that the human project is never

[32] 'Flow' is the term used by Csikszentmihalyi to describe the integrated experience of self that increases the possibility for creativity and innovation. It helps to integrate the self because in that state of deep concentration consciousness is unusually well ordered. Thoughts, intentions, feelings and all the senses are focused on the same goal. Experience is in harmony. And when the flow episode is over, one feels more 'together' than before, not only internally but also with respect to other people and to the world in general Csikszentmihalyi, M. (1990). Flow: The Psychology of Optimal Experience. New York, Harper perennial.

completed in this life, and that non-rational ways of knowing are an integral part of understanding are at home in Christian environments. New ideas about how to teach graphic design are converging towards the kind of education that is the natural strength of evangelical Christian colleges and universities.

Broadening the conversation: Graphic design and ethics in the universities.

New ideas have been initiated in the secular academy about design as a social, relational and ethical activity, transcending the idea of graphic design as a commercial, scientific and artistic one. Much welcome new thinking have been initiated by some university departments, broadening the theoretical perspectives on design.

Formerly in vocational education the emphasis was on graphic design as a tool to assist commercial ventures to communicate messages that would increase sales, but not what that might mean. This emphasis is now changing, as educators and writers place more importance on the social and relational role of the graphic designer. This represents an important change from the former position, where designers were seen as mediating between clients and were assumed to have a completely commercial and de-personalised function, which was simply to serve the corporate masters with their skills and aptitudes. [33] Now there is a greater understanding that they are in a powerful position, directing people towards various goals, life-choices and opportunities.

Marshall points out the "need for designers to be far more involved with the development of content and concepts, and not form alone" (Marshall, 1999, p.63). Designed objects are not merely seen now as artifacts for commercial consumption but play an important role in shaping our social and personal identity, and in the interpretation of meaning in our culture. Designers are moving away from assuming the role of clinically dispassionate operatives. The relational role of design is assuming a larger importance. All design objects are mediated: "what design offers...is the capacity to adjust or calibrate or bring into relationship persons and things" (Dilnot, 2000, p.6). There is now more understanding of its fundamental impact on the fabric of social life and its interconnectedness with all areas of planning and activity. We live in a designed world and

[33] McCoy traces the profession of the graphic designer from the 1960's through to the 90's as designers moved from the position of mere operatives at the behest of commercial clients to more autonomous agents (McCoy, 1997).

relate to it through designed artifacts. "we are now living a world mediated not by nature, but by artificial systems." (Dilnot, 2000, p.2).

Designing is also a social activity, a way that people make meaning in a communal as well as personal sense (Marshall, 1999). Designers leave their imprint, as they have a significant part to play in the visual structuring of society. Graphic design is a form of social expression and a personal form of expression as well. It has a rhetorical, persuasive nature, and meaning is semiotically determined through heavily encoded sign systems by which people navigate the social landscape. Designing is used by individuals and groups in society as strategies and markers of distinction and identification – youth cultures, good taste/class cultures, techno cultures, and "the manner of using symbolic goods,...constitutes one of the key markers of 'class' and also the ideal weapon in strategies of distinction" (Bourdieu, 1984a)

These newer perspectives on graphic design also carry with them implications about the ethics of designing. Graphic designers can work in the service of others for financial gains, but can turn their attention to other directions as well. In an ethical view of design, designers as well as their clients are responsible for the way their work influences others, which may mean they have to make choices about certain projects, involving for instance, selling tobacco, supporting companies that are known to follow unethical practices or behave in an environmentally irresponsible way. It is not just a matter of which projects are refused, but which are accepted, and in what way.[34]

Many university educators are now looking at how to formulate an ethics of design practice. Findeli argues that designers [and design educators] are not only acting upon the world, ('creating the world'), but they are also part of the created world, they are citizens and consumers as well as designers. As such, they are acted upon by the shifts in the field or world created by the effects of their work. "In reality, problem and action dwell in the same world, of which the designer is a part, not only as a professional, but also as a citizen." (Findeli, 2001) Designers themselves are a component of the complex web of relationships that constitutes the designer, artifact, the world

[34] Some design studios in Australia are now accepting projects that are free or paid at lower rate because of the messages that they convey. Inkahoots in Brisbane for instance, works for social justice issues and a number of other causes. A number of graphic design companies such as Digital Eskimo in Sydney specialize in working for charities and underprivileged groups. This is not something entirely new: social justice, environmental and political issues have been a part of Australian poster design for the last half century, led by organizations like Redback posters. Although it is not a new thing for designers to do, there is a new responsibility being taken in graphic design education.

and the beholder. The process of designing transforms the designer and the society at the same time.

Ideals and ethics are seen as important within the field of graphic design as well as in design education. Not making false claims, representing the product in a realistic light, or choosing what products the designer wishes to represent are aspects of design ethics. Truth in advertising has always been an issue but it is now more apparent that it is the responsibility of the designer as well as the client. For educators, the issue becomes the training of students to look beyond the appearance of the finished product to the process of the work itself, and to become more self-reflexive in this process. It includes assisting students to view the designer's role as not only about reinforcing the social order but also challenging it where it is deemed necessary.

However, these changes in thinking that have been initiated largely at the level of 'high end' design, or design theory, and don't necessarily reflect the overwhelming practice of the industry or the reality of graphic design education generally. Although more innovative perspectives in higher education are bringing much new and welcome theoretical reflection to graphic design, it is still positioned broadly in both the design industry as a commercial enterprise driven by service to economy and trade. Clients expect the designer to work and produce designs at their behest and usually very quickly. [35] Yet discussions about the autonomy of designers and their place in society are important in education, which has the potential to change established ideas and theories. How to integrate this newer kind of thinking into a professional field driven by the industry and its attendant technologies are continuing dilemmas.

Findeli calls for an 'individualistic ethics' of design, arguing that in philosophical terms design pertains to practical, not to instrumental reason, or else that the frame of the design project is "ethics, not technology." (Findeli, 2001, p.11). Yet just what an individualistic ethics means is open to debate. Design is practiced by individuals but affects people, their collective identity and life together, and as such it is potentially a communal ethics that is needed. In secular universities a pluralistic framework implies as many ethical frameworks as individuals and the groups they serve. No universal ethical codes can apply. In higher education today, a community is primarily viewed through postmodern frameworks as a linguistic community, "shaped and governed by its language traditions and its social life-forms and practices." (Sloan, 1994, p.223). Situating

[35] There are no guilds or real professional bodies in Australia for graphic designers, but organizations such as the Australian Graphic Design Association serve some of the functions of a professional body.

communities in language traditions and practices alone precludes the idea of going beyond them to encompass any larger reality. Often overlooked is the "deep, tacit, participatory knowing that must be nourished by tradition, communal experience, and social responsibility." (ibid p.223)

Consensus as to what might constitute an ethics of practice presents some difficulties. Thatcher states that one of the problems in seeking consensus in values statements is their ahistorical methods that disregard "historical, social, ethnic, economic and religious differences and inequalities which constitute the actual society on whose behalf spiritual and moral development is being fostered." (Thatcher, 1999, p.37). A consensual approach that encompasses all of society, according to Thatcher, is difficult to realize in practice, because it is "clearly theoretical, whatever pragmatic outcomes may be thought to disguise it." (ibid p.50). Cutting off the roots and reasons why people act and think together means that there is no basis for a shared platform for creating an ethics of practice.

It is now becoming more recognized that there is no objective viewpoint from which designing and teaching design takes place, but it is informed by prior knowledge and commitments. These can be shaped by different kinds of worldviews and framed by academic institutions and their beliefs and values. Communities of practice in higher education may be the best place to start talking about design ethics.

Graphic Design ethics in Christian institutions

In operating graphic design programs, evangelical Christian colleges and universities have the potential to respond to newer ideas about design by framing graphic design education differently within their own particular emphases and doctrinal positions. Evangelical educational institutions are inherently well positioned to consider these issues, and can do so in a way that duly respects tradition and history because theirs is not an individualistic ethics but a communal one.

There is a whole area of Christian ethics that is a well established field with clearly defined models and a body of theory to support it. There are opportunities for evangelical Christian colleges and universities to apply new thinking to graphic design education. In secular universities, professional ethics are developed by professional bodies – they are ethics that are

human constructs. The ethics conveyed in Christian education however, are Christian based, and can offer a different unifying perspective through accountability to a 'higher court'.

An individualistic ethics such as the one proposed by Findeli relies on the desire and ability of each individual to frame it and implement it, whereas an ethics in a Christian institution is a communal enterprise based on traditions and ideals that are understood by those involved in them. For instance, biblical perspectives can steer people away from an individualized notion of design. "Liberty in the context of Christian faith is the liberty from self interest and the freedom to give one's self away. Capitalism values acquisition, ... and encourages citizens to say of their possessions, 'this is mine.' Christian faith, on the other hand, maintains that all things are God's" (Hughes, 2005, p.88). [36] This encourages an engagement with the ethic of reciprocity and the assumption of the equal value of each individual, defining ways of treating 'the other' 'as you would like to be treated' (Luke 6:31). The belief that God created the world, making all of creation sacred, might also be a starting point for a design ethic. Narrative frameworks and structures at the heart and mystery of the Christian story can converge and affect the ways that designers work.

It is not that Christian institutions have a monopoly on ethical issues, and the same kinds of ideas may inform curricula in secular universities. However, in secular institutions there are no communally established or agreed mores and narratives for ideas about ethics. They are dependent upon implementation by individuals rather than immersed in common doctrine and values.

These ideas can take a very practical form. Giving to others who are less able or who have less is an ethical idea that has been firmly entrenched in the curriculum of evangelical Christian colleges for many years through the idea of 'service learning'. Service learning is the idea of doing something for others for which there is no reciprocal fiscal reward – helping the community, or disadvantaged groups and individuals. In many evangelical Christian institutions, students undertake projects to provide practical assistance for various community or church groups through individual or group projects which are assessable tasks in different subjects. In graphic design this can mean such things as designing posters for particular causes, or creating videos or websites for charities. More universities are trying to bring service learning into various

[36] The *paradox of freedom* in the new testament is exemplified by the biblical text of "my yoke is easy, and my burden is light." (Matthew 11:30)

programs, including Harvard University in the USA, but this has not been adopted to a large degree in secular design programs worldwide.

Many evangelical Christian colleges have traditionally integrated the notion of service learning as an important part of their courses. The framework for their service learning in these colleges has a long history and provenance, and is further discussed in Chapter 7. Such learning affects both students and those they serve and is "a form of praxis, a circular activity of action and reflection (Miller, 2002, p.229). This is an engaged learning. It is also communal, demonstrating "what can be accomplished by working together as a community", using graphic design as a tool that can be harnessed for change and transformation.

What skills will graphic designers need in the future?

A significant proportion of the students emerging today from graphic design undergraduate courses in Australia will not be employed as practicing designers. As well as those offered in technical and trades colleges, the number of graphic design courses in universities have substantially expanded, so now almost every university in Australia offers graphic design, multimedia, or a related course. A larger population of students entering graphic design courses means that even fewer students will be absorbed into that area of the graphic design industry in Australia that is concerned with the *techne* of designing. Many students enrolling in graphic design higher education courses may now on graduation take up positions in areas that involve management and organizational roles in design and in other fields. This has called for new management strategies in tertiary design education. (Buchanan, 1998) (Durling and Griffiths, 2000).

At the same time, the technological environments have become more and more complex. The field of graphic design is being further hybridized into subfields such as animation design, interactive design, information design, web design and motion graphics. Educators have to determine how to provide the means for students to become familiar with their demanding technological environments and at the same time provide other kinds of knowledge that might be needed by those who will not become design practitioners, or make choices between the two. Despite the requirement for greater technological mastery of ever expanding ranges of software in these courses, in many cases a reduction of contact hours in studio units has been implemented in

university programs, as budgetary considerations and pragmatic constraints impact the teaching hours in courses.

Faced with the uncertainty about future directions, as well as the increasing demands of teaching the technologies and the cost of resourcing them, a number of university educators argue that specialist knowledge and training must give way to generic skills that may equip students for the dynamic character of the field they will be entering. Some scholarship points to a movement away from traditional graphic design and typography studies towards information engineering, e-business and emerging fields like design management and service design.

Broader ideas about design are changing the nature of courses, and the characteristics and attributes of the individual are becoming as important or in some cases more important than what they can do. Attitudes and aptitudes, such as the ability to work well with others are valuable assets. Education for the designer becomes concerned with character building as well as skills acquisition. Graduates are seen to need capabilities such as "flexible thinking, interpersonal skills and motivation for self-directed and lifelong learning to enhance their ability to communicate, collaborate and define boundaries." (Schaaf, 2000, p.340). Collective Intelligence has been employed to describe the shared insights that come through group interaction, and trustworthiness is now seen as an organizational criterion for designers (Sanoff, 2007). These have been suggested directions in an environment where the kinds of jobs that students are being trained for are unknown and may not yet even exist.

Less time spent in computer laboratories though means that the graphic design computer skills that many companies require must be often be learnt independently of the courses offered. Students often take further education at vocational colleges to gain the kinds of computer skills that might be required. In other words, while the specialisms within design demand greater and greater time from the student, the practical ability or the intent in higher education to offer them is diminishing. This creates a further disjunction between making and knowing about.

Evangelical Christian colleges as part of their mandate have always placed a high value on life-skills and character. These are for other kinds of training than training within the discipline – they are more about training for life. The building of character, teamwork and unity is part of the Christian ethos that emphasizes both communal values and the importance of the individual to God. These Christian colleges have traditionally fostered generic knowledge and skills that have

been directed towards effectiveness for life, not just for a job. These skills are especially important now that graphic design education is encompassing the "ability to communicate, collaborate and define boundaries." In some areas of Christian education, careers have been a secondary consideration and 'character building' has been a primary consideration. This idea has been part of the ethos of Protestant evangelical colleges and in many cases is included as enrolment criteria.

Formerly at an Australian college personal character was a selection criteria, but government legislation means that this is no longer the case, as government anti-discrimination regulations in Australia stipulate that selection and assessment criteria cannot include such considerations. In this environment, academic achievement takes centre stage and other kinds of considerations are downgraded. While this mandate is changing, the high value placed upon the character and attributes of the individual is still a priority at Protestant evangelical colleges.

Specialist versus generalist models in the Academy

The tension between what ideally is the best kind of education and what can be offered is one that all educators have to negotiate. Design is a culturally attuned field and designers will be working in multiple contexts in the course of their employment, in a variety of areas such as medicine, entertainment, business, travel, education. A generalist education is now being mooted by some university educators as a solution to the idea of the interconnectivity of different knowledge areas in a field where knowledge at many levels is considered important.

A broad education in graphic design is also supported by cognitive research, suggesting that connecting to and being able to use a wide range of ideas from a number of areas is an essential component in design thinking. Candy and Edmonds describe it as being "able to move ideas around from one ...area into another. Designer Mike Burrows said that "one important feature of the exploratory design thinking was a need to keep a number of channels open in parallel. The practice was to generalize and transfer the lessons from one item to another– [to] re-conceptualize" (Candy and Edmonds, 1996) and 'many problems are solved by analogy." (ibid p.77) Karmiloff-Smith (1995)argues that knowledge develops at a number of levels

simultaneously as people take and re-describe knowledge, using it in different ways in different domains.

Buchanan emphasizes the need for a broad knowledge base in design courses, to "help students have experiences before they presume to create them for others". It is for this reason that he sees the need for students to encounter diverse subject matter, so that they may begin "to act practically in the world" (Buchanan, 1999). Graduates often leave their tertiary education with very specialized knowledge, and "are deeply skilled in some narrow areas, but without a richness of knowledge outside their immediate specialism that will enable them to make those wider connections and to think flexibly." (Durling and Griffiths 2000, p.33). McCoy (1990) proposed the idea of a pre-design liberal arts undergraduate program, followed by three or four years of graduate study in graphic design, placing the education of the designer at the level of the most highly qualified professionals in any field.

Graduate studies in design that follow a liberal arts qualification is much more the provenance of North American universities, including the Cranbrook School of Design. Australian courses have primarily adopted the 3 or 4 year specialist degree model. Demand from the market keeps courses shorter, despite the fact that the ability to train designers takes greater amounts of time. The most effective directions are not always possible as pressures are placed on courses by students who want the quickest possible exit strategies.

Evangelical Christian colleges in the USA have traditionally followed the liberal arts model far more closely. It has fitted their ethos better. Education for the whole person has resonance with Christian colleges and universities as it fits within the ideal of an education for the whole of life, and a holistic perspective on education. "it reaches into everything a person is and can be or do.' (Holmes, 2002, p.9). All of the disciplines are seen in this view to be informed and framed by a Christian worldview which was based on the conviction that "Christian perspectives can generate a worldview large enough to give meaning to all the disciplines and delights of life and to the whole of a liberal education." (ibid, p.10). In evangelical Christian colleges the principle of the unification of knowledge permeates all of the disciplines. [37]

[37] At the end of generalist courses in graphic design there is usually a need for further study at post graduate level, as graduates of a three or four year generalist degree may not have enough skills to enter the field with a high level of competency in graphic design. This generalist education makes it harder for students to obtain specialist skills and knowledge in graphic design without post-graduate study. Postgraduate options are less likely to be available in Christian institutions so students then must articulate to graduate schools elsewhere. There is no easy answer to the

This generalist model has also suited these institutions for pragmatic reasons. Even though faculty members are now upgrading the qualifications, Protestant evangelical institutions are not able to employ as many faculty members with PhDs. There is a tendency to employ gifted students and graduates from their own institutions, and to assist their staff in upgrading qualifications rather than always recruiting externally. These faculty members are more likely to be generalists than specialists, and Wolfe asserts that they retain more a commitment to the liberal arts and to general education than the more prestigious private universities because they are more successful in recruiting excellent undergraduates than graduate students (Wolfe, 2002, p.29).

However, this situation is now changing. Students are expecting an education that will give them real options in the workplace. [38]. Changes to the field, including technological specialties, educational guidelines, and government directives have an impact. These colleges are now beginning to follow the trend towards specialization and can't ignore the trends and influences in graphic design education as a whole. In a study of Protestant evangelical institutions, Longman (1999) reported that only 27% of parents and 14% of students were familiar with the idea of 'liberal arts'. Most thought that students needed skills to find a job and did not even understand the idea of a generalist qualification.

Evangelical Christian colleges now require faculty to be credentialed at a higher level and these qualifications carry certain implications. Many faculty members now have deeper and stronger ties to their field of study, are talking much more about research. This makes them less likely to engage in interdisciplinary projects or dialogue with areas outside of their own field. Ultimately these institutions have to make decisions on the basis of their potential for survival as higher educational institutions, as well as institutions with a Christian mission, and this has implications in terms of what they are able to do within the restrictions and constraints that apply to them.

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dilemma of offering specialist or generalist courses for any institution but the generalist model is one that is well aligned to the values of evangelical colleges and universities.

[38] Csikzentmahalyi and Robinson in their study *The Art of Seeing* have determined that there is a difference in the desired outcomes of courses between fine arts and graphic design students. Graphic design students are much more focused on a career and financial rewards.

Conclusion

This chapter has explored some of the ways graphic design education has changed since it entered the academy, demonstrating how vocational education has shaped it and how the field of graphic design in higher education has subsequently changed. New cultural ideas and contexts mean that graphic designers are training for different reasons and to fit into wider social roles than previously. Directions have emerged that view design as a more ethical practice, with relational ideas about teaching, more emphasis on personal attributes, and new methodologies being developed. The social and ethical role of the designer is now being considered, as well as the most effective ways to address the need for a broad generalist education versus specialist skills acquisition. At the same time as real advances are being made in graphic design education, graphic design in the universities continues to be more heavily theorized and this has meant a downgrading of the skills basis of graphic design.

Graphic design in Protestant evangelical colleges and universities to some extent follows the field of higher education and mirrors these changes. Evangelical Christian colleges and universities that offer graphic design degree courses are influenced by both the graphic design industry and the constraints and influences, both instrumental and hegemonic, in the field of higher education.

Yet, as has been argued in this chapter, graphic design courses in these evangelical Christian institutions do some things differently despite themselves, because of the inherent stance that they bring to education. They plug into a history and ethos that is more 'hands on' and practice based, and they are more comfortable than secular universities with non-rational and experiential modes of knowing. They have a history of dealing with ethical and social issues of relevance to graphic design, and they have retained generalist academic models for far longer than their secular counterparts. They have a long history of incorporating life-skills into their courses. The kinds of graphic design courses that Protestant evangelical colleges and universities have been running are converging with the latest ideas and theories in the field as a whole. Secular universities are engaging in wider debates about graphic design education, that see them heading in directions that in some senses are already being implemented in Christian educational institutions.

In all of these areas, evangelical Christian colleges have been shown to have much to offer and have characteristics that give them a different emphasis in graphic design education. Yet this is often happening despite themselves, as a product of their history, ideals and values. There is no

indication in the interviews that were conducted as part of this research that Protestant evangelical colleges and universities are consciously attempting to establish their own sense of place in the field of graphic design education or wrestling with many of these issues. Often they simply want to offer the best possible undergraduate courses in the same manner as universities, but in a different environment, with a component of theological or biblical study included.

Some theorists believe that smaller institutions follow the field for reasons unrelated to their needs, government guidelines, the raising of standards, or even their own constraints. Secular universities appear to offer the most sanctioned and consecrated forms of knowledge, and evangelical institutions are motivated by a desire to trade in the same 'cultural capital' as the universities, which define the properties that are "pertinent, effective and liable to function as capital so as to generate the specific profits guaranteed by the field." (Bourdieu, 1984b, p.11).

Burtchaell contends that Christian colleges are in the thrall of the academy, and are engaged in the process of slowly relinquishing their faith traditions to secular thought. He sees this as a movement not necessarily simply imposed from without, but a process of attrition coming from within evangelical colleges and universities, and caused by a number of factors, including the increasing specialization of the faculty, their desire to conform to secular rationalist ideals, and a rejection of or lack of engagement with the diverse and rich knowledge and practices of their own faith traditions. He cites a number of examples of this in US, where "in the course of this thinning sense of self, as the religious lineaments became less substantial, it has been natural for the college community to gather about other, more empathetic identities. Identities of class, of ethnicity, and of nationality easily moved in to accompany religion, and then to help ease it aside" (1998, p.838).

There was no indication in the study conducted as part of this research that faculty members in Protestant evangelical institutions are rejecting or devaluing the rich and diverse knowledge of their own faith traditions. However, at the same time as secular universities apply their own frameworks and are beginning to search for a more holistic and varied intellectual framework that includes relational and ethical values for teaching graphic design, the trend towards professionalism and specialization in graphic design courses is beginning to be strongly felt in Christian colleges and universities, which in some ways are heading the other way towards these secular academic ideals. This trend will be further discussed in the next chapter.

There is a degree to which these institutions must follow the directions that are available to them. Student demands, government accreditation processes and financial considerations play a part in the kinds of education they can offer. A generalist education for instance, is not a viable option if the trend toward specialization overrides more idealistic considerations.

There are other reasons why Evangelical Christian colleges and universities may follow the establishment in the kinds of graphic design courses they offer. They may not be aware enough of their differences and the advantages they possess, based on their established knowledge in ministry, theology and ethics, and their educational values and priorities. Their challenge is to consolidate their strengths and find ways of teaching graphic design courses in an integrated way that reflect their core values. They can further develop ethical frameworks that reflect their mission and ideals, they can find ways of more effectively integrating non-rational and artistic forms of knowledge, as well as strengthening and valuing their practical studio based aspects of curricula. They can reconsider the generalist style education they have traditionally offered, as well as develop a greater understanding of the personal skills and attributes of relevance for their design students.

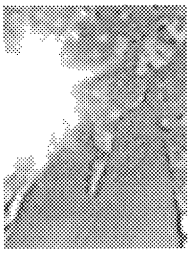
They need to be involved in graphic design education by engaging in these debates and discussions, and currently there is little evidence that this is happening. In some ways they are failing to appreciate the role that their distinctive religious identities could play in future directions for them in graphic design. These Christian institutions may be missing opportunities to apply their integrative ideals to the educations of designers in a concerted way in the effort to offer professionalized courses that equate to those offered in mainstream universities.

Christian colleges have the opportunity to define themselves in relation to their unique missions and values. Designing in a truly integrated sense for these institutions must include religious knowledge. If the aim of a graphic design education is to train the student to be knowledgeable in their field and to include religious knowledge as a value added enterprise, then these Christian institutions will have failed to achieve their aims and missions in relation to the practice of graphic design. They will have failed their mandate, but in a deeper sense, if all knowledge is seen to be the provenance of God, and their Christian view of the world encompasses all disciplines and the meaning of life on earth. In implementing graphic design programs, the attempt to fully engage with their distinctive values and beliefs needs to be a high priority.

The next chapter will pick up on some of the most topical current themes in higher education today, especially the idea of excellence, which is an ideal that all higher educational institutions aspire to attain. It will focus on the impact that changes in the wider field of higher education have on Protestant evangelical educational organizations, and the way that they are taking up the ideals of the academy as they change and grow. This includes the openness to new ideas, and the value placed upon of academic freedom. Specialization and the trend towards excellence in higher education changes these institutions in smaller and larger ways, as they engage with, and sometimes confront and resist many of the changes that are taking place in the wider field of higher education. As Protestant evangelical colleges and secular universities respond to the changes in the field of higher education, some of the issues that confront them are examined and discussed.

Chapter 5.

In Pursuit of Excellence



Introduction

Duderstadt's 2003 address to public universities in the USA, which was highlighted in the introduction to this thesis, considered some of the values that all universities may wish to protect in a time of rapid change. Along with the development of unique missions for each institution there were a number of other values that were mentioned. "Clearly', he said, 'academic freedom, an openness to new ideas, commitment to rigorous study, and an aspiration to the achievement of excellence would be on the list for most institutions." (Duderstadt, 2003) These are shared goals in higher education, and aspirations for all higher educational institutions, state controlled and private, secular and religious.

There has been a perception from outside and sometimes within evangelical Christian educational institutions that many of their courses did not measure up to such ideals. They were seen as inferior to courses in secular institutions. The standards were perceived as being lower, the vision selective and narrow, the staff less qualified, and they were seen to be based on narrow sectarian religious principles rather than objective knowledge and inclusive values systems. In some fields of study, the academic standards in the past *have* been lower in these institutions, because these institutions were engaged in training for reasons other than academic and intellectual. This has been especially the case in many evangelical educational institutions, where training was pragmatic and populist, and educational institutions were often originally founded for the purpose of spreading the Christian gospel message and for various ministry outreaches. Evangelicals have followed intellectual and academic trends rather than setting them, often relegating academic and intellectual rigour to a lesser importance in a wide range of programs, and giving primary consideration to faith based concerns and ideals.

Many evangelical Christian colleges and universities have recently sought to move further towards the ideals of excellence and academic rigour as defined by the standards of the secular academy. These institutions are now in a marketplace environment where they are under far greater pressure to compete. There are demands from outside the colleges, such as from Christian organizations searching for highly skilled employees, and from potential students wanting career outcomes that will transfer into secular industries such as graphic design. There are demands from external accrediting bodies that universal standards be met and academic rigour maintained. Other demands come from such quarters as government bodies, which may provide varying

degrees of funding and can exercise control through such means as audits. There are also demands from inside the institutions, as they seek to enhance their intellectual reputation and vehemently reject the appearance of inferiority. These institutions want to take their place equitably in the marketplace of higher education and in the wider society and want to be seen to be doing so.

This chapter discusses the ways in which some Protestant evangelical colleges and universities are establishing an intellectually equitable place for themselves in higher education, with particular reference to graphic design courses. It also highlights some of the ways in which secular universities have responded to changes that have affected higher education in general and questions the branding of excellence as it is perceived in the wider educational arena. The idea is proposed that evangelical Christian colleges and universities are in fact places that are open to new ideas, and that they may have real value as institutions of higher learning, although they have different goals and different guiding principles than secular institutions.

The main focus of this chapter will be on the idea of an aspiration to the achievement of excellence and the commitment to rigourous study, but the other values mentioned by Duderstadt, those of openness to new ideas and academic freedom, will be examined and considered. This chapter will also re-engage with the idea of the 'unique' Christian mission of these colleges as they interact with wider educational perspectives. It will use Bourdieu's concepts of the structure and functioning of fields of *Restricted* versus *Large Scale* production to highlight the way that the future of these institutions as religious entities depends upon the strategies of distinction that they put in place. It suggests that evangelical Christian colleges and universities need to provide a rigorous and at the same time different approach in graphic design courses and in that these differences will offer them greater potential for survival and success in their own terms.

Commitment to rigorous study and the achievement of excellence

Evangelicals in North America, according to Noll, have been particularly slow to adopt intellectually rigorous approaches to education. Some of the reasons given for this concern the history and social character of evangelicalism which "has been pragmatic, populist, charismatic, and technological more than intellectual." (Noll, 1994, p.55). Further, evangelical higher education has been characterized by a shortage of scholars, scarcer and more diffused resources,

and the separation of colleges from seminaries where "experts in Scripture and theology worked in different institutions from those trained in the wider range of academic subjects." (ibid p.19) The result is that not only have evangelical Christian educational institutions in the USA offering a wide range of subjects been unable or unwilling to take a rigorous and painstaking approach to scholarship, but they have not brought an intellectual approach to an exploratory evangelical thinking on many topics that affect contemporary life and thought, and this has implications in a range of discipline areas. The same criticism could be extended to evangelical colleges in Australia that offer various undergraduate programs.

Evangelicalism, with its primary dependence on the bible as a source of knowledge and often the emphasis on intuitivism [39] as a means of understanding it, has become associated with anti-intellectualism. Indeed, some evangelical organizations have been dismissive of intellectual approaches and the academic enterprise. "Behind evangelical 'primitivism' one can find the populist, anti-intellectualist, commonsensical rejection of learned church doctors and the romantic-pietist and pragmatic predilection of experiential proof over reasoned knowledge." (Casanova, 1994, p.141). Noll argues that the legacy of fundamentalism and especially dispensationalism has been a failure of evangelicals to critically examine and analyse the world they live in. He states that when approaches to the bible and Christian theology "are defined by naive and uncritical assumptions about the way to study or think about anything, so will its efforts to promote Christian thinking about the world be marked by naivete and the absence of rigorous criticism." (Noll, 1994, p.130).

Liberal arts style colleges have been an important part of evangelical Christian education in the USA. They have been generalist in orientation and have not pursued the specialist task to the same degree as secular institutions. "At evangelical colleges, professors teach broadly to undergraduates and try to do so in ways that are generally Christian. The entire point of such institutions is to provide general guidance, general orientation, and general introduction. They are not designed to do the work that sets intellectual agendas, but to synthesize the work of intellectual leaders elsewhere." (ibid, p.17).

In many evangelical Christian colleges and universities, this deficiency has now been acknowledged and there is a strong emergent emphasis on achievement in specialist areas and a

[39] Intuitive beliefs are based on what one 'feels to be true' (Oxford English Dictionary) rather than on any conscious reasoning. In this context intuitivism can also mean drawing upon knowledge 'beyond oneself'.

more rigorously intellectual approach to teaching and research. Many of the reasons for this change have been discussed in earlier chapters. The demand for more highly specialized career options by students and changes to higher education generally have had an impact. Forces from higher education, such as the directives of accrediting and government bodies have had an influence. But beyond that, evangelicalism as a broad movement has undergone change. The issues that are of relevance to evangelicals are increasingly identical to those of relevance to mainstream society.

Many evangelical Christian colleges and universities are now improving their standards and have adopted a more rigorous approach to intellectual excellence in their endeavours. In the USA most are requiring or encouraging the majority of faculty to have higher degrees. Some are now instituting a healthy research culture that affects many discipline areas as well as theology and the list of academic publications at these institutions is expanding. In the past, employing a new faculty member may have involved a choice between a candidate with strong commitment to evangelical faith and one with the highest qualifications and experience available. While this may still be an issue in some institutions, especially in Australia, in the US there is now a bigger pool of staff in evangelical Christian institutions that have both attained excellence in their qualifications and experience, and have a Christian faith as well.

Courses at these evangelical institutions are in demand, and they are growing, especially in the USA, and also to a lesser extent in Australia. "Growing numbers of American students are attending religiously affiliated universities and these colleges and universities are growing more quickly than secular higher education institutions." (Arthur, 2006, p.22). This cannot help but have an effect on the quality of courses, as higher demand and larger intakes of students will affect the number and quality of faculty that are employed and the resources that are dedicated to these courses. Beyerlein (2004) conducted a study which showed that evangelical Protestants, as compared to significantly lower rates of college graduation amongst fundamentalist and Pentecostal Protestants [40], are as likely to be college educated as other religious groups and non-religious affiliates, with the exception of Jews. Conversely, higher intake is also affected by the quality of the courses, as reputation spreads. Course offerings are becoming more diverse, and newer professional and specialist courses are being introduced, among these graphic design courses.

[40] While Beyerlein distinguishes between evangelical and Pentecostal Protestants, this study does not make such a distinction. The term 'evangelical' is assumed to include Pentecostal Protestants.

In today's competitive environment, most students wanting to enroll in graphic design courses are looking for programs that will give them competitive skills and knowledge, and lead to employment in the field of graphic design. Evangelical Christian colleges, like their secular counterparts, cannot afford to be complacent about standards. Many Christian organizations as well as secular are now seeking graduates with the best skills and highest qualifications. Graphic design is a rapidly changing field in its own right that demands more sophisticated skills and knowledge and more specialist training. Often graphic designers are employed on the basis of their portfolio rather than the qualifications they have attained, so the work produced by students is documentary evidence of the institution's ability to keep its standards high.

Evangelical Christian colleges are changing into places where academic achievement is prized and standards are improving. This raising of standards has resulted in excellent reputations for a number of the courses. John Brown University for instance operates courses in media and design that have a regional reputation for excellence beyond the Christian sector. Higher standards give students the potential to graduate in their specialist field with a qualification that has equal currency to a state university qualification. It is in the interests of the institution to ensure that they provide the best outcomes for their graduates, and at the same time enhance their reputation.

Yet the fact that numbers of students attending religiously affiliated colleges are growing strongly means that students are looking for outcomes in their courses other than academic. They are also enrolling in courses at these institutions because they provide a different kind of education, one that includes perceived benefits besides training for a career. For this reason alone, evangelical institutions cannot help but hold in tension the Christian values and ideals upon which their mission is based, and the pursuit of excellence as understood through the imperatives of the secular academy and their individual discipline areas. While there are many ways in which these two sets of values may be sympathetically aligned and completely compatible, there are also ways in which secular academic ideals may compete with religious values.

The Pursuit of Excellence and Changing Values in four Protestant evangelical colleges.

In interviews that were conducted as part of this research with faculty members in graphic design or related programs in four multi-denominational Protestant evangelical institutions, excellence

and academic rigour were topical subjects.[41] Comments about the quality of courses were often initiated by faculty members themselves, rather than by the interviewer. Lecturers in graphic design, whether in secular or religious environments, are always interested in the teaching of their subjects and the standards of their students.

Graphic design in one college in the past has tended to be seen as a 'soft' major, according to one lecturer, but this is changing. High marks for design studio assessments had been assumed but students have now entered a more competitive environment where grades are comparable to universities and assessments more reflective of widespread practices in the discipline. This lecturer said that "[i]n the two years I've been here ...there has been much more emphasis on the idea of excellence ...basically that art or design is a difficult major and the quality in general of students has improved." (College C)

Teaching of the core graphic design material in the faculty members' area of specialization was emphasized as important in its own right by a number of faculty members. They have a real desire to see the standards of courses improve because they simply want to be involved education of a high quality. Many spent a significant proportion of each interview explaining issues directly related to their programs and to the teaching of graphic design as opposed to formulating a religiously based response to it, and were generally excited and passionate about their subject matter. Teaching methods were seen as important, as was the level of accomplishment reached by their students. "I was able to develop my curriculum and my teaching where it did get better each year so you could start seeing the quality of their end product." (College C)

In some cases faculty also consider that design produced by Christians has been second rate in the past and see the promotion of excellence as a way to change this situation. A faculty member in one college gave an example of a group of students from her class who won a national design award: "I am really happy that it is in these national publications and ....there is no mistaking you know that it is work done by Christians...**we** are also capable of excellent work, of excellent communication pieces." (College A)

At another college, the response was similar: "Often **we** have been a little sloppy in our education and say, 'well, that's good enough for Christians', but it's not good enough for professionals and **we** want our students to be equipped and trained to compete at any level." Later this faculty

[41] For a detailed summary of the methodology used in this research, see Chapter 6.

member explained that "there are very few Christians in big media. Part of it is because maybe we did not do our own training well enough to be professional enough to compete at that level." (College B) [my emphases]

'We' refers here collectively to evangelical Christians, and not to the institution to which the member belongs. There is an implication that evangelical Christians have not considered excellence in their field very important previously. In these statements there is a strong identification with evangelical Christianity and a desire to raise the standards of work produced by evangelical Christian students. There is also evidence of a 'cultural cringe' – a desire for evangelical Christians not to be perceived as 'second rate', but to be seen to be on equal footing in their fields of endeavour. A faculty member at another institution stated: "We are trying to communicate to our students that being a Christian is not an excuse to do shabby work, and so I think that our department is particularly strong in that they have very good role models by the professors" (College A)

Lecturing staff now are expected not just to role model faith but also to be at the leading edge of their field. This is a different kind of modeling – a modeling of both faith and academic excellence – and these faculty members perform a dual role. They have to be mentors to students in a slightly different sense and now are not just modeling evangelical Christianity, but modeling intellectual and academic excellence at the same time. Most of the lecturers in graphic design or related fields that were interviewed have previously taught at secular institutions, and bring the dedicated knowledge acquired in those institutions to Christian environments and this too, is responsible for raising standards in these courses.

The idea of professionalism is changing the nature of the courses at these colleges. The colleges too are becoming more competitive in their teaching and learning. A culture of professionalism enhances the image of both Christian colleges and the churches that employ their graduates. The inclusion of graphic design in these colleges strengthens the identity of the colleges as relevant to mainstream culture and so reflects the worth of 'Christian' enterprises more generally.

Some design faculty members believe evangelical Christians to be marginalized in mainstream culture of secular universities: "It would be much harder [for a faculty member here] to enter into the state university system because there is a prejudice against Christians." (College A) This faculty member had previously worked in a large state university, and she believed that while it is

quite easy for a lecturer to make the transition from a state university to an evangelical Christian college, it is much harder for lecturers to go the other way.

This reflection has some credibility as many writers believe that universities have long been dismissive and suspicious of religious education. One notes that there is an "anti-religious bias that pervades the academy in general and the specific ways in which it comes to fruition in the discouragement of religious perspectives and worldviews in the scholarly work of Christians" (Diekema, 2000, p.16), while another states that "outside of departments of religious studies, the academy has long practiced a policy of containment, marginalization and suspicion of the subject of religion." (Promey, 2001, p.44). Arthur points out that scholarship and faith are not easily combined in the academy. "To the secular mind religious perspectives are often considered unscientific and unprofessional, and it is often thought inappropriate for academics to relate their Christianity to their scholarship." (2006, p.98).

This implies that a bias against evangelical Christian lecturers is unlikely to arise in secular universities provided the faith of the lecturer is kept private. Yet there may also be a bias simply because of the perceived standards of a particular college or university. It is possible that a bias against the employment of graphic design lecturers from institutions with evangelical Christian beliefs exists in the secular academy simply because of the assumption that these institutions have lower academic standards, and that their academic 'capital' is therefore less valuable. Such a bias would make the division between secular and religious institutions even stronger. It may mean that faculty from evangelical Christian institutions are even more determined to pursue excellence as a prerequisite to recognition from secular institutions. The changing focus on professionalism and excellence in these evangelical colleges and universities reflects the desire of staff to ensure that their courses have parity with those in secular universities. There is a sense that others have regarded them as inferior, and the desire to remedy this situation is apparent in these interviews.

At the same time there is a strong desire to keep their identity as evangelical Christian institutions intact. The identification with evangelical Christianity is a marked feature of responses by many of the faculty members, and this provides an important form of demarcation and a badge which differentiates both the institutions and their staff members. The integration of a Christian worldview and excellence in teaching and learning in design are aspirations that many faculty members in Protestant evangelical institutions share. One faculty member expressed it this way:

> I suppose there would be 'what is good design?'; so all the typical design principles of how you create good visual communication which would be the same no matter what your worldview. But then as a Christian, I am very interested in training designers to be excellent designers, but very concerned about their ethics. What does it mean to have a Christian worldview? Can you make a difference? And you can't make a difference if your work isn't excellent. (College A)

This statement reflects and ties a number of issues together. It contains circular questioning and keeps coming back to excellence. It reinforces the idea that the way to make a difference is through excellence. Making a difference can refer to using design to create sophisticated visual communication that may help serve those members of society who are unable to pay for their messages to be seen, or it may mean spreading the Christian gospel message in increasingly sophisticated ways. There is a strong desire for both the attainment of excellence academically and for the promotion and enhancement of a Christian worldview in these courses.

Faith versus excellence

These two aspirations may potentially conflict. Because fields of knowledge carry their own demands and influences in this era of specialization, the ideal of education which includes knowledge of scriptures and theology, and integrates faith related concepts, is becoming harder to achieve as specialist knowledge forces other kinds of knowledge aside. Academic excellence has become synonymous with the deep knowledge of separate fields of study. For institutions that have promoted, taught and valued other kinds of knowledge, this change has a momentum that causes conflicts that may be hard to resolve. Dilemmas are created and compromises are necessary.

The pursuit of excellence in specialist fields may become a primary and not a secondary consideration in evangelical colleges and universities where there is an increasing emphasis on "the importance of the intellectual life." (Sloan, 1994, p.229).

Specialist knowledge in various discipline areas may push aside religious knowledge for purely practical reasons. As each demarcated field becomes more demanding, the increasing number of hours that students have to spend on their major area may mean that they simply have less time to

devote to other areas of knowledge, or those other areas may be downgraded. This can apply to curriculum as well as areas that are extra-curricula. This has been a point of conflict in the Australian college, and is discussed in more depth and detail in Chapter 9.

There are other reasons why faith and academic excellence in different disciplines are more difficult to bring together in this era of professionalism and specialization. Educators themselves are increasingly immersed in the knowledge of their demarcated fields. Even in an area such as graphic design that is already specialized, sub-fields such as motion graphics, 3D design, print design, interactive design, information design or a range of other areas of design can mean that faculty members pursue ever more refined interests that focus their attention. Burtchaell (1998) points out that "[as] the disciplines, their literatures, their research and their academic appointments broke out into ever more specificity, the professional identity and interest of each faculty member became accordingly more narrow." (p.829). Marsden (1998) contends that increasing technical specialization causes the fragmentation into sub-disciplines. "Such tendencies are reinforced by the ongoing impetus of professionalism. For faculty, loyalty to one's profession overwhelms any loyalty to one's current institution." (p.32)

A lecturer in the Integrative Studies stream at an Australian college highlighted some of the problems caused by specialization. One of the difficulties, according to this faculty member is the inability of different disciplines to really communicate.

> The age of specialists has cost us a bit. You can't be a generalist polymath these days...there's just too much to learn. You can at least be interdisciplinary to some degree. There's just to much narrow specialization where you can't talk to each other...when you meet each other, what do you say?

This faculty member sees himself as rather an anomaly in the field of higher education in these evangelical institutions, because his specific appointment involves providing a common or cross disciplinary framework for faith and learning. "It seems to me cross pollination produces some interesting species, weird mutants like myself."

As knowledge fields become more narrowly bounded and sequestered, faculty members tend to spend less time on broader reflection on their fields of study and engagement with other disciplines and with the religious perspectives of the institution. This view of their knowledge

area then reflects their approach with students by way of their interests and knowledge. "One result of the narrowing definition of each faculty member's academic interests was an education that might include very little of the history, philosophy, and theology required to give them a disciplined perspective on their own scholarly pursuits." (Burtchaell, 1998, p.836).

Despite the richness of Christian traditions and the depth of theological perspectives on history and philosophy that might be brought to bear on current academic disciplines, the dissociation between academic ideals and Christianity has meant that the intellectual and academic discourses that have characterized Christian thinking for hundreds of years is often ignored.

> What the adademicians ignore, partly because they do not wish to know it and partly because their Christian colleagues have so feebly manifested it, is that the gospel within the church has continually been at the center of intense and critical dialectic: textual, hermeneutical, historical, intercultural, philosophical, theological. (ibid, p.850).

Robust traditions that include critical inquiry from a Christian perspective are more likely to be discarded in this process of specialization. The intellectual discourses associated with Christianity have been progressively driven to the boundaries. Because evangelicals have paid so little attention to intellectual aspects of Christianity, this problem is even more apparent in evangelical institutions. As Christianity has withdrawn from engagement in intellectual debates on issues of contemporary relevance, in their place it has become associated with morality, service to humanity, emotional fulfillment and personal piety. The dissociation between intellectual agendas and Christianity mean that it was more likely to be "located either in the subjective lives of individuals or in ideals of service to humanity with which no-one was likely to quarrel." (Marsden 1998, p.410).

It appears that the higher tier and more academically prestigious institutions are less likely to be committed to the religious values of their institution, and more likely to have a commitment to the intellectual and academic goals of individual fields of study. Lyon et al (date) surveyed faculty at four Christian colleges in the USA with a view to finding out how faculty adapt to working at a 'religious' university. Even though faculty supported the religious goals of their institutions, Lyon reported that conflicts between religious and academic goals were typically resolved on the side of academics at three of the four institutions. In the fourth institution, an LDS college, "devotion

to faith [was] the most significant part of the understanding of both the institution's mission and their own professional roles." (Lyon et al., 2002, p.344).

The inability of faith traditions to deeply inform the intellectual life are not always the result of internal pressures, as has already been asserted in Chapter 4. Besides internal conflicts between excellence of the fields and religious knowledge, between specialist concerns and the faith traditions, there are many external pressures on organizations which affect their standards and programs, and over which they have little control. These demands can push faith based issues to the margins of the intellectual agenda. Anti-discrimination legislation in Australia, accreditation processes, financial pressures and government interventions in education are some of these. The accreditation of new courses in Australia is controlled significantly by faculty members in public universities who assess accreditation in private institutions, and it is they who decide what can and cannot be a part of a higher educational course. Although there are internal reasons why specialist knowledge of the disciplines can take precedence, it is often others who decide what can and cannot be done in higher educational organizations, and what constitutes excellence and academic rigour is often formulated elsewhere.

Churches and church organizations that employ graphic design graduates are also becoming increasingly competitive as well as increasingly specialized. They too play a part in influencing the changing practices of these educational institutions. The desire to employ excellent graduates with higher skills and professionalism in graphic design paradoxically may be working against faith traditions, because the emphasis on dedicated and time consuming specializations means that the more traditional kinds of religious knowledge are swept aside as there is little time available for knowledge outside of specialist areas. Thus the drive to employ highly skilled professionals by Christian organizations may ironically mean that these professionals will have limited or superficial knowledge of the ideas and principles upon which their faith tradition is based and which they ultimately may be asked to promote and visually and graphically represent.

A lecturer and administrator in one of the colleges in the USA who had been a long standing staff member, commented on changes that have taken place over the years since the art department, which incorporates graphic design, started. She raised the idea that professionalism has a cost and this is felt in a loss of community or in a tension between the two. She asserted that much more emphasis is now placed on scholarship and that both the entry requirements and level of teaching are much higher in her field. The genuinely caring aspects still remain, according to this lecturer,

but they have to be much more planned and people have to "work at it", with activities like focus group meetings in the lunch hour. For her the daily chapel service that all students are required to attend is the core of the Christian component of the course. The emphasis on professionalism as she sees it is a threat to the faith based integrative aspects of programs, although she does comment that standards have definitely improved in her time at the institution. The potential is constantly there though, to compromise the institution's values and push religious ideals further down the line.

At the Australian college an administrator discussed the tension between desire for specialization and faith integration. She saw it as a professional tension, and not unique to her institution. "In every profession extra specialist knowledge is so valuable that the philosophy of integration seems to be almost in the luxury category." Yet she added that students could easily go elsewhere for their education in their professional field, whereas her institution provides a different kind of education. "The vision is more about integration than professionalism. What makes [X] different in its pure form is a vision of deliberate integration." This idea of deliberate integration will form part of the core content in chapter 7.

The specialization of fields has not only affected the institutions by pushing the demands of the academic disciplines towards centre stage, but some writers point to a lack of desire to amongst Christian intellectuals to engage with their own traditions because they have come to regard them as less valuable.

> These ideologically motivated academics had a presence on the religiously affiliated campus and shared with their secular colleagues elsewhere the belief that Christianity could and often had an oppressive effect on learning. This view has a long pedigree, which makes Christianity a target of contempt from academic cultural elites in Western societies. (Arthur, 2006, p.135).

There has sometimes been an embarrassment and downgrading of faith based knowledge by faculty members, resulting in Christian academics becoming "stubbornly submissive to the professional predilections of the academic professionals."(Burtchaell, 1998, p.833). According to Burtchaell, this dismissal of traditional religious knowledge by Christian academics within Christian educational institutions has lead to a further disconnection between faith and intellectual

excellence, and ultimately to a loss of many of those deep religious connections which have been at the centre of academic debate for hundreds of years.

However, there is no evidence in the interviews with those faculty and staff members associated with graphic design courses at these colleges, that they are embarrassed, dismissive, or ashamed of their traditions. Despite all of these factors, conflicts and pressures, there is a strong identification with evangelical Christianity by faculty and staff members in the four institutions that were researched in this study. In the interviews conducted, an appreciation of evangelical Christian ideals as making an important and valuable contribution to knowledge was consistently voiced. These are environments where ideals which are personally valued by many faculty members can be promoted, developed and brought together, and the strength of these institutions as centres that build on religious knowledge is perceived as crucial. This is supported by a study conducted by Parker et al which found that most faculty members at religious colleges and universities support the inclusion of religious criteria in hiring of faculty. (Parker et al., 2007)

It is not a question of faculty members in graphic design being ashamed of their traditions or not valuing them. Rather they may not see the relevance of the input of Christian intellectual traditions and perspectives in areas like graphic design, nor have consensual and institutional approaches and conceptual schema for bringing them together in a way that builds on their religious traditions and their present needs. As has been shown, there are some aspects of the values of the professional field that will compete and clash with the values of evangelical Christian education, and strengthening and re-asserting their own faith traditions and position in the world of specialist knowledge is not an easy task.

Research

A research culture is a high priority in most higher educational institutions and has become a measure of the standards of excellence. There is not as yet a firmly established place for the scholar-teacher in evangelical Christian institutions, but this is slowly changing, along with the changes that are taking place in the classroom. Research has a critical role to play in the future of these institutions and they are increasing their contribution to research in areas that enhance their broadening interests and their reputation.

Many of these institutions are now requiring more research from their faculties. Mallard and Atkins conducted research surveys of 251 faculty members from 10 universities associated with the Council of Christian Colleges and Universities. Release time was the largest predictor of productivity, and this led the authors to conclude that a change of culture is needed at the institutions studied, and that long term planning that includes release for research needs to be part of this change. Lack of time was the most significant factor that discouraged faculty members from conducting research, and lack of institutional support was given as the second most important factor. These authors report that although "standards of research and scholarship are increasing, teaching loads and committee and community expectations remain the same." (Mallard and Atkins, 2004)

There do not appear to be any studies on research and scholarship in evangelical colleges in Australia. In Australia, Dorman surveyed 519 faculty members from 28 Australian universities, including the Australian Catholic University. [42] Dorman found that at the Australian Catholic University, affiliation, mission consensus, and concern for undergraduate learning was perceived to be higher, but academic freedom and scholarship were perceived to be lower than all other public universities in the sample.

A factor that was highlighted by respondents in the Mallard and Atkins study was that research gave faculty members in small colleges the opportunity to collaborate with faculty members at other colleges in their discipline areas. This could be an important area to follow up in graphic design, where faculties are smaller and more marginal. The CCCU is now working to establish collaborative projects and these could enhance the research capabilities of these institutions and build alliances that have the potential to produce some very original work in different discipline areas. This could also strengthen evangelicalism in education, as faculty members from different traditions work together with similar aims in mind.

In areas such as art and graphic design, research extends beyond the usual conceptions of scholarly and empirical research. It can also take the form of production and exhibition of artistic and designerly works, which are an important means of developing and disseminating new ideas, and exhibitions facilitate the expression of those ideas as part of an artistic practice. They are a public form of research where ideas in visual form are submitted to public scrutiny. The

[42] ACU is a public university with a Christian ethos. Even though it offers a very different kind of religious education to Protestant evangelical colleges, it is somewhat comparable as it is a smaller institution that draws in some ways on its religious tradition in the education it provides.

Australian college that was studied by this author has given the head of design release time to produce and exhibit artworks, and a number of faculty members in the North American institutions have their own artistic practice and exhibit regularly. Often these works are conceptually sophisticated, and many encompass Christian ideas and themes. In some North American institutions such as Messiah College, faculty members in design are also required to produce papers that take a scholarly approach to their area and its relationship to their faith traditions, and these are sometimes published or form the basis for conference presentations. In the Australian college, there is as yet little research culture outside of theology departments.

Protestant evangelical colleges have traditionally been teaching institutions, and quality in teaching has been a greater focus and part of their ethos and their major strength. [43] Yet although research can directly impact the quality of teaching, as the pressure to develop a stronger research culture grows, it can foreground a research culture at the expense of a teaching culture and can have an effect on the quality of teaching.

In Australian public universities, funding is closely aligned with research output. In many higher educational institutions research takes precedence over teaching, as institutions are financially rewarded for the publications of their faculty. A similar situation exists in the US, where research has become "a form of knowledge production emphasizing the publication of journal articles rather than books, based on research carried out by teams, and emphasizing quantity of publication over quality." (Wolfe, 2002, p.25). Funding often comes along with these more universal forms of measurement so people tend to choose projects or modes of operation that fit into funding advantages. The linking of research to financial outcomes can also have a flattening effect that undermines the value of research in areas that are not income generating.

Wolfe believes there has been "a failure of too much academic research, particularly in the humanistic disciplines, to speak to the important issues facing our culture with which all citizens...ought to be concerned." (2002, p.33). Many evangelical colleges are undertaking more research work, but whether it can relate religious concepts to issues of importance to society remains to be seen. Research in these institutions could form the basis for establishing principles

[43] Faculty members in the Mallard and Atkins study gave the benefit of their research to teaching as the third most important motivating factor in conducting research, after intellectual curiosity and contribution to their field, and 88% perceived their research as valuable in enhancing their classroom teaching. Reputation, tenure and promotion were all ranked lower as motivating factors for research.

and perspectives on many knowledge areas, including intellectual perspectives that have an evangelical Christian underpinning.

In newer areas like graphic design, where it appears that little scholarly research has been conducted in these institutions, this could include the investigation of new frameworks for teaching design. Such research could include input from theologians as well as educators in areas like design. The wider academic culture has been dismissive or critical of the contribution of religious perspectives to university research programs. Protestant evangelical colleges and universities have the opportunity to undertake the kind of research that is not commonly encouraged in secular environments, and that might offer a different contribution to knowledge in areas like graphic design.

Counting the Cost

Discussions on aspirations to quality and excellence come at a time when ironically, many secular universities are facing stronger financial restraints and these restraints are affecting many aspects of excellence in the courses. This is happening not just in Australia but throughout the Western world. Grey states that

> "the educational scene ...throughout Western Europe is rapidly being affected for the worse by increased competition of scarce resources, the undervaluing of scholarly research which is not income-generating, and the vast pruning exercise which many faculties of humanities are undergoing." (Grey, 1999, p.13).

Often these newer directions tend to be toward those that are income generating and reflect a "movement in favor of the short term, the practical and the visible" (Barnett, 2003, p.127), and often this can mean success in financial and marketing terms. This can lead to the replacement of collective goals of knowledge creation of all kinds as universities implement values that "orient around goals of institutional projection, financial security and comparative advantage." (Barnett, 2003, p.128).

In graphic design courses, public universities in Australia are sometimes forced to enroll larger numbers of students in individual classes to achieve income targets, while fewer teaching staff are

utilized. While the highest quality courses are often considered to be associated with 'enrichment' and 'individualization' (Balderston, 1995, p.291), in today's higher educational learning environments, courses often have to be delivered in highly structured ways, with opportunities for individualistic variations by students, varieties of enrichment experience and departures from routine kept at a minimum (ibid, p.290).

The workload of individual academic staff in a wide variety of higher educational institutions may be such that they simply cannot keep pace with marking and assessments, so in consideration of the staff member's teaching hours, individual students are sometimes required to submit less work than optimal, and this could take the form of work that is easier to assess. This cannot help but affect academic rigour and the standards of excellence in courses, and graphic design is no different. Students in these kinds of learning environments receive less personal attention and are sometimes asked to do more self directed learning. In some cases in Australia, university faculties are under increasing pressure to pass full fee paying students even where their work may be less rigorous than standards might require. [44]

The commercialisation of the higher educational sector is a threat to the perspective that some programs are just worth running, whether they are financially viable or not, and it pushes programs into a 'user pays' mold. Courses are less likely to be run because they fit into the values and mission of the university and more likely to be run because there are sufficient funding and places available. Those courses most in demand by students, usually because they lead to high paying jobs are often those that are rewarded financially. In the university sector in Australia, there are a wide range of courses in graphic design. Some are in high demand while others struggle, and some are strongly supported, while others are not. Financial support may be provided on the basis of measures not directly related to the quality of teaching, and may include the demand for the course by local and overseas students, the location of the university and the success of its staff in publications, and sometimes by numbers of suitably qualified faculty members.

Financial pressures are not just a problem for secular universities but also apply to evangelical Christian institutions. There is often less resourcing of courses, especially in Australia, where the main sources of funding come from fees and from sponsoring church organizations. This is not

[44] In Australian higher education, faculty members sometimes break the silence of their departmental structures and complain openly about the situation. This recent attention in the Australian press media has been highlighted in articles criticizing declining standards. See for instance the Sydney Morning Herald (June 3 2005).

necessarily the case overseas, particularly in the USA, where Christian colleges may sometimes have very large endowments, and can afford to keep class sizes smaller and to equip and staff courses at a high level. The endowment in one college was one of the reasons for a faculty member leaving a secular environment and taking a position in a graphic design department in a Christian college. In Australia, a college running graphic design courses has also chosen to fund the courses at a reasonably high level and equip the graphic design department with the latest technologies in the area, despite small enrolments, the lack of government financial support and its own limited sources of funding, although it is an on-going challenge. Smaller numbers enrolling also mean that often class sizes and the student teacher ratios are lower and there is an expectation by students that one of the advantages of attending these colleges is the amount of personal attention that a student will receive.

Measuring Up

All Australian universities and higher educational institutions in other Western countries talk about excellence, which is often linked to on-going improvement in the quality of courses and continual raising of standards. Universities and private higher educational institutions in Australia undergo periodic audits that are related to this concept. But while the mantra of excellence is oft times repeated, the attainment of excellence and its meaning are more elusive.

Excellence in higher education throughout the world is often conflated with quality systems management and generic processes and criteria that place a great emphasis on what is measurable and controllable.

> Contemporary educational thought and practice in higher education is increasingly dominated by 'competences', 'skills', 'outcomes', 'raising standards', 'techniques for sharing good practice', 'effectiveness', 'usefulness', and what the lecturer and student 'can do'..... There is an educational dominance that rejects that which cannot be easily packaged as factual knowledge and easily measured. (Arthur, 2006 p150)

Quality has become a word that is equated with excellence and has become ubiquitous. It is sometimes strongly linked to assessment and planning has little to do with teaching and learning and "in higher education, quality processes will tend to classify and constrain and, in so doing,

run counter to any emancipatory hope of higher education." (Barnett, 2003, p.97). [45] Barnett points out that the focus on measurable criteria for quality can have the effect of usurping the space and time that may reasonably be better used elsewhere.

Excellence on a measurable scale places less control in the hands of fields of study and of academic staff, and much more control in the hands of various agencies, mostly managerial and administrative. Many are external, such as government agencies that may need criteria to assess the performance and may control funding. These agencies need to find standardized means of comparing one department with another or one university with another. One of the results has been the tendency towards generic systems that can apply across disciplinary boundaries. It has also involved the creation of much larger administrative structures. Kay believes that in the UK the "top-heavy administrative structure of universities damaged their essential nature by destroying the egalitarian communities of scholars that had characterized the best of university life since the Middle Ages" (2004, p.250).

Protestant evangelical institutions are also following the field of higher education in implementing forms of measurable criteria for excellence that have a supervenient effect on the knowledge of individual fields of study. Such controls constitute a force towards homogeneity and away from diversity in higher education. In the USA accrediting agencies have had a high degree of independence from government control but some currently feel they are under attack. A statement released by one of the large US accrediting agencies, said that "[a]ccreditation works from an understanding that there are multiple publics... and multiple, often conflicting public interests. Today, permanent outcomes-professing critics of accreditation focus on the single consumerist definition, whether expressed in terms of students, learning or the economy as a whole." [46]

A salient example of this turn towards measurability in tertiary education is provided by the Australian National Arts Related Design Competency Standards. These were created to serve the vocational sector, but they have had an influence in graphic design education generally in that they have been widely distributed in Australia and were "primarily intended to inform the

[45] For instance, the Centre for Organizational Development at Rutgers University in the USA has developed an organizational checklist to assess 'excellence', using 28 points that can be scored on a scale of 1-5. The categories chosen are Leadership, Strategic Planning, External Focus, Information Analysis, Faculty/Staff /Workplace Focus, Process Effectiveness and Outcomes and Achievements.

[46] This quotation comes from private correspondence, and the agency is therefore not named.

development of curriculum" (ArtsTrainingAustralia, 1995, p.5). In this document, which proposes a system for measuring the various levels of the graphic designers career, the system is geared towards generic skills that are easier to classify, control and quantify. Each step through levels, units, elements and performance criteria facilitates a precise classification and quantification of the designer's role and tasks. Such procedures "function rather as principles of classification, or ordering, of distribution, as if this time another dimension of discourse had to be mastered; that of events and chance." (Foucault, 1984, p.114). Foucault describes the arrangement of people into ever smaller behavioural compartments as "specific mechanism in the disciplinary power" (1977, p.175), and this also becomes a mechanism of 'surveillance' whereby individuals become subjectified and increasingly able to be examined and through which they also eventually subject themselves to self examination.[47]

These practices call into question the meaning of excellence. Measurability and assessment does not necessarily access what is good about an institution, or its teaching. "When approval of an institution's funding hinges on successful assessment, it may of course go through the motions, deliver voluminous reports and propitiate the authorities - all without necessarily reaching deeply into the merits of the qualify of instruction." (Balderston, 1995, p.294). Faculty and staff may produce what is required of them without this reporting necessarily producing any positive changes or results. "Quality, as a state-backed project, is always likely to produce a compliance culture." (Barnett, 2003, p.93).

Balderston believes that in contrast to this situation, "the appreciation of excellence in each field almost always has to be the province of knowledgeable peers in that field" (ibid, p.352), which is far more difficult to measure. In fields such as graphic design, there are many things that cannot be easily measured, including many of the artistic, creative and conceptual components of assessments tasks. The deep knowledge of each field is present in the complexity and

[47] In this document, the importance of the designer-as practitioner is gradually replaced by the designer-as-manager at the highest level. In these standards, management and business skills are validated over the skills related to design, and the functions of designer-as-practitioner are condensed mostly into the lowest two of the possible eight levels of competency. Becoming a supervisor of other graphic designers is seen in these standards as the highest level of competency. At this level, the graphic designer would "usually be the head of a design department or the owner/manager of a business which employs other designers". This transition is unquestioned in this document, and because competency as defined by these Design Competency Standards is not the same as competency in design, graphic design education in this scenario becomes an intermediate step towards obtaining a career in management and administration. Foucault describes how this unquestioned process changes the nature of organizations, by 'treat[ing] actions in terms of their results, introduc[ing] bodies into a machinery, forces into an economy." (1977, p.210).

connoisseurship of the discipline and the sometimes tacit and not measurable criteria that contribute to expertise in an area.

In the United States, higher educational institutions are subject to a similar kinds of regulatory compliance culture as Australia. One lecturer in a North American evangelical college stated that the accrediting agency had asked that measurability be built into the courses. She stated: "the issue that we do need to build into our courses is that outcomes need to be measurable. The tendency is for this to be a mathematical equation, and we know the creative fields don't fit neatly into that orientation." (College C). In graphic design particularly, such measurable criteria present difficulties. Artistic knowledge is not easily measurable. This results in a tendency to push courses towards components that are easier to measure and these are not artistic and practical performance based components, but more theoretical components.

Despite the fact that they are answerable to regulating bodies and agencies in many ways, at present these private Christian institutions have escaped the heavy focus on a compliance culture, as they have been more autonomous and independent and generic methods of measurement have not been an overwhelming part of their administrative structures. They have always been accountable to their own funding bodies which impose their own demands, but these are different demands. It may be necessary for these institutions to ask how far they wish to take the availability of financial support by government authorities if this is accompanied by heavier forms of control.

As a result of change to government policy, the Australian government is now supporting students in private higher education in the form of fee paying loans (Fee-Help), as well as public higher educational students. The Australian evangelical college was formerly been completely financially independent of government assistance, but with the introduction of Fee-Help in 2005, their students can now access government backed loans and over 60% of the students at this college have taken the Fee-Help option, including a similar percentage in graphic design. In this college a university (AUQA) audit is now required as it is a condition of accessing Fee Help, as well as more interface with government databases, and this results in more rigorous examination of its processes. While these kinds of changes have been very helpful to private organizations, they do not come without their drawbacks. More accountability and more interface with government systems and regulations are two of them.

Formulating a definition of excellence and setting the criteria they would use would be a good start for Protestant evangelical organizations. Perhaps this is not measurement as it is understood in the new culture of compliance which is generic and standardized, but a measure for excellence that takes the complex nature of these courses into account. This should entail debate and dialogue on how these institutions might establish criteria to measure their own performance, rather than the implementing of generic strategies that are part of university culture.

Openness to new ideas

Duderstadt cited openness to new ideas as another aim and aspiration of all higher educational institutions. Evangelical Christian colleges and universities have had a reputation for narrowness and selectivity, and for a lack of preparedness to engage with ideas outside of their faith based charter. Religious institutions have been viewed as insular with "in-built tendencies for religious scholars to erect walls around their own work, to distrust the views of outsiders, and to use their work to re-affirm their faith" (Wolfe, 2002, p.37). These beliefs came from within as well as from without Christian institutions, as many academics inside of Christian colleges and universities have shared this view.

The pursuit of professionalism and excellence is changing the nature of courses like graphic design and also the orientation of the colleges and universities towards openness to the world with which it has to interact. By attempting to pull back this trend the alternative is an institution that is out of step and cannot maintain currency, and will be seen by those inside and outside of the college as irrelevant and outmoded. In graphic design this kind of retreat is impossible, because of the high degree of interaction with current cultural, technological and consumer practices that are required in such a course. The idea of making Christian values meaningful to society and the wider world also goes hand in hand with this openness and the specialization of courses and in this sense, once the institutions decide to run a course such as graphic design they have little choice as to its direction.

As stated in chapter 4, graphic design itself is a relatively new idea in Australian higher education, and in the USA and the UK it has also made the transition into higher education rather belatedly. Graphic design undergraduate programs are also a relatively new idea for evangelical Christian colleges and universities. In this sense, graphic design education is experimental and

developing in both secular universities and Christian religious higher educational environments. The very fact that Christian colleges engage with graphic design education means that they are opening portals to ideas, influences and strengths that are not Christian based. This new field for many evangelical institutions has often developed out of fine arts programs, but graphic design itself is a different kind of discipline, far more linked to commercial outcomes and to popular culture, and requiring different frameworks for understanding and running these courses.

Both Christian and secular higher educational institutions are embracing graphic design courses despite aspects of these courses that could be threatening to both. Graphic design programs could threaten the intellectual rigour of the universities because they have not had a great deal of engagement with primarily vocational and skills based type of courses, as pointed out in Chapter 4. In graphic design courses, pre-eminence has been given to making and doing, quite different from the traditional university offering and therefore outside of its sanctioned sphere of influence. They could also be threatening to evangelical Christian colleges because of the very secular, commercial orientation of graphic design, and its alignment with popular culture and all of its attendant social values. For institutions that were founded on religious principles and ideas it is an adjustment to introduce such courses. Both the secular and Christian academies have been open to new ideas in different ways, and both are attempting to make these courses their own, giving them their own stamp and identity.

There is no evidence in this research that there has been opposition to the establishment or implementation of graphic design courses in the Protestant evangelical colleges examined by this author. There has been a real openness to wider social values. Ultimately, these ideas and values will affect the identity of evangelical Christian institutions and make them more open to the world even where they operate within the framework of a particular doxastic emphasis. These institutions continually adjust to the world around them because "religious colleges and universities do not have the option of being hermetically closed to the modern world." (Arthur, 2006, p.35). This is true of many courses in these colleges, and academic pluralism exists even in religious institutions that are "not pluralistic in theory but have been forced by circumstances to have a potential for pluralism in practice." (Wolfe, 2002, p.34).

Openness to new ideas has often been adopted in evangelical Christian colleges and universities, as well as secular universities for particular reasons, and often these are pragmatic and commercial. Graphic design programs are popular, and have the attraction of linking art and

design with the possibility of a well paying job at the end. They employ faculty members with wide ranging experience in other institutions, and in most cases, faculty and staff members interviewed in this research have worked in secular environments. There is an increasing openness on the part of evangelical Christian institutions as they operate courses like graphic design in ways that are similar to courses in secular universities, and both have been shown to be constrained by various influences.

Openness and Distinction

It is not a question of being too closed to new ideas but of sometimes being too open. Christian colleges may be too receptive to the ideas and traditions of the secular academy and not reflective enough to clearly define these new ideas within their own limits or to set their own goals. Such considerations do not reflect a lack of openness but a need to define openness on their own terms. For evangelical Christian colleges and universities this includes not only a consideration of how much ideas from their own faith traditions may act as a restraint on knowledge creation but also how much certain kinds of openness may push the colleges in directions that conflict with their core aims and values.

The kinds of openness that secular universities champion come from a very different place. All universities are institutions with their own unique styles and emphases. Yet they too share common goals and "the term 'university' has come to stand for a set of universal aspirations, principally turning on the sense of an institution that embodies and promotes a life of reason." (Barnett, 2003, p.1). There are still distinctive currents of difference in Protestant evangelical colleges which are deep and pervasive. These Christian colleges also promote the life of the mind as an ideal, but a 'life of reason' is not their sole emphasis. At their most ideal level they exist to promote and education people into a life of faith as well and offer reasoned knowledge within a 'life of the mind' as part of a life of faith. These are real differences which set Christian institutions apart.

Universities, with their emphasis on positivism and rationalism have sometimes been closed to other ideas and concepts. Pluralism in theory does not always translate to pluralism in practice. "If pluralism in method and approach ought to be the guiding way to organize academic life in the social sciences and the humanities, that test has been failed." (Wolfe, 2002, p.27). Christian

education represents a challenge to the discourses around which university education has given precedence - to instrumental, quantitative and scientific ways of knowing. The kinds of courses run by Protestant evangelical colleges can be judged inferior by secular universities, as they may give prominence to other forms of knowledge, such as affective and spiritual, over the rational.

Secular universities have traditionally placed a high value upon inclusivity and pluralism as universal values. The concept of the university encompasses many ideas and many backgrounds, and in theory different points of view are equally valued and critical inquiry and thought applies to all areas equally. The inclusive stance of secular universities is in some ways at odds with the mission and view of evangelical Christian institutions. Secular institutions can't look through a lens that privileges certain beliefs and values because they need to encompass a great variety of differences and to encompass them in a certain way. On the other hand, if evangelical Christian colleges and universities wish to operate in a real sense as faith based institutions at all, they cannot really be as pluralistic and inclusive as the universities are or claim to be. They must privilege particular understandings and maintain a bias towards Christian beliefs.

Today's secular universities, as well as evangelical Christian institutions, privilege some forms of knowledge over others, and both are constrained by their operational possibilities, specialized fields of knowledge and the globalized and competitive nature of higher education. Public universities are undergoing huge changes and "it is neither clear that the forms of reason upheld by universities can be said to be universal nor clear that universities are characteristically sites of openness and generosity." (Barnett, 2003, p.4). All educational institutions, secular and religious, privilege certain forms of openness. Openness in educational institutions is often a particular kind of openness, one at the service of particular ends and these tend to be the ones that reinforce their own ideals and practices. Secular universities are changing in response to "global and fast moving current in which universities find themselves" (Barnett, 2003, p.3) and rather than being primarily concerned with reason as it is expressed by a plurality of voices, "the university as a new form of institution [is] concerned with the exploitation of knowledges." (ibid, p.129)

Marsden examines the ideals of tolerance and diversity as they apply to university education and takes the view that universities can also be ideologically narrow places. "In practice tolerance and diversity always work within definite limits.... disputes...are likely to be settled by contending interest groups." (1998, p.423). Universities too tend to perpetuate their values through hiring practices. In educational institutions, "members of departments, whatever their orientation,

usually like to hire people exactly like themselves and universities like to compare themselves to other universities like themselves." (Wolfe, 2002, p.34).

Every institution, whether religious or secular, has assumptions and preconceptions that make them open to some ideas and not to others. Neither Protestant evangelical colleges or secular universities are open in every way, nor are any 'tradition free'. "Tradition cannot be described as inimical to the free pursuit of knowledge. Indeed, tradition is a necessary foundation for such a pursuit." (Thiessen, 2004, p.38). Various traditions influence, and can act as a positive platform for the education that all institutions deliver. "While functioning as limitations in one sense, they must also be seen as pre-conditions of rationality." (ibid, p.39).

Academic Freedom

Duderstadt (2003) cited academic freedom as another ideal and aspiration in higher education. There has been a perception from outside the Christian colleges that in religious environments, faculty may be constrained in the breadth and depth of their inquiry to exclude anything that opposes the values and beliefs of the college. It is sometimes assumed that in Christian colleges there may be overt or subtle pressures not to explore areas such as other faith traditions except to provide counter arguments.

Faculty and staff teaching in areas related to design in the four Protestant evangelical colleges and universities examined in this study did not indicate that they felt constrained in any way to express their views either in lecture rooms or outside of them. Protestant evangelical colleges and universities provide guidelines and policies that reflect their aims and values, but this does not determine except in a general sense what lecturers say or how they conduct themselves in the classrooms. Restrictive or prescriptive guidelines are not imposed on staff in terms of how they teach in their classrooms and how they relate to students, or what they publish or say outside of the institution either.

One lecturer stated: "The college has a mission statement if you look in the handbook you will find all that, and those issues trickle down here". (College A). Teaching staff in graphic design have a great deal of freedom to express their ideas and values, and the 'trickle down effect' is a result of the freedom from imposed guidelines in the process of teaching. One lecturer in a theory

subject stated, "I've felt very free to just do my thing." (College D). When asked whether they have found conflict in approaching a situation with reference to their own guiding principles, no faculty member mentioned restrictions on their freedom of expression.

This is supported by a study by Parker et al. In a study of 1,900 faculty members in six Christian religious institutions, they found that academic freedom is considered an extremely important right. Despite the fact that they support the use of religious criteria by their institutions in selection of faculty, in the case of academic freedom, faculty members identify more with the professional norms of their discipline than with the norms of their institution (2007).

Yet there is a tacit understanding of the limitations on academic freedom from the perspective of the institutions, and most staff members know where the boundaries lie. Institutional guidelines and policies are interpreted by faculty members in the course of their normal teaching. Both evangelical Christian and secular educational institutions operate on ideals and a mission that will influence the kind of education that is offered and are accountable to the authorities that support and fund them. Institutions all champion certain ideas and "modern universities are often committed in their mission statements to egalitarianism, collectivism, equality and inclusion – they are certainly not neutral" (Arthur, 2006, p.114). It is often the degree of explicitness or specificity of values and orthodoxies in Christian colleges that varies, as orthodoxies in Christian colleges tend to be more specific or defined, whereas orthodoxies that exist in universities are often more non-specific or implied. "The university, then, is an especially value-laden institution yet that very matter…is kept hidden. It is not spoken about." (Barnett, 2003, p.121).

While it is often assumed that Christian colleges place a restrictive influence on their faculties, it is also taken for granted that higher educational institutions in the secular academy give their faculty freedom from interference within the institutions themselves, guarding the right of academic staff to think and act independently of the institution and the wider government or private sector that employs them. However, government policy and the ideologies higher education exert strong influences on points of view and on the freedom to express them. The same arguments that are applied to Christian colleges are not often applied to secular universities. "when liberals impose certain limits on academic freedom it is referred to as the 'limits of', but if a religiously affiliated institution does the same then it is often perceived as 'limits on' academic freedom." (Arthur 2006, p.113). Neither Christian colleges nor secular universities are places that

are free of political or ideological orthodoxies and in practice, "[a]ll institutions have limited academic freedom" (Theissen, 2004, p.43).

Although secular universities purport to come from a pluralistic perspective and an inclusive stance there are points of view that are more and less acceptable, and political correctness in public universities is a constraint on academic freedom that each institution has to negotiate. [48] There is also censorship that can be seen in evangelical Christian colleges. It is not necessarily a case of the overt imposition of ideologies by individual institutions but an awareness of the stance of the college. Jacobsen points out that in the case of Messiah college, a "policy of constrained, but encouraged, academic freedom has largely prevailed to the present. ....Specific items like evolution and biblical criticism have rarely become points of contention for faculty members who were otherwise generally respectful of the school's religious stance." (Jacobsen, 1997, p.340).

These days the intervention of government and business controls in education may be a greater threat to academic freedom of educational institutions of whatever kind than the pressures placed upon these institutions by a management wishing to stifle debate. This has been driven partly by funding, and government policy can exert pressure on the academy by allowing or refusing funding to individual universities, departments and professors. Educational institutions of all kinds have often been subjected to financial control from business and government, which play a part in shaping their agendas.[49]

The question of academic freedom in educational institutions is a complex one. It is not necessarily a question of the 'Christian-ness' or otherwise of the institution but how much it is committed to academic freedom – how much it protects the independence of thought of its faculty and staff members. The particular themes of Christianity can be seen to exclude other ideas but these Protestant evangelical colleges and universities now encompass diverse fields of study and intellectual diversity, including a number of points of view and knowledge areas, is growing and

[48] For instance, in 2005 Deakin University in Australia refused to publish a paper by Dr Andrew Fraser, an Associate Professor at Macquarie University, because it challenged Australian immigration laws and the accepted wisdom that the 'White Australia Policy' has had a negative impact on Australian society. In 2007, two senior lecturers were suspended from Queensland University of Technology without pay for 6 months for criticizing a film made by a PHD student that they believed ridiculed the disabled.

[49] There has been a proposal for an Academic Bill of Rights in the USA, imposing governmental legislative controls over the nature of academic rights. Since its proposal in 2005 it has been bitterly contested by the North American academy. Berube discusses the 'paradox' of legislative academic bills of rights as claiming to defend academic freedom in the USA "precisely by promising to give the state direct oversight of course curricula, of departmental hiring practices, and of the intellectual direction of academic fields. In other words, by violating the very principle they claim to defend." (Berube 2006)

is fostered. It is certainly one to which a number writers in Christian education have given thought, and in theory the ethos of Christian colleges is "exploratory in line with the impact of the creative and redemptive doctrine of Christianity on thought and life" and "pluralistic because Christian perspectives are informed by different paths and backgrounds" (Holmes 2002, p.58).

Academic freedom within Christian colleges and universities as much as secular universities requires them to reflect critically on their own traditions and safeguard the freedom of faculty to pursue free speech and free enquiry within their traditions. Whether Christian colleges and the secular universities openly challenge their own principles and beliefs, or only those of other orthodoxies depends much upon the management, vision and oversight of the institution rather than whether the institution is Christian or secular. It is also more likely to be compromised by either if various authorities, including government controls and the commercial interests of organizations exert a strong financial and political influence.

It can sometimes be overlooked that there are two types of academic freedom: individual and institutional. The academic freedom of the individual may conflict with the academic freedom of the institution to define its charter and the boundaries of its areas of inquiry in terms of its own values and mission. Arthur states that academic freedom needs to take into account the vision of the institution and that "religiously affiliated institutions sometimes specifically qualify the academic's perceived right to academic freedom by means of balancing their rights with the mission and identity of the institution." (2006, p.116). Academic freedom in all institutions thus has a communal dimension that is not always acknowledged. "Extreme individualism and absolutist notions of academic freedom reject commitment, discipline and duty, and appear to lack balance between individual freedom and the good of the community." (ibid, p.131).

Ideas about academic freedom rarely take into account the communal concerns of institutions; "the plurality being espoused by defenders of the secular university is a plurality of individuals...[and]... the liberalism that is at the heart of the modern university typically does not see cultural membership as a primary good." (Theissen, 2004, p.51). This includes support for different institutions with different aims and values and a belief that these institutions should have a right to provide education that reflects their own mission and values. "[T]here is empirical evidence to support the claim that a plurality of institutions of higher learning would be a better way to fostering social cohesion within a pluralistic society...the key to foster social cohesion in a society is to recognize particularity." (ibid) According to Marsden, Christian colleges and

universities can and should have a place in higher education as part of the need for diversity, and the application of unique missions in educational institutions. "[T]here is no necessity that so vital a part of society as its highest intellectual life should be pressured to fit one monolithic mold into which all subtraditions are poured." (1998, p.439).

From the perspective of a faith based charter, Diekema defines academic freedom as "the right and obligation to constantly pursue truth, and to teach and publish it along the way toward the goal of finding ultimate truth" (2000, p.9). Belief in ultimate truth is a different kind of goal the right to pursue it constitutes a different kind of academic freedom. In graphic design, academic freedom may paradoxically be the freedom to explore different ideas about graphic design and ways of teaching it, starting from Christian perspectives. This is not a universal definition of academic freedom, but can be seen to be a kind of freedom nonetheless. This definition is much more communal than individual. However, the rights of individuals are important in these environments as well, and a balance has to be achieved between the personal and the collective aspects of academic freedom in all higher educational institutions, secular and religious. While no overarching statement can be made about academic freedom in these evangelical institutions, it is clear that these are issues that are currently attracting increasing scholarship, thought and attention from Christian writers, and academic freedom is an ideal to which evangelical Christian institutions aspire.

The Market of Symbolic Goods

Bourdieu's understanding of the relationship between the *Field of Restricted Production* and the *Field of Large Scale Production* highlights the way that evangelical Christian colleges market their symbolic goods. According to Bourdieu, a field of larger scale production, in this case the secular university system, is obliged to orient itself towards a mass audience, and "principally obeys the imperatives of competition for conquest of the market." (1993, p.125). In the case of secular universities, pluralism and inclusivity are guiding principles, but as will be argued in Chapter 5, there are many forces that encourage homogeneity and discourage heterogeneity in today's university.

On the other hand, most evangelical Christian institutions orient themselves toward a far more restricted public, and they tend to develop their own criteria for the evaluation of their products

(ibid, p.115). "The potential publics are so distinct; ideologies, modes of function, styles and actors on offer are so opposed, inimical even, that professional rules and solidarity have practically disappeared." (ibid, p.126). This is certainly the tendency in relation to secular universities, where the intellectual divide is often seen as great indeed. Bourdieu contends that fields of restricted production, in this case Protestant evangelical colleges and universities, develop a dynamic autonomy through separation and isolation. In order to function though, they need the products and producers that are irreplaceable and irreducible to the dominant field and use a kind of restricted language, esoteric knowledge and a refined mastery of codes. Protestant evangelical institutions need such knowledge, determining what has value and what does not in reference to their own forms of religious knowledge.

The power of Protestant evangelical colleges and universities, following Bourdieu's definition of Restricted Production, derives its value from social discrimination, from self imposed isolation, and from "the specific cultural rarity conferred on them by their position in the system of cultural competencies." [50] Both the fields of mass and restricted production are characterized by professionals, but each is oriented towards a different type of production. [51] In these terms, a place for Protestant evangelical colleges and universities in the wider field of higher education relies on their differential, and they need to be inimitable in the way that they operate. When they lose this 'rarity', they lose their place in the field of restricted production and their autonomy is then threatened. The two fields form processes of distinction in line with Durkheim's divide between the sacred and profane (1912:1976).

In this finely tuned system where legitimacy to define academic excellence is conferred by the secular universities, Protestant evangelical colleges and universities need to define themselves through their own criteria in order to maintain a strong religious differential. While Christian institutions are subject to constraints of the field of higher education, with systems imposed from the academy, they accumulate some different kinds of capital, based on principles outside of pluralistic, universal education. In Christian colleges this takes a unique form, and their faith based knowledge is the core variable that sets them apart.

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[50] In Bourdieu's paradigm of the artworld, the field of large scale production is forced to borrow from the field of restricted production, the avant–garde, to keep ideas fresh and alive. In the situation at hand however, the opposite applies – smaller institutions are forced to borrow or poach from the wider secular educational culture to offer legitimate courses. Yet the analogy remains relevant, because this is a hierarchical system which imposes distinction as an 'arbitrary necessity' (1993, p.131).

[51] Intellectuals in all institutions, according to Bourdieu, rely on the 'charismatic aura' attached to their profession, and rarely wish to acknowledge the objectively economic and political functions of the products of their activity.

As the wider higher educational systems assert their power and hegemonic influence, however, evangelical Protestant universities and colleges have no choice but to follow the field in higher education in certain ways. Alternately, they may not realize their potential to operate their courses in an independent manner and may fail to define their own criteria for doing so. Because closedness and autonomy are related, institutions have to be especially careful about opening themselves up to the trends and directives of the field in general. Although Christian colleges may have an advantage in respect to their autonomy, the practice of graphic design cannot escape appropriation into the dominant arena of power because these institutions must use the methodologies, technologies and management systems that are used in all graphic design courses in the wider sphere of education. They also have to use to some extent the academic systems that belong to the secular academy. Institutions formulate a unique place for themselves, according to Bourdieu, by forming "relations of allegiance or dependence...strategies of affiliation, of annexation, or of defense." (1993, p.138)

Keeping the Faith

In the climate of openness, excellence and professionalism in which these Christian institutions have been shown to operate, maintaining this strong differential becomes a more difficult task. As has been demonstrated, there are many influences that push these institutions towards a homogenized type of higher education as some believe operates in the secular academy (Davis, 2007). In such a climate, the faith based values that are the essential part of this difference are the ones which can take second place.

While evangelical Christian colleges and universities face the same kinds of difficulties and pressures as secular universities, and have many of the same financial challenges, they have the opportunity to capitalize on their greater autonomy and define excellence in a somewhat different way. The usual markers of success, such as enrolment, graduate employment, standards and student demand are all secular standards and they apply to Christian institutions as well. These Christian institutions have pressures and demands from the higher educational sector and governments. They also have to contend with the pressures from their governing bodies, and church relationships.

Christian colleges must take all of the usual markers of success into account, but have slightly different aims, so their markers of success are also slightly different. Azusa Pacific University, for instance, seeks "to advance the work of God in the world through academic excellence in liberal arts and professional programs of higher education that encourage students to develop a Christian perspective on truth and life." In this statement, while academic excellence undoubtedly has the same meaning as it does for many other universities, it is excellence with a different purpose. If Christian perspectives are not developed by the students in these courses, then high academic standards have no meaning within this mission statement. In this case a Christian perspective on truth and life is the overarching aim of the college, and how this is achieved constitutes their standards of excellence.

These colleges are seeking both commitment to excellence as the world defines it and to maintain their commitment to the aims of equipping and developing the Christian. This includes the concept of a different outcome for excellence, an intellectual excellence that leads to Christian perspectives on the disciplines and on all areas of life. This is not an easy balance to strike, and conflicts and dilemmas constantly occur. Colleges have to make choices based on who they employ, and the implementation of theological and ministry content versus the specialist field that students have come to study. As well as decisions about what courses they will run, they need to make decisions about class sizes, assessment loads and kinds of assessments, the entry requirements for students and other extra-curricular activities. This changes the nature of the colleges incrementally through their decisions and interaction with various agencies.

There is no way of these Protestant evangelical colleges returning to the position where academic excellence was considered a corollary to faith based values, and many reasons why they would not want to, but an opportunity for defining excellence in a different way in terms of faith and human values may go missing. Looking at faith and human values in different ways is a priority for them. This is a matter of striving to view all courses as part of their mission, including graphic design.

Conclusion

Protestant evangelical colleges and universities are engaging in quest for excellence and for similar academic ideals to those in secular universities. As described on pages 138-145, they are

raising the standards in many of their courses. Openness to new ideas, the sanctioning of academic freedom, the offering of courses of academic rigour and the pursuit of excellence are ideals in all higher educational institutions, and in many ways these Christian institutions follow the lead of the establishment when they offer graphic design courses. They are now employing more highly qualified staff or encouraging their faculty to upgrade qualifications, and presently starting to institute a stronger research and publications culture. They have opened themselves up to ideas outside of their normal sphere of influence, but as this chapter has pointed out, this does not necessarily mean they shape them into more restrictive models for courses like graphic design, and on the contrary, can offer much freedom to staff and their departments.

This culture of academic excellence in these Protestant evangelical institutions has grown as they have come to rely on courses that lead to more specific employment outcomes in fields of industry and endeavour – that is, specialized and professional courses. As society changes, they need to attract students, and establish a viable position in the marketplace.

These evangelical institutions follow the secular academy in many ways. Core teaching strategies and methodologies are adopted from the wider field in the teaching of graphic design. In general, these institutions do not have the ability to employ as wide a range of specialists in different areas of design, either in theory or practice, and staff members often have to teach over a range of subject areas. Their research culture lags behind the field and is only beginning to be developed in areas like graphic design. For these reasons, their ability to apply the most recent theoretical perspectives on design to their teaching is weaker, and is unlikely to ever to reach parity with the major universities.

However, they do have the opportunity to use the rich and substantial religious knowledge that they can access to provide a different kind of excellence in graphic design, one which reflects their academic ideals and their diverse contribution to knowledge areas that are culturally distinctive. They do have a unique role and mission in the context of the wider field of education, and they need to establish this in contradistinction to other institutions and traditions. Indeed, as Bourdieu's understanding of the Fields of Large Scale and Restricted Production has shown, their different codes, knowledge and language is a key to their continuing function as distinctive religious organizations at all.

There are orthodoxies in the field of education of which Christian colleges are a part, and values of the field of education will have an impact on Christian colleges. Despite the call for unique missions in higher educational institutions today, there is a degree of homogeneity in higher education in Australia and overseas that is a product of its aims and values and the controls to which it is subjected. As this chapter has pointed out, there are many reasons why secular institutions can struggle to provide education of excellence. Cost cutting and a tendency to privilege administrative controls and generic forms of assessment have had an effect on the departments. Where possible, Protestant evangelical institutions need to maintain their own forms of funding, in order to avoid the homogeneity that comes with such forms of control.

These Protestant evangelical institutions are moving toward the ideals of the secular universities and can be seen to be heading in that direction, not only because of impositions upon them, but because they want to operate as equals in higher education and want to be seen to be doing so. They are running courses that in many ways mirror those in secular institutions, often with their own religiously based units as a supplement or as a 'value-added' component. The idea of excellence as it is inherited from the secular academy is often not questioned. There is a sense of following the secular establishment. In areas like graphic design this lack of reflection may be especially problematic, as these kinds of courses are ones that are mostly seen to be of little consequence or relevance to the theological basis of the faith traditions of the institution or seen to be concerned with intellectual responses.

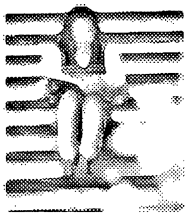
There is a further opportunity available for them to seize upon and use some of the advantages that they already possess, and bring out and model different perspectives to strengthen their frameworks for teaching graphic design, drawing upon different kinds of theories and models that support their Christian ideals. However, this can only happen when these institutions seek to try to fully explicate their reasons for operating such courses as graphic design, and try to re-imagine excellence in terms of their own language, codes and knowledge, rather than relying on the standardized practices of the field, and the frameworks and worldviews that accompany them.

The next chapter explains the methodologies involved in a study that was conducted as part of this research, based mainly on interviews with faculty and staff members, at four Protestant evangelical colleges or universities. The aim of the research was to elicit the responses of people involved in graphic design programs at these institutions about their aims, values and beliefs, and to ascertain what these respondents perceive are some of the distinctive practices at these

institutions. This chapter will outline the methodologies that were used. It describes in detail the reasons that particular research methods were employed and also gives reasons why some research methods were considered and discarded. It explains the ways in which the methodologies were employed.

Chapter 6

A Study of Four Protestant Evangelical higher educational Institutions offering Graphic Design Undergraduate Courses



Introduction

An investigation was conducted as part of this thesis in four evangelical style non-denominational higher educational institutions. The aim of the research study was to provide, mainly through semi-structured interviews, an in-depth perspective on the views, values and beliefs of people involved, either directly or indirectly, in graphic design or related courses at these institutions.

Most research studies that have examined Christian colleges and universities have focused on organizational and social perspectives, and most have used quantitative methods of analysis. This study has attempted to investigate distinctive practices at Protestant evangelical colleges and universities, mainly through the responses and interactions of faculty and staff involved in a particular discipline area. This research study is based on ethnographic methods and has sought to elicit the comments and statements of people in an open-ended way, allowing the respondents to express their views on the *how, why* and *what* of graphic design education in these institutions. Teaching staff are probably the single greatest influence on students (Sloan, 1999) and therefore the perceptions of faculty in graphic design courses at these institutions have been an invaluable part of this study.

The aim of this chapter is to outline how this research component was conducted, including the methodologies used, the reasons why those particular methodologies were chosen, and the way that the data was collected.

Research Methodologies

Many different methods of working were considered in the design of this aspect of the research. The empirical aspect of this thesis was based on idiographic (qualitative) methods. It was considered that a methodology based primarily on quantitative (nomothetic) approaches would impose a restrictive framework on personal interpretations and meanings of beliefs and values. Some researchers caution against the use of non-human or scientific instruments such an enquiry. "there is no hope that such instruments can expose anything not built into them by the instrument

maker, and what he or she puts in cannot be determined in any other way than on the basis of a priori theory or personal predilection. Such instruments cannot reflect the constructions of the respondents, but only of the instrument maker." (Lincoln, 1994, p.239). Because this research left the meaning and interpretation of the beliefs and values of the respondents open-ended, a quantitative approach would not have been appropriate for this research.

A number of qualitative methods were considered. An ethnographic study is a method of obtaining a detailed understanding of fewer people. An ethnographic study typically involves prolonged observation "in which the researcher is immersed in the day-to-day lives of the people" (Creswell, 1998, p.58). One of the difficulties was my inability to have long term and on-going opportunity to study the overseas institutions involved and interact with staff and faculty over an extended period. Because three of the colleges involved were in the USA, and because there were restrictions on the amount of time I could spend overseas, limitations were placed on the amount of time that could be spent at each college.

Neither was it appropriate or possible to employ an extended ethnographic study at the college in Australia where I had been worked for over eight years. While I was there, I had a very busy job that was quite senior in the college and my influence on the graphic design department was pervasive. It would not have been easy to conduct such a study either while I was there or after I had left. However, as Kellehear states, "the ethnographic method...is less a method than an approach to analyzing and portraying a social system, [where] the ethnographer attempts to understand the commonsense meanings and experiences of the participants" (1993, p.21) and in this sense, the methodology is ethnographic. In ethnographic methods theory is developed "by observing how patterns of meaning emerge from the social practices and beliefs...These emerging patterns are the social stimuli upon which a theory is constructed." (1993, p.21). The research did not begin with an hypothesis about how the research would develop, but allowed the theoretical components to emerge from the data collected.

The research also had several aspects which linked it to Grounded Theory (thematic analysis), where the meanings of values and beliefs are understood in terms of those of the participants themselves. "Validity begins with the convergence of researcher and the subject's ideas about the subjects view of the world" (Kellehear, 1993, p.38). Themes emerged from the interviews and were then coded theme by theme and matched with other themes in other interviews. Thematic analysis "takes the data itself as the orienting stimulus for analysis [and] attempts to overcome

etic (outsider's) problems of interpretation by staying close to the emic (insider's) view of the world" (ibid, p.39). This was a very helpful way of approaching the material from the interviews, and establishing patterns of meaning across all of the four colleges that were formed into various themes.

Because of the directed focus of the research on the Australian college, this research project also has characteristics of a case study. "A case study is an exploration of a "bounded system" ...over time through detailed, in-depth data collection involving multiple sources of information rich in context." (Creswell, 1998, p.61). The Australian college represents a bounded system as discrete but with similarities and differences to other organizations and interlinking entities. A case study can be used illustratively to analyse an issue (instrumental) or intrinsically as a study in its own right because of its uniqueness (ibid, p.62) The emphasis in a case study is on the importance of drawing on multiple sources of information.

The research did not take a singular methodological approach but its validity rests on its broad based approach, the number of methods used for the collection of data and the analysis of the material, and on the perceived 'rightness' of the results. Since an ethnographic study over a prolonged period was not possible within the limitations of this study, several decisions were made to adopt a methodology that would more effectively triangulate the data obtained. This study takes a synchronic rather than diachronic approach because of the inability to spend a prolonged time at each college and because of the broad charter of the questions, it has established connections and synergies by looking at the interconnectivity of the data collected.

Other Research Methods

A number of other possible methodologies were considered for this research, including Domain Analysis, Discourse Analysis and Action Research, and while these were not used, they presented perspectives which assisted in the reflective and analytical process of constructing the methodology.

The Action Research theories and methodology of Argyris and Schon were not used in this study, but provided important insights. The methodological framework proposed by Argyris and Schon (Argyris, 1974, Argyris, 1978) distinguishes between espoused theories and theories-in-use.

While it may be relatively easy to uncover the espoused theories of the participants (by asking them to elucidate), the uncovering of theories-in-use of participants is more problematic. "Espoused theory ...is the theory of action to which [the respondent] gives allegiance, and which upon request, he communicates to others. However, the theory that actually governs his actions is his theory-in-use, which may or may not be compatible with his espoused theory; furthermore the individual may or may not be aware of the incompatibility of the two theories." (Argyris, 1974, p.7).

Argyris and Schon were able to uncover theories-in-use in workshop situations with employees. Participants were actively involved in the uncovering of these and working with the researchers to effect change. In my study the engagement in a group process was not possible because the uncovering of truth or falsehoods, unconscious collusion or the discrepancies between theories in use and theories in action would rely on extended periods of observation of classroom practice and the on-going participation of and discussions with staff and faculty.

The methodologies proposed by Agyris and Schon however, do point to the importance espoused theories compared to theories-in-use, and of observation of behaviour as a form of validation of the evidence acquired in the interviews. They highlight the fact that behaviour is based on theories held by people that determine their actions, but that these theories-in-use that guide action are often held at a subconscious or subliminal level, and are not the ones that people delineate when questioned. Simply asking people what they believe and why they do things is not necessarily fruitful or productive. For this reason as well as others already mentioned, an open-ended approach where faculty members were encouraged to talk about anything they desired was considered most appropriate. The way that people express their beliefs and values in Chapter 8 provides important information on the way that individuals and their institutions can co-exist comfortably even though not everyone may believe the same things or express the same viewpoints.

The Institutions

Three of the Christian colleges in this study are in the United States, and one is in Australia. There has been an ethical dilemma in identifying one of the colleges. The three North American colleges agreed to be named but the Australian college needs to remain anonymous and thus has not been identified. This is partly because of the difference in the research culture in the two

countries, but also because of the much more detailed and sensitive material that is presented with regards to the Australian college. The three North American Institutions are Messiah College, Pennsylvania; John Brown University, Arkansas; and Azusa Pacific University, Southern California. These three institutions in very different locations represent variations within the spectrum of evangelical Christian education.

The Australian College

The Australian college was the primary source of data collection. This is partly because of this author's intimate knowledge of the college, but also because of its convenient geographic location. Access was available to curriculum documents and other forms of material, including a wide range of artifactual material and documentation extending over a number of years. Interviews were conducted with the head of Graphic Design, a design lecturer, a lecturer in the 'Integrative Studies' stream of units, the Principal of the college and the Academic Dean. An open forum was conducted with twelve students in second and third year of the design course and a graduate of the graphic design program was interviewed. The tacit and explicit knowledge of the course as well as all programs run at the college by this author is acknowledged.

Three North American Colleges

A visit was made to the USA in April 2004 to three private tertiary colleges that offer different programs in graphic design and/or multimedia and also describe themselves as evangelical Christian in ethos. During that time, a series of interviews was conducted, as well as classroom observations and student surveys. Because graphic design and multimedia is offered at very few organizations in Australia that describe themselves as 'Christian' and 'evangelical' in orientation, the trip to the USA provided US trip provided a breadth of information on these kinds of courses that was not available to in this country.

The three North American colleges in this study were chosen as part of this research for the following reasons:

- Each of the colleges chosen was welcoming and interested in my visit.
- Three colleges were chosen out of a possible five opportunities because of the time limitations of my trip to the USA. It was considered necessary to spend 4-6 days in each

environment, in order to get an overview of their design programs and teaching methods, facilities, and other cultural factors of relevance. This was in conjunction with background research on each college.

- While each of the three particular colleges chosen described themselves as distinctively 'Christian' in character, they were quite diverse in their backgrounds, faith traditions and in their approaches to the teaching of graphic design and multimedia.
- Participants were lecturing and teaching staff, students and managerial or administrative staff.

This study included interviews with two respondents from the teaching faculty in each college. It was decided to also include interviews with staff members who had indirect input into the graphic design courses or were involved in the management of the course in some way, such as administrative managers, heads of division, faculty development managers, to gain a broader understanding of the mission and values of the college from a management perspective. Not all of the interviews produced ideas and statements that were of primary relevance to this study, and data from three of the interviews have not been used.

Below is a short summary of the experience at the three colleges that were visited:

1. Messiah College Pennsylvania.

I conducted interviews with a lecturer in graphic design, the Staff Development manager; the Dean of the Arts and the Chair of Art and Design. As well, I was able to have informal meetings with many of the faculty from other departments over the period of the visit, including faculty from fine arts and counseling, and Dean of External Programs. I was also able to survey students in one of the classes. I was able to observe an art class being conducted and meet with or interview a number of faculty and staff.

2. John Brown University

As well as interviewing the lecturer in 3D media, I conducted interviews with a lecturer in design, the Associate dean of Faculty Development; the Chair of the Communications Division; and the Head of Instructional Resources. As well, I had informal meetings with a number of the other staff from the design and communications division. One of the most important reasons for the visit to John Brown University was its reputation internationally as an advanced and innovative educational environment for multimedia and three dimensional graphic design, irrespective of its

Christian orientation. It is one of the few Christian colleges in the world to offer courses in this area that attract interest from secular universities. I was able to survey students in one class.

3. Azusa Pacific University

I conducted interviews with two graphic design lecturers; the interim Associate Dean of the Arts; and the Dean of the Arts. I was able to survey students in one class. In addition, I was able to have a meeting with the head of the Art department. I was able to attend a class in Theory and Criticism of design as an observer. I surveyed students and observed a graphic design class. I also attended an end of semester presentation for graduating students.

Background Research into Four Tertiary Institutions

Because of the specialized focus of this study, background research was limited to a brief overview of the initial formation of each of the colleges, as well as historical and sociological issues of direct relevance to the topic of this study. This was done by examining available documentation such as brochures, websites, documents such as handbooks and staff development manuals, and yearbooks. Of particular interest were values and mission statements. (See Appendix A). This research also included an overview of some curriculum documents, especially those relating to graphic design and multimedia.

The three North American colleges included in this study were established at least 80 years ago and have undergone major changes in the course of their existence. All of them began as small colleges founded with a particular vision in mind. There are three major factors can be identified that influenced the changes that took place – changes to the faculty, influx of students from outside of the denomination, and the climate of change in the outside church and wider society.

All three of these North American institutions would now describe themselves as broadly evangelical, although they all began with far more narrowly focused religious backgrounds. In the course of their histories, they have grown more inclusive in their ethos, and students in the colleges come from many different denominational traditions and in some cases, from a non-faith perspective. The faculty and student body of all three colleges now represent more widely varying theological belief systems. A more detailed summary and analysis of the background of these three colleges is included as Appendix A.

Planning and Design of Research Methodology

The different methods of research are delineated below:

A. Interviews with Faculty and Staff

Sixteen interviews were conducted in the four colleges and this was the primary form of data collection. Due to the time constraints and the schedules of the participants, interviews ranged from 20 minutes to 1.5 hours in length.

B. Interview with a graduate of the course at the Australian college and an Open Forum with 12 students.

The graduate was able to discuss her work as well as providing examples. The interview with a graduate of the college and the subsequent analysis of her work has some similarities with studies on product designers undertaken by Cross and Clayburn Cross (1996), Candy and Edmonds (1996) and Roy (1993). An open forum was also conducted with 12 students in the final year of their graphic design course at the same college. The current students were asked to bring one piece of work along to discuss, and the forum included an examination and interrogation of student work.

C. Surveys of current students in four colleges

A simple demographic survey of students was conducted in all of the colleges (see Appendix B) . The aim of the surveys was to find out why students chose to attend their institution and how much their faith impacted upon this. Their church background was another important factor. Results are recorded in Chapter 1.

D. Observation of classes. Actual classroom practice in graphic design and multimedia courses was observed. The aim was to find out if religious beliefs and values of staff and of the colleges are explicit in the teaching process. Observation is considered to produce "especially great rigor when combined with other methods." (Adler and Adler, 1998, p.89). In one college, I observed an art class in progress, in another a 3D animation class and in the third, a graphic design first year class and a third year theory class. In the Australian college I was well known and had

conducted and participated in many classes, and could not anonymously attend lectures. Therefore, an Open Forum with students was conducted in this college.

Several more classes were set up for me to observe in the colleges visited in the USA, but none of these are included in this research. Despite my request to visit classrooms as an anonymous observer prior to conducting interviews with faculty, I was often expected to speak about graphic design and give reasons for my visit at the commencement of the class or during the class, compromising my anonymity. In general, the observation of classes was not considered a valuable and productive research method in this study. I decided therefore not to include data from these observations in the final analysis of the research, except for one comment made in a Senior Seminar class in one of the North American colleges that was of particular relevance.

E. Personal Reflections on an aspect of the courses at the Australian college.
These reflections are based on my own experiences and focus on a stream of studies called Integrative Studies at the college, and are summarized in Chapter 9. These reflections include reference to research using documentary evidence such as unit outlines, and college handbooks over this period.

Below is a more detailed exposition of and rationale for the research methods used.

Interviews with Faculty and Staff

Interviews were chosen as the primary method for data gathering, and this was backed up by observation and surveys of students. Semi-structured interviews with faculty and staff were used for this section of the research, because while questionnaires and surveys could yield important information, they were likely to be reductive considering the complex, subjective character of the study. Denzin contends that "the lived experiences of interacting individuals are the proper subject matter of sociology." And that "the meanings of these experiences are best given by the persons who experience them". (Denzin, 1989, p.25).

This study encompasses a variety of ideas about what it may mean to integrate values and beliefs into education, from intangible to concrete/material, from personal/affective to cognitive/objective, from discipline/domain based to highly individuated. For this reason, the

methodology chosen for the study needed to reflect this complexity. For the purposes of this study, the interpretation of what might be meant by beliefs and values was left open-ended, in order to elicit responses from participants in the study that were not prescriptive or reductive, and in order that the research may take into account a diverse range of ideas. The research intended to reveal a range of interpretations of what graphic design education means in an evangelical Christian context. The factors that will delimit the meanings of these terms arise from the responses themselves, and the contexts in which they are generated.

Because the study involved socio-cultural patterns and personal beliefs and values, including those that were covert and possibly unconscious, much of the relevant information obtained in the interviews would be emergent and the interviews could not be completely planned in advance. Smith points out that the research interview is conversational and has a discursive aspect. "In our dialogue with our respondents, our thinking was changed and sometimes in ways that were only contingently related to the planned relevances that guided interview topics." Formalized structuring of questions "suppresses the effect of dialogue" and that it is the researcher is actually the learner who is seeking to be affected, surprised and altered in the interchange (Smith, 2002, p.27).

It is acknowledged that an interview is never an objective source of information, but itself has the effect of altering the information obtained. "The interview makes a demand on the interviewee: it signals that it is a 'special occasion'" (Gillham, 2000, p.7). Interviews are not "neutral tools of data gathering but active interactions between two (or more) people leading to negotiated, contextually based results." They state that interviews "shape the nature of the knowledge generated." (Fontana and Frey, 2000, p646). While there is no objective position from which to gather information, the open-ended interview was considered the most effective way to find out about views and lived experience of people in graphic design education.

A Research Study as Model for the Interviews

A primary source of guidance for the interviews in this study came from research conducted by Csikszentmahalyi and Robinson on the 'aesthetic experience', targeting curators and art professionals talking about their responses to artworks. The results of this study were published as *The Art of Seeing* (1990). The authors used semi-structured interviews with open-ended

questions, enabling interviewers "to touch on a certain core topics with every respondent without precluding other topics that might arise in response to general questions." (Csikszentmihalyi and Robinson, 1990, p.21).

In the Csikszentmahalyi and Robinson study, the exact purpose of the interview was not explained to the respondents before the interviews. Significantly, the authors believed that museum professionals would be likely to be keenly aware of their own responses and theories, since "awareness of those theories is an integral part of their lives" (1990, p.20). For my own research project, there is a similar assumption that education professionals would have a high degree of awareness of their own responses and theories in the field of education. I did explain to participants that I was conducting research into graphic design education and wanted to find out the ideas and opinions of education professionals, but did not explain topic in detail, or the extent to which the beliefs and values of individuals were of interest to this study.

Researchers in the *'Art of Seeing'* study read the transcripts of the interviews with broad general questions in mind, and codes were established for isolated passages that exemplified particular issues or ideas. Categories were established for statements that overlapped and fitted these general questions, and from these researchers devised inductively derived codes. In my thesis, four broad categories were identified and coded in a similar manner – those relating to relational, doctrinal, communal and ethical dimensions of religion. There were many other responses that pertained to particular areas of the research, such as the pursuit of excellence and to graphic design teaching itself. Rather than looking for differences I was seeking to find the ideas that participants shared and had in common. Differences were identifiable however, when participants responded in a singular manner or gave responses that others did not share.

Another study that influenced this research method was conducted by Stewart Hoover for Mass Media Religion (1988). Hoover conducted what he terms an 'analytic typology', to ascertain the motivations for, and satisfactions from respondent's involvement in a televangelism ministry, as well as problems that may arise from conflicts of religious and sectarian loyalty. These interviews were accompanied by 'viewing/involvement trajectories' showing the changes in their religious orientation over time that were formulated from the responses in the interviews. The interviews were analysed in a similar way to the study above. While the trajectories were interesting, they did not appear to add significant interpretative content to the research, and it was considered unnecessary to include this method in the current research project.

The Researcher as Interviewer

My own position in a middle to senior management role in one the Australian Christian college (Jan 1997-June 2005), is acknowledged. My position was an important factor in the research relationships, and no doubt played a part in the reception I received by those interviewed in the colleges in the USA in 2004-2005 as well as in the Australian college. The position of the researcher is never neutral, and the documents produced are always negotiated texts.

On one hand, my position allowed me to gain access to faculty and staff and students in the USA who may otherwise have been resistant to or disinterested in a visiting researcher from another college or university. I also had free access to staff and students at my own college. On the other hand, my position meant that there was possible bias and respondents may be likely to provide me with the information that they thought I may be seeking, or may have felt too uncomfortable to refuse my request, especially in the college where I worked. "As a general rule of thumb, the more comfortable you are in asking people you know to participate in your research, the less comfortable they may be in saying 'no' to you." (UTS Ethics committee 2004)

Nevertheless, the benefits of gaining access to this sample of people outweighed the disadvantages. I was always careful to state my position as a PhD student at UTS. I drew their attention to the UTS Participants Consent Form which states that participants are free to withdraw consent and to discontinue participation at any time without prejudice. Another possible source of bias was my own involvement in graphic design education at the Australian college, which would affect my own perceptions and management of the research. Fontana and Frey state that "although a close rapport with the respondents opens the doors to more informed research, it may create problems as the researcher may [lose] his or her distance...become a member of the group and forgo his or her academic role." (2000, p.655).

As an 'Insider' and member of the group I may have overlooked aspects of the situation with which I was too familiar. On the other hand, I may be less inclined to construct stereotypes and less preparation is necessary. My tacit knowledge of the situation creates an awareness of subtle nuances in the responses. An insider is privy to shared knowledge, and respondents may feel

more comfortable and less threatened in knowing that the interviewer shares aspects of their situation or worldview. An interviewer who is judged "too much at odds, too distant or not able to understand or respect" may not be told things that someone who is judged " 'more like us', or 'not a threat' or 'will be fair' may be told." (Wadsworth, 1997, p.39). In the USA, I was both an 'insider' as an educator in a Christian college and an 'outsider' as an Australian and a visitor. In a temporary stay people may feel freer to divulge information than if the researcher had been a native or had a long term stake in the college, since the 'outsider' is not involved in the organizations' internal politics, although the information I received could have been tailored to fit the kinds of responses that people assumed I wanted, or they may have avoided disclosing sensitive information.

Adler following Gold (1958) identifies three membership roles: the complete member-researcher, the active member -researcher and the peripheral member-researcher. In the peripheral membership role "researchers ....observe and interact closely enough with members to establish an insider's identity without participating in those activities constituting the core of group membership." (1998, p.85). This was my role in the North American colleges, whereas in my own college my role was closer to the active member-researcher. In both the Australian and North American contexts, I was aware of the need for sensitivity to my position as insider or outsider, and having respondents from three North American colleges created a balance that was important when considering my own college environment.

Although sensitivity to and understanding of the impact of the researcher in this situation is important, an acknowledgement is needed that a scientific, objective truth to be derived from such a study cannot be achieved. This research is therefore shaped by the "understanding that all presentation is subjective" (Harper, 1998, p.144) and it includes "the point of view, voice, and experience of the author, [who will] experiment with ways of telling." (ibid p.139)

The Interviews with faculty and staff members – Structure and Format

Participants in the interviews were asked to sign a consent form that was developed with the co-operation of the Ethics Committee at UTS. In some cases a consent form was not sought because of the casual nature of the interviews, and in these cases, the participant was asked to agree to the

interview on audio tape. All the interviews were audio tape recorded, and this was supported by hand written notes.

The interviews were as open ended as possible. The opening statement " I'm interested in understanding the work that you do." or "Tell me about the work that you do." was asked to get the respondent talking (Robson, 2002, p.277). Participants sometimes did not feel comfortable talking from such an open-ended position, so some friendly questions were asked to get the process started, e.g. "how long have you been working here?" Fontana and Frey describe the establishment of a "human to human relation with the respondent and the desire to understand rather than to explain" (2000, p.654) as the essence of unstructured interviewing.

The interviews used probes and prompts, including 'restating, expressing ignorance, expressing interest' (Robson, 2002, p.276). Where possible 'native' language was used. When talking to education professionals, the language used by education professionals such as 'curriculum methods', 'specializations' is appropriate (Spradley, 1979, p.59). In reality however, respondents expected to be asked questions, and often having exhausted the content of the topic in their own minds, they waited to be asked further questions. During the interview I asked some questions that may give more detailed information, including asking structural questions/ descriptive questions/contrast questions. e.g. "Can you tell me what normally happens in that particular class?" Or "How did that role differ from your previous one?"

There were four questions that I intended to ask towards the end of the interview if they had not already been covered by the participant during the interview.

1. Are there a set of guiding principles that you use when teaching/ working here?

2. Have there been occasions when you have found conflict between the way you'd like to have approached the situation and where it has been difficult to act on those principles? Can you give examples?

3. How do you think it would be different if you were teaching at another college/in a secular or non-denominational environment?

4. Do you discuss values issues with students in class? How do they respond?

There were no limitations placed upon the kinds of interpretation that participants may place upon these questions, including what was meant by 'guiding principles'.

These questions were devised with assistance and feedback from a professional market research interviewer at Emjay Research, a leading Australian qualitative research company. Her assistance was extremely helpful and I was also able to undertake a trial interview with this researcher.

In the Interview with the graduate of the college and in the Open Forum, the same set of questions was used and in much the same manner. This assisted me in understanding what values students consider paramount in their work, where the barriers towards an integrated practice come in, and it pointed towards an understanding of how faith informs their work.

Conclusion

A number of research methods have been considered and discussed, and explanations have been given as to why particular methods have been chosen. A qualitative approach was taken in this research study, which used open ended interviews with faculty and staff as the primary source of data collection. In this limited field, such an approach was considered the most appropriate. The data was also triangulated by using other methods. The primary aim of these techniques was to explore the values and beliefs of people involved in graphic design education at these four colleges. Similarities in responses between participants as well as differences have been important.

The methodologies chosen have yielded valuable data which has lent itself to in-depth analysis of a kind that would not have been obtainable through quantitative means. A qualitative methodology was more reflective of the dynamic quality of the research and the rich data involved in such an investigation. The methodologies allowed for information to emerge during the course of the study that was unforeseen and posed other problems which could then be considered. Swann and Pratt state that developing a strategy is also a creative endeavour and that "...the process may be iterative, with problems being reformulated as the implications of strategy become apparent." (2003, p.186)

In considering how to assess the success and appropriateness of the strategies and qualitative methods used, the following comments can act as a guide. Swann describes qualitative research as a 'judicial' approach, where conclusions are based on the evidence put forward, including the

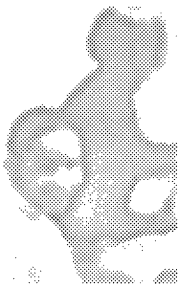
testimony of various 'witnesses'. "What counts is the strength and appropriateness of the evidence and the validity of the argument." (Swann and Pratt, 2003, p.185). In this scenario, research evidence has a 'public character', in that it is available for scrutiny by others. "The provisional acceptance of the conclusions drawn does not rest on the 'objectivity' of the individual researcher, but on the criticism (if only potential) of others." (ibid) In this case, the evidence presented needs to be characterized by an appeal to 'common sense', a strength of argument and a sense of rightness and appropriateness that gives it all of the characteristics of a valid and useful method of working.

Swann and Pratt point out that how data are collected and handled is central to ensuring rigour. But they add that "in an important sense, these are second-order issues. More important is the choice of evidence to be sought, the method for collecting it and the way in which the evidence is used." (Swann and Pratt, 2003, p.184). The next three chapters, but most particularly chapters 7 and 8, will reveal the way in which the evidence is used through an exposition of the practice of graphic design in these four institutions.

The next chapter takes up the idea of integrated knowledge. Protestant evangelical colleges and universities need to be able to interact with the world while retaining core values. Through the conversations and comments of people involved in graphic design education, it looks closely at the ways in which they combine their faith and learning. Using ideas and issues already raised, it reveals how these courses grow, develop or change through the eyes of people involved in their delivery. It is an attempt to discern the ways in which differences in the courses are enacted through the interactions and responses of people involved in them, and to establish whether some of the ideas that have been presented in these last four chapters are borne out in the actions and speech of participants in the field of graphic design education in these colleges. The notions of how and whether integration of faith and learning is possible is an important question, and one which follows on from the discussions on excellence in the previous chapter.

Chapter 7

Faith and Learning



Introduction

This chapter explores two interrelated questions. Firstly it asks how Protestant evangelical institutions attempt to integrate faith and learning in their programs generally and into graphic design courses specifically. Secondly, it asks whether a separate and distinct religious identity developed can be maintained in graphic design courses in Protestant evangelical colleges and universities, and if so, how? These two questions are related, because it is largely through their integrative practices that these institutions maintain their own distinct identity and unique character.

Protestant evangelical institutions do attempt to integrate knowledge at a number of levels – individual, institutional and social. In interviews with staff and faculty members in four Protestant evangelical institutions, the interaction between faith and learning is explored in an individual discipline area, that of graphic design. While this small sample cannot claim to represent attitudes of faculty members in Christian evangelical institutions in general, an intimate look at the personal responses of faculty members involved in one of the institution's programs throws more light on the process. Whether combinations produce a new 'whole', or whether the integrative quest is a 'value added' enterprise, is difficult to ascertain, but by looking closely it is possible to discern how these institutions engage in this quest, and to speculate about its effectiveness.

This chapter also picks up on some of the ideas advanced in Chapter 3. It looks in a more detailed and specific way at how four Protestant evangelical colleges and universities develop and maintain an evangelical 'Christian' outlook and stance, relating in particular to graphic design courses in these institutions. Such an outlook and stance is not optional but imperative if they are to retain their religious values and ethos. The distinctive integrative practices of these institutions shape their identities and reflect their purpose and mission, forming a badge that describes each one to the outside world and also to those inside the institution.

Integration

The Oxford English Dictionary defines the term 'integrate' as *"to combine one thing with another so that they become a whole'.* Integration is a difficult concept to accommodate in education, in both theory and practice. The idea of what constitutes a new 'whole' is itself fraught with

interpretative difficulties. *Who* integrates is another difficult question. While institutions and faculty members may bring together knowledge in various ways for teaching and research in unique combinations, this does not necessarily generate an integrative experience for the student. Integration largely depends on the end user – it is the student that combines knowledge according to their interests, needs and values. How students combine different forms of knowledge in their lives and careers is not simply a result of the intention to integrate that exists in institutions and in its faculty and staff members, but is a personal and individualized activity.

The terms 'interdisciplinary' or 'cross-disciplinary' are used more often in higher education to explain the kinds of interaction that take place between different areas of knowledge and has come to mean those areas where more than one recognized field of study is linked in curricula with the aim of one area enriching another, or generating new ways of thinking about ideas or topics in one or more of the disciplines. However, in higher education generally, discipline areas and knowledge domains remain separated, and in this era of increasing specialization they are becoming more separated. Even cross-disciplinary and interdisciplinary activities present a challenge, and attempts to combine disciplinary areas that involve artistic knowledge show mixed results. Brewer states that "The attempt to represent integrated learning as holistic or as a gestalt seems misconceived." (2002, p.6). [52] Knowledge areas have been shown to be increasingly separated into their disciplines, and graphic design is a case in point, with fields and subfields becoming ever more specialized, and theoretical and practical subjects often being joined in uncomfortable and sometimes disjointed ways or kept apart.

Despite these difficulties, some writers have made the claim that Protestant evangelical colleges and universities can *integrate* faith and learning – combine them in a way that this combination creates another 'whole'. This is a crucial goal of many evangelical institutions, and the integrative ideals of these colleges and universities are clearly seen in their mission statements as discussed in the introduction to this thesis. Holmes contends that Christian colleges should offer an education that "cultivates the creative and active integration of faith and learning, of faith and culture. This is its unique task in higher education today." (2002, p.6). Although Holmes contends that "the reality is often more like an interaction of faith and learning, a dialog, than a completely ideal integration", he also says that there "must under no circumstance become a disjunction between piety and scholarship, faith and reason, religion and science." (ibid)

[52] Brewer examines integrated curriculum approaches in schools, and compares related research into intrinsic and instrumental values in art education.

This is a significant issue in Protestant evangelical institutions. They see themselves as having a distinctive vision and they view education in the secular universities as a very separate enterprise from their own. For many, the religious components of the courses that they offer are not considered to be a 'value-added enterprise'. Carpenter asserts that "the notion that a Christian college education is mainly a value-added enterprise, adding faith and values to the realm of knowledge as already determined by the secular academy, is positively destructive." (1999, p.108). In these colleges, education has a totally different purpose. They are preparing people for the dual role of working in a field but also of learning how to practice their faith, and so the manner in which this can be achieved is a pressing task.

In this understanding, faith and the knowledge of the disciplines are usually not considered 'separate realms', but all knowledge can hypothetically be integrated with faith perspectives. The faith basis of knowledge is thus deemed to be relevant to every sphere of knowledge. These institutions aspire to make the course offerings something entirely different, essentially and substantively. Even where they operate highly professional programs and departments, their Christian perspectives mean that they take the viewpoint at least in theory, that truth is One, and this challenges the relativism of thought in various discipline areas in higher education today. "All truth is God's truth, and no area of study lies outside the domain of God's truth". (Poplin, 2005) Integration is not only an essential part of the mission of the colleges, but a primary reason why students wish to attend and why faculty members wish to teach there.

Distinctive practices at four Protestant Evangelical Colleges and Universities: How do they attempt to integrate faith and learning?

Leadership

Leaders assert a vital influence on how the vision and mission of the institution is applied and so leadership of the college or university plays a role in the maintenance of the Christian character of the institution and its direction. "[L]eaders need to be committed, believing and practising, people who pray in faith and accept their faith's authentic teaching....In a sense , they need to be leaders not only of their college or university, but leaders in some sense of the faith community as well." (Arthur, 2006,p.149). While the importance of the leaders in shaping the direction and commitment to faith of their institutions as well as its academic direction is undoubtedly

significant, because of the constraints of this topic, leadership of these institutions cannot be explored here in detail. This chapter focuses more specifically on faculty members in graphic design related departments in their day to day interaction, and it is this personal and communicative aspect of integration that is of primary interest here. [53] Others have given salient accounts that highlight the influence of leaders on Christian educational institutions: Arthur (2006) for instance gives examples of leaders who have strengthened the academic profile of their university while at the same time strengthening its Christian mission. Burtchaell (1998) and Jackson (1999) both give detailed accounts of the influence of leadership at Azusa Pacific university.

Faculty

Despite the obvious importance of college leadership in the integrative quest and religious identity of these institutions, many writers place the primary responsibility for the transmission of core values and the incorporation of faith into learning practices on the faculty, so those who are chosen to teach at the colleges represent a valuable investment. Poe asserts that "more than the formal ties to a denomination, the policies of the board, or the initiatives of the president, the extent to which students ever see any relationship between God and what they study depends upon the faculty." (2004, p.49). Because staffing in the colleges is a way of maintaining core values and separating the values of individual colleges from others it is a critical factor in the maintenance of the identity of the institution and usually regarded as such. "[I]f I were to offer only one ...proposition for how to preserve distinctively Christian higher education, or how to preserve the character of a distinctively Christian institution, I would maintain that it is through the faculty of that institution." (Sloan, 1999, p.33). Haynes asserts that "faculty involvement is a necessary condition for meaningful religious identity and in certain situations may be a sufficient condition as well." (2002, p.300).

Faculty members are a major influence on the ways in which faith is presented to students through courses, but they can also influence the movement away from a faith based ethos. Changing perspectives and in particular the increasing specialization of the disciplines can mean that faculty members "may be more likely to find their identity in academic disciplines or

[53] One college Principal was interviewed as part of this research, but his input plays a comparatively minor role in the analysis presented here.

methodologies than in ether a particular institution of higher learning or a religious tradition." (Haynes, 2002, p.301). This may lead to a loss of interest and involvement in the faith life of the college and a corresponding diminution of Christian values and beliefs in the lives of the faculty members, as the demands and involvement in their own academic disciplines take centre stage. "Whatever presidents and trustees do, whatever be the market forces imposed by those who pay (students and benefactors), the inertial force of these institutions is in their faculties." (Burtchaell, 1998, p.828).

Selection criteria for faculty appointments are therefore a critical concern for these institutions, and a great deal of emphasis has been placed on the religious and faith commitments of appointees. This will be further discussed in this chapter under the heading of 'Doctrinal dimensions.' In a 1995 faculty survey by the CCCU of their member colleges and universities, Longman reported that 99.4% of faculty agreed or strongly agreed that a personal, meaningful relationship with God was important. [N=2,191 faculty at 44 CCCU colleges and universities.] 96.6 agreed or strongly agreed that their day to day life is affected by their relationship with God; 98.1 % said they encouraged students to consider new insights related to their faith (Longman, 1999).

Naturally, the methods by which institutions use programs and teaching methods to bring about this integration vary enormously, and the degree to which faculty members themselves support the integrative quest and implement it in their own teaching and research also varies. Not all faculty members think and feel the same way about faith integration in their discipline area. Yet a study of 1,900 faculty at six religious colleges and universities showed that most faculty members support or practice integrating their faith with disciplinary learning, and most support the use of religious criteria for selection of new staff members (Parker et al 2007). Another study of four Christian research universities elicited different responses to the idea of integration. Faculty members differed in the degree to which they thought faith and learning should be integrated. Eight response patterns were generated, from those that thought faith and learning should be completely separated to those that believed them to be completely integrated. The largest number – 541- believed faith and learning should be completely integrated, followed by the second largest group - 112 - who thought they should be completely separated. (Ream et al., 2004)

Integration in the departments

Because of the recognition of the importance of faculty in facilitating the integration of faith and learning, many evangelical Christian institutions offer faculty members assistance, in discipline areas such as graphic design, in bringing together the strands of their professional area and biblical or religious concepts, and some require them to undertake units of professional development in related areas. Seminars and faculty workshops are run and members of teaching staff in some institutions are asked to produce their own reports, researching and wrestling with ways of integrating their faith and their specialist area of knowledge.[54] In Messiah college, Pennsylvania, new faculty members must participate in a Provost Seminar in their first year, and a 'faith-integration paper' is required at each promotion. Full professors are expected to publish or exhibit their work in relation to the faith/discipline concept. These are not requirements at the Australian college. It holds periodic staff retreats for full time staff with Christian speakers, and full time staff members are expected to attend the annual Spiritual Emphasis Camp which is compulsory for all students. These camps contract inspirational and well known evangelical Christian speakers in the area of faith and education.

Heie supports the view that the faculty members in each discipline area need to participate strongly in the integration of faith and learning in their own area.

> Our rhetoric abut the integration of the sphere of biblical and theological understanding with the knowledge claims in other academic disciplines suggests the possibility of an 'across the curriculum' approach to biblical and theological understanding, rather than viewing such understanding as the primary responsibility of the 'Biblical and Religious Studies Department. (Heie, 1997, p.250)

In doing this he suggests that more attention be given to faculty development programs "that provide faculty with adequate resources and time to pursue their own integrative quest." (ibid, p.251).

This view places much of the responsibility for faith-learning integration in the hands of faculty members in specific departments other than biblical and religious studies. Members of the biblical

[54] This has been a particular feature of Wheaton College in the USA, which requires new staff members to reflect on the integration of faith and their knowledge area, producing documents that are periodically revised and developed. This approach has influenced the staff development programs of a number of other evangelical institutions in the USA.

and religious studies faculty are often guest speakers and lecturers in faculty development programs, providing oversight and direction. Yet for faculty members who are primarily trained in art and design and untrained in theology, professional development courses are often inadequate to form the basis for the development of sophisticated theoretical and philosophical perspectives that can inform a theological understanding of their discipline area, and in turn change the nature of their teaching. Often these staff members do not have the conceptual tools and models necessary to construct meaningful ways of linking faith and learning, because their scholarly theological and biblical knowledge may not be adequate for such a task. These kind of projects also compete with time spent on professional development, research and teaching in their own discipline area.

Another perspective has been to place the integrative onus on the students themselves. "Possibly more emphasis could be placed on developing a 'thematic framework' and then establishing expectations for students to take more responsibility for their own biblical learning within that framework." (Heie 1997, p.251). This is already happening at the level of assessments in many of the subjects already mentioned earlier in this chapter, such as 'Senior Seminar'. Since students are ultimately the ones who have to combine knowledge from their faith and their discipline area for themselves, there is much to recommend this approach. However, the difficulty with it, like the expectation that faculty members in individual disciplines will achieve the integrative task, is that students will not have sufficient depth of understanding of biblical and religious studies to be able to successfully combine faith and learning in a way that is intellectually sophisticated and meaningful. In the case of students, their more elementary knowledge in their own discipline area will make this task even more difficult.[55] Both of these approaches make intellectually rigorous theoretical and theological perspectives more difficult to develop, and may perpetuate the reputation of evangelical colleges as intellectually shallow.

The other way in which these subjects are brought together is through the efforts of theologians and biblical scholars, who often participate as speakers in chapel services and co-ordinators of developmental workshops. This happens when these theorists turn their attention to other discipline areas. Theologians and biblical scholars, however, are often immersed in their own focused areas, and although some are prepared to cross over into areas that might be of interest to students, such as popular culture, and are often willing to provide oversight in integrative

[55] Some of the integrative projects designed and co-ordinated by students at an Australian college for instance tended to lack intellectual and theological depth, many representing sin and redemption, fall from grace and return to grace through Gods forgiveness in a literalistic and dualistic manner.

subjects, few are willing to become immersed in individual discipline areas. Many of these areas, such as graphic design, are outside of their sphere of knowledge and influence, and also outside of their areas of interest. As Moore and Woodward point out, "today's theological teachers and scholars have an "unstintingly academic approach [and a] commitment to publishing within the canons of critical biblical scholarship" (1997, p.300).

This integrative task is being pursued by faculty members in their disciplines, by students and by theorists/theologians who teach in such areas, but more often it is the staff members in disciplines such as graphic design that are expected to undertake this difficult integrative task. It is a challenge to get people together from across disciplinary boundaries to construct meaningful frameworks for understanding specialist areas like design consensually and dialogically.

Integrative Practices and Dimensions of Faith

Wuthnow (1993) identified three dimensions of faith: *communal, ethical and doctrinal.* To this another has been added: *Personal/relational.* In fact, all of these categories overlap and are to some degree conflated, but they provide a lens from which ideas about integrative practices can be interrogated.

The primary means for examining these dimensions will be through the comments of faculty members related to the area of graphic design at four Protestant evangelical colleges and universities but also of some administrative staff members and in one case a college principal. These comments will seek to uncover how staff members perceive that faith and their knowledge area are brought together and how they perceive their courses to be different from those in secular environments. It emphasizes the importance of staff members in disseminating and integrating the faith values of the institutions. It emphasizes the freedom afforded individual faculty members that have been discussed in chapter 5. Despite the secularizing influence of graphic design courses in the colleges in this era of professionalism, many Protestant evangelical colleges can and often do maintain an effective interface with the world and still retain their religious ideals and values, and these ideas will expand on these notions as previously discussed in Chapter 3. This section explores how the faculty and staff members perceive that their institutions offer a distinctive Christian perspective.

Relational and Personal Dimensions of Faith

Many of the responses of faculty members in the interviews that were conducted concerned issues of personal interactions between themselves and students, and respondents see this as an important means of integrating religious precepts into their discipline area. This more than anything else was discussed by the interview participants as a distinctive feature of the courses and a demonstration of the way that their Christian faith was manifest in education at these institutions. A consistent response amongst faculty members is that these faith based institutions offer ways of forming deeper and more meaningful relationships between staff and students than secular institutions. A faculty member at college B described a perceived difference between secular and Christian colleges: the encouragement of the college for staff to form personal relationships with students.

> In my other [secular] school...you couldn't even sit down for coffee with your students. They called that fraternization and it was frowned upon, and at [this university] it is the opposite. They get mad at you if you don't sit down with your students. That takes getting used to, but I like it.

This lecturer subsequently described inviting students into his home or meeting with them socially.

> You are not just sharing your skills, you are sharing your life with them, and they are forming their lives about (sic) what they are experiencing right now.... It's kind of like our lives are an open book, and I think that speaks a lot and people are going to gravitate to the teachers that they feel a closer connection to. (College C)

Gushee perceives a difference between this aspect of evangelical Christian education and the idea of objective, professional distance that is a characteristic of education in the universities.

> Perhaps in a secular university it is possible to bracket off the personal and relational dimensions of the faculty members' lives and to say that as long as teaching and other professional obligations are met, that is all that can be expected of anyone. However, that private/public, personal/professional dualism cannot and should not be permitted in the Christian university. (Gushee, 1999, p.147).

This perception that Christian colleges offer students deeper and more meaningful relationships with staff members was a common response by interviewees, but in reality the way that staff and students interact, in both Christian and secular environments, covers a broad range of responses, aspects and manifestations, and the faculty at Christian colleges have no monopoly on meaningful, formative relationships with students. In secular higher educational environments personal and social relationships with students occur at various levels, and lecturers are important mentors and models in students' lives. While there may not be so much real difference, it is important to note that this was the perception of faculty members who had worked at both public institutions and Christian colleges. Staff members in these Christian organizations perceive relationships in these institutions as different.

If there are differences it may be because of a greater fear of fraternization and the potential consequences of claims of harassment and litigation in the secular environment. There may be less political correctness imposed or felt in a Christian college. Perhaps another reason may be that the Christian traditions of hospitality to strangers and putting others first that have their basis in biblical doctrine, may override these more societal considerations. There has been an expectation by staff members in Christian colleges that students will primarily be cared for first as individuals even if other expectations concerned with success on a more objective level are not met.

The importance of relationship was also reiterated by a faculty member at college D. "I share a lot about who I am and my life....I get to know them really well and let them into my life as well". This faculty member saw the Christian environment as actively encouraging relationships compared to a secular college where she has also taught.

> It's very comfortable working in a Christian environment. I know most of the kids are Christian and I feel like probably I can speak into their lives more. So I feel a little bit restricted in the amount of things I can say at non-Christian colleges. Which doesn't really affect teaching design but I feel I can get really close to students at a Christian college.....It's not broad, because there are some that are different, but there's a lot more rebellion and hostility towards teachers at [secular] college X. I think that's just an element you deal with whereas you don't deal with that at a Christian college...

Whether students feel more restricted and restrained in these environments and are therefore less likely to be rebellious, or whether the students who attend these colleges belong to different social and political groupings is unknown. Because more of these students come from conservative backgrounds they may tend to be less radical. In Performative Theory terms they may be inclined to live up to the expectations placed upon them. The churched background of the students suggests that they already have a long experience with church based organizations and the expectations that these environments would inculcate. The common ground and common platform for learning is a strong cohesive element. Perhaps the more cohesive identity of the cohort of students has an impact, as well as the students' different reasons for attending. Such speculations are interesting, but cannot be discussed within the restrictions of this topic.

Communal Dimensions of Faith

Building relationships and building community are strong and related themes in the responses given in all of the colleges, evident both in written documentation, and in discussions with faculty and staff members. The personal and communal dimensions of faith are intertwined: community informs relationships and relationships form community. Religious communities are constructed around what is done together (Durkheim, 1912:1976). The scriptural invocation of loving one another 'as Christ loved us' underpin ideas about community. The biblical idea that each person forms a part of the Christian church which is 'the body of Christ', implies that to function properly, everyone has a purpose and place, and all together form a functioning whole. [56] There is a strong purposefulness in these notions which in terms of Christian doctrine give a sense of belonging to each other.

The value placed on community in these evangelical institutions is high: "the life of faith, and education as part of that life, find their fulfillment only in a genuine community..." (Diekema, 2000, p.170). Formerly President of Calvin College, Diekema goes on to say that "the Christian community, including its schools, is called to engage, transform, and redeem contemporary society and culture." (ibid). In this statement, the idea of community in these colleges is given a radical purpose and a grand vision that may not be explicit most of the time, but one that nevertheless is consistent with evangelical Christianity and presupposes a purpose greater than

[56] V.18 "But in fact God has arranged the parts in the body, every one of them, just as he wanted them to be. V.19 If they were all one part, where would the body be? 20 As it is, there are many parts, but one body." (I Corinthians 12)

the aims and goals of the disciplines and of the individual institutions themselves. While it is doubtful that such a vision is shared by all those in these environments, its public expression is at the same time a badge, focusing the reason for community on the wider idea of God's purpose for humanity, and its expression through a community of believers united in a common mission with a common platform for teaching and relating.

The sense of what a community means in these organizations is changing. Formerly the denominations provided cohesion, identity and belonging. As many evangelical Christian educational institutions have become more multi-denominational, a generic evangelical 'Christian' community must now be developed. This is a time when people from different Christian denominations are enrolling in these institutions, and a time when students sometimes don't have an understanding of the history of their own traditions. The communal in these institutions has to offer specific but also embracing perspectives to transcend the beliefs that belong to individual denominations and bring people with different Christian beliefs and sometimes no Christian beliefs together.

There is a mutual dependency between the individual sense of belonging and Christian communities that can operate at institutional, denominational or parachurch level or encompass the Christian community in general. There is a tacit or implicit understanding that the individual is part of a community of faith through shared understandings and this is a distinctive difference between secular and Christian institutions. Grey emphasizes the biblical basis for such difference. She stresses the importance of the communal as a counter-cultural contrast to society's excessive individualism. (1999, p.19)

> [It is] through collectively-held values like integrity in public and personal lives, accountability, search for truth, sensitivity to suffering and solidarity with the sufferers, willingness to develop sustainable life-styles, in other words, deeply theological values, that transformative possibilities are offered to society. (Grey 1999, p.21)

This more generalized understanding of the Christian message and its significance in community in these institutions is highlighted in the website of Messiah College:

> Our understanding of the Church as the body of Christ and our recognition of humanity's interdependence cause us to value community. In community, we voluntarily share our lives with each other, we care for each other, we rejoice and suffer together, we worship together, and we offer counsel to each other. ... The ultimate goal of every Christian community should be to help us live more faithfully as disciples of Christ.

There is a development of a broad 'Christian' ethos at an overarching level and such statements evoke a Christian sense of community in a more general way. The construction of a sense of a Christian ethos is a major challenge for institutions that must attract students from diverse backgrounds. This statement reflects the desire to resolve the tension between the overarching values and individual needs, between relational interface and communal expression. Such statements attempt to transcend the boundaries between evangelical denominations, but also between other Christian denominations. They are more general and non-specific and aim to provide an ethos that is not Anglican, Catholic, Methodist, Lutheran or Presbyterian, but a more inclusive embracing Christian ethos that is multi-denominational. The risk is that by doing so, institutions may lose their specificity and become so general in their ethos that they cannot hold on to the distinctive evangelical qualities that give them identity and meaning.

Secular universities also seek to develop communal dimensions and qualities in their programs, as evidenced in their mission statements. Communal dimensions find expression in common purpose. They are often communities organized around faculties, where people are doing the same things for the same reasons. Secular institutions also talk about learning communities and about research communities. The Community of Scholars for instance, is a group of diverse research students, operating as part of the faculty of Education at the University of Technology Sydney (UTS). UTS also has other communities in different areas, and an 'Online Community'. Evangelical Christian colleges have educational communities too but also have to take into account group values centred around Christian beliefs and the evangelical principles of institution, as well as individual values and the values and beliefs attached to individual faculties, learning centres and activities. In secular courses, the interaction is with individual values and the values of the academy and the discipline area, whereas in evangelical Christian colleges, religious values and beliefs take centre stage as the cohesive communal factor.

Christian educational institutions offering undergraduate courses in graphic design are themselves communities - these educational institutions are fluid communities that are in some ways deterritorialized, bringing students from different places and different denominations together for a specific period of time and a specific purpose – to complete their undergraduate education. The individual faculties may also provide a sense of community, and these must be balanced against the faith based values and mission of the institutions. In Christian colleges and universities, the communal dimension of faith is an implicit or explicit aspect of teaching and learning, even in professionally based programs such as graphic design. These Christian institutions are communities, not just communities of learning for those taking a particular course, but also communities of belief. Beliefs form the community and these overarching beliefs bring the disciplines together. In the case of the institutions examined in this study, a non-denominational, overarching generic form of evangelicalism is the primary basis for defining community.

Community is a means of belonging through identification with Christian groups, where participants can explore the boundaries of 'Christian-ness' in various ways, through affiliation and differentiation. Community establishes islands of meaning that pertain to different confessional aspects of Christianity, and identify what it means to be a Christian in the wider culture and in contradistinction to other social groupings. These institutions must intentionally keep ideas about community at the forefront of their programs and activities, and achieve maximum involvement of students in order to build such a sense of belonging. "It is of course, possible to go against the social consensus that surrounds us, but there are powerful pressures...to conform to the views and beliefs of our fellow men. It is in conversation, in the broadest sense of the word, that we build up and keep going our view of the world." (Berger, 1969, p.43).

A sense of community operates at a number of levels. There is a definite perceived boundary between evangelical Christians, and 'non-Christians' and others whose Christian faith takes a more private and individualized form. The most obvious boundaries would be between one institution or another, or between one denomination and another, but in conversation, these are not the boundaries that are tacitly understood and regarded as most important. Instead, there an assumption that this is an evangelical community and it is different from other Christian and secular communities. Community does not refer to the educational institution, or to Christianity in general, but the community of those who have an evangelical Christian faith, and this tends to supersede the allegiances to various institutions and denominations.

Beliefs about what it means to be an educator at these institutions are established in comparison with both other Christian groups and the wider culture, and faculty and staff seek continually to negotiate and make sense of the boundaries between Christian and non-Christian ideas, educational institutions and cultures. The communal dimension of faith has integrative aspects, but also separates some institutions from others.

How do Protestant evangelical institutions integrate faith through community?

There are many ways that these institutions strive to build community. Community is formed through their programs and activities, some of which may be compulsory components of courses while others are extra-curricula. Integrative practices such as college worship services, support groups and compulsory church attendance for staff and students have been important aspects of the education of all students at many of these colleges. Moore and Woodward describe other opportunities for faith involvement such as faith-learning forums, reflection retreats, special-subject cadres, and discipleship groups (1997, p.298). In the Australian College, all students and full time faculty are expected to attend a two day Spiritual Emphasis Camp usually conducted outside of the city in a bushland setting. Service Learning has been an important part of many programs in these institutions and this has also strengthened a sense of Christian identity and a common purpose in serving the wider community.

Chapel or college worship services have been a deeply important aspect of the life of these colleges and are seen by many as a vital component of the courses – a time when people come together in an interdisciplinary way outside of normal classes to focus on worship in a communal sense as part of the their common beliefs. "For much of the history of religious colleges, the chapel stood at the literal and functional center." (ibid, p.298) One lecturer described the premium placed on the collective worship in chapel services by another college. "On our busiest day, right in the middle of the day we have an hour of it" (College D). Compulsory chapel attendances can vary; whereas the Australian college has one 'all college' worship service per week, Azusa Pacific University has compulsory chapel services three times a week. Often these services include motivational speakers from outside the institutions.

As well as the all school chapel service, at the Australian college each department has a weekly chapel service. The head of the department is expected to attend as well as all of the students who are present on that day. This chapel service may consist of bible readings, stories and personal

experiences, and communal prayers. They sometimes invite guests from other departments and from outside of the colleges. Such services strengthen both the cohesion of the department and the faith based aspects of the college. Each department also takes a turn each semester of leading the 'all college' worship service. This college as part of its Easter mission in the city of Sydney, organizes a march through the streets of the city, with a student enacting Christ carrying the cross to Gethsemane, while others follow as mourners, and still other students take the part of guards, mourners and mockers. Theology students compose and distribute reading material to hand out to people on the streets. It is followed by a service in a large city church, with a dramatic Easter production, combining the talents of the Dance, Drama, Music and Graphic design students, who produce multimedia work to accompany the drama, dance and music. This production is a way of bringing different departments together, but it is also a form of outreach in this evangelical college, with the purpose of conveying the gospel message, and ultimately of conversion.

Changes to educational guidelines have had an effect on attendance of these extra-curricula activities in the Australian college, and management is now unable to compel students to attend extra-curricula activities. Higher educational guidelines specify that if an activity is not assessable, then students cannot be required to participate. Attendance at Spiritual emphasis camps and orientation camps and a number of other activities come under this heading. It has also had an effect on unpaid work that students were formerly required to do for the college, such as attending open days, helping in the library, peer support and assisting individual departments within the college. These changes have had an effect on community, and pushes the idea of what is considered important into those areas and tasks that are assessable, which primarily concern the academic and individual aspects of courses rather than the communal.

Ethical and moral Dimensions of Faith

Evangelical Christian colleges share with all other educational institutions a concern with ethical and moral issues. Ethical issues are part of the more public discourse between educational institutions and the wider society. These are matters that govern codes of behaviour: personal, institutional and social. Many higher educational institutions include ethical concepts in their programs and wrestle with broader issues of ethics and morality that affect wider social groups or in some cases all of humanity. In the Bachelor of Design program at the University of Technology Sydney for instance, a unit called *Design Futures, Sustainable Lifestyles* states that it

wants to elicit from students "design led attitudinal and behaviour change towards more sustainable ways of living and working." (unit outline 2007) In the graphic design degree course at University of Western Sydney, projects in a unit called *Design Thinking* deal with issues such as child abuse, and deforestation, within a framework of the latest ideas and contexts for thinking about design.

In evangelical Christian organizations though, ethics is inscribed in a different way since it comes from a different place. In the wider society, individuals take more responsibility for their own ethics whereas in Christian colleges, this is shared by the institution and its associated religious traditions as well. Evangelical Christian institutions have a long history and tradition of dealing with ethical issues through biblical and theological hermeneutics. Evangelical Christian colleges and secular institutions may hold the same ethical principles to be true, but for different reasons. For instance, the idea of commitment to community service in Christian colleges may be underpinned by the principle of Gods equal love for each individual and loving one's neighbour as oneself, whereas the same commitment in a secular university may be based on the understanding that all people have equal human rights. Christian writer Norman sees this as an important distinction - "The content of the spiritual life is defined for Christians by fulfilling obligations of love towards their neighbour - but those obligations do not arise from a doctrine of human rights: they derive from the command of Christ. " (2003, p.5).

Christian organizations have played in building the ethical and moral codes of western society, and secular institutions of still sometimes refer to them for attitudes on moral issues. Often in times of moral crisis, the media will contact church leaders for opinions, or church leaders may provide their own public and often contrasting opinions in the political sphere. [57] Others often look to religious organizations for leadership on these issues because of the different basis from which it comes, assuming different values and ethical standards.

There is an imperative to value or be seen to value every point of view in secular higher educational institutions, and the concept of inclusivity means that it becomes more difficult to define ethical and moral issues that relate to particular groups or individuals. In Christian colleges, this is not necessarily so, as biblical injunctions and Christian doctrine will premise ethical interpretations. There is not the same pressure to validate all points of view and this gives

[57] A recent example in Australia in 2007 was the media coverage of stem cell research through the conflict between George Pell, Catholic Archbishop of Sydney, and the NSW Labor Government.

Christian organizations a more consolidated focus and an ability to use their traditions and values in dealing with these issues.[58]

Another aspect of Protestant evangelical institutions that might affect their stance on ethics is embedded in their theology and their ideas about the biblical position of Christians. There is often a high priority on values such as neighbourliness and care for others but possibly a failure to tackle some of the broader issues like climate change. Grey points out that the idea that man's true home lies elsewhere and beyond this life has lead to a disregard for the earth and the larger social issues facing humanity. There has also been a belief that humans are in charge of the environment as a biblical right. "[C]onsequently, attempts to create sustainable, less consumptive life-styles have not been grounded in Christian theology as they could have been." (1999, p.22). The financial and economic success of the individual in capitalist societies is closely aligned with the development of evangelical denominations, and is another area where tensions can arise between different aspects of communal values and Biblicism. Grey states that humanity needs to learn "a certain humility as to its part in the greater whole" (1999, p.19). There is a potential role for Christian organizations in wider discussions about the environment and human futures, but also a need to recognize ways in which their traditional doctrinal positions may be limiting.

Evangelical Christian colleges and universities though do have other considerations and need to formulate their approach with sensitivity. There is a tension between evangelizing and proselytizing and each institution must make decisions about how much it imposes rules and the kinds of rules it imposes. In the Christian spirit of care and support these institutions are bound by communal and ethical guidelines. They must be very sensitive to ethical issues because they are also judged externally on their practices. This is especially so now with sexual harassment cases tainting the reputation of Christian organizations of many kinds.

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[58] Evangelical Christian institutions have the ability and the responsibility to frame ethical issues according to their established values. These organizations are not values free and their values are therefore important factors in the kinds of ethical issues they deal with and promote. Thatcher contends that secular organizations have much more difficulty in framing ethical issues, because of their primarily pluralistic stance and their desire to be inclusive, which requires them "to take a whole society into account" and means that their efforts and methods will be ahistoricial (Thatcher 1999, p.37). Instead, he believes it necessary to take into account "historical, social, ethnic, economic and religious differences and inequalities [because these] constitute the actual society on whose behalf spiritual and moral development is being fostered." (ibid) Any moral or ethical framework that disregards these variables is likely to be abstract or theoretical and will not function in time and place as belonging to particular groups of people because it needs to be general enough to apply to all people in all situations.

In order to attract students from different denominations, these institutions often have to bypass denominational concerns, and work towards finding common ground. This means that they have to change to more acceptable and broader rationales for ethics. The website of Messiah college states that: "Freedom and responsibility are primary characteristics of being human and we must take care to protect each other's freedom while encouraging responsible living....Similarly, every person must be responsible in their pursuit of truth, and yet be free to develop their own understandings as they integrate their formal studies with their broader experience of faith." These statements are much more generalized and therefore likely to have broader appeal. On the other hand, some statements risk becoming so generalized as to lose meaning.

Many students coming to evangelical Christian colleges and universities have had the opportunity to think about issues that might affect their own moral framework, while others may have come from a background where a particular or narrow doctrinal emphasis has been dominant. "These students are not staunch moral relativists with strong philosophical arguments for their position; rather, many of them possess a vague sense that free choice is important, though they cannot articulate what principles guide their own moral choices. They have a kind of fragmented or diffused sense of who they are and what matters to them." (Bunge, 2002, p.253). Some theorists assert that the biggest problem affecting students today is not a narrow moral framework, but rather a deep relativism that pervades the ideas affecting young people today.

Most students "have had few opportunities to discuss ethical issues in an academic setting, and they are generally unaware of contemporary arguments (religious and secular) that assert there can still be a place in a postmodern context for the pursuit of truth and the establishment of moral claims." (Bunge, 2002, p.254). The discussion of moral and ethical issues through the courses in these colleges is a positive way of integrating faith based values.

How are Ethical Issues integrated into Classroom Practices in Graphic Design?

Some subject units in these institutions specifically include ethical content or in some cases ethics is the main content area. These units have a distinctly religious focus. Ethics and Leadership is a subject unit in the Australian college that is compulsory for graphic design students. In other cases ethical issues may be built into units that do not have content based primarily upon it. Units such as Senior Seminar at Azusa Pacific University include discussions of issues relevant to designers in the workplace. These kinds of subjects provide time and the appropriate forums for

students to consolidate and think about ethical and moral issues and their meaning in their lives from an evangelical Christian perspective.

Although service learning is not the exclusive provenance of Christian colleges, it has been an important facet of higher education, and one that forms a bridge for many students into areas where they might finally work. It is an important aspect of courses for those wanting to be involved in caring for those in need. Service learning requirements where students undertake missionary work or ministry work in the 'outside' community is a part of the programs another way that faith is integrated into the curriculum and strengthens the unique perspectives of the colleges. Projects with a basis in serving others help to build community within the colleges as well as an understanding of the place of evangelical Christians in society through participation in common enterprises. A number of Protestant evangelical institutions require that completion of a certain quantity of hours of ministry required for graduation with an undergraduate degree. Jackson mentions some of the different outreach programs at Azusa Pacific University (1999, p.215, p.227). [59]

Service learning is also a part of graphic design courses in some institutions. One faculty member in a college in the US talked about the concept of 'Service Learning', the intentional linking of students to non-profit organizations in a non-paid capacity to conduct design based work in the community as part of their curriculum. She remarked that this is now part of the curriculum in many secular universities. "Now all the big schools are catching on to the idea of students being good civic responsible people working in the community, but obviously, the Christian colleges did it first and best, and I think I have been doing this for 16 years." (College A). In the Australian college, projects for Not-for-profit organizations are integrated into the graphic design curriculum from time to time but there is no organized program for service learning that attracts curriculum credits.

Many of the ethical issues brought up in Christian colleges are no different from those that would be brought into the classroom of a secular university, yet are expressed by faculty members as reflective of the Christian orientation of the institution. The viewpoint on such issues will be

[59] There are many choices in how this might be taken such as ministries in churches, on streets, soup kitchens, shelters for the homeless and prison ministries, participation in Gospel choir or mission trips to other parts of the world. These have included setting up a computer lab in an inner city housing project training in employable skills for unemployed people. In 1998 a nursing project for lower income city residents offered immunizations, and classes in exercise, nutrition and parenting.

accepted or rejected by the wider community, but it is around such issues as well as others, that the identity of Christian educational institutions is formulated in contradistinction to other organizations.

Faculty and staff members are not impassive agents of the college, but each one has to grapple with the ethics of the college, in conjunction with their own ethical and religious framework. There is explicit ethical content in the curriculum, and also personal ethical codes of practice that may not be made explicit, but are interpretations of ethical principles made on an emergent basis by lecturers and staff members. These include and draw upon Christian doctrine as well as the codes of practice of the colleges themselves, and the faculty member's own ethical codes. They are not necessarily guidelines that are laid down by the institutions themselves, but they are also influenced by the position of the individual in relation to the wider society and their own position in relation to the institution. They are not necessarily reflective of a particular doctrinal position but of the beliefs and values of the faculty or staff member themselves

Many of the issues that emerge in the course of teaching at Christian colleges would not be inconsistent to the kinds of issues dealt with by any university lecturer in design. A senior art and design faculty member who also teaches ceramics stated, "A lot of times those things come about, kind of around what you are teaching where just different kinds of ideas come out where you are saying, 'would you sell somebody something that is really not that good?' and we talk about issues like that. They tend to pop up." (College A) Such issues emerge in an organic way, giving lecturers the opportunity to challenge students to reflect on their own ethical standards.

Another faculty member in college C brought up the issue of manipulating visual images using computer programs. "The issue of Photoshop, sort of an amoral environment, isn't it?"... "That is a fairly harmless activity most of the time but it is altering reality, the truth." She relates this to what people are persuaded to buy and the messages about reality and identity that are presented in the advertising marketplace. "How you go about becoming a 'true seller'...and so as you market something you don't try to blow it out of proportion." She then related this to changes she made to the promotional material of the college she works for, where she convinced the college to stop using photographs of 'happy smiling, blonde students', and make the change to using 'ordinary looking' people.

Another lecturer gave an example of design students who had gained some paid work for the college they attended and had refused to finish work on the project because it was no longer funded. "They were just cut-throat. Those are the kind of things I try to teach against." (College C). Fairness and honesty are qualities valued by the wider culture and Christian colleges have no monopoly on such discussions, which no doubt take place within secular programs regularly. However, it is possible that in Christian colleges lecturers feel somewhat more comfortable in making such remarks, because they can draw upon biblical orthodoxies and tenets of Christian faith to legitimate their arguments.

In one case, ethics became conflated with practical considerations. In College A, students were required to devote some of their coursework to assisting the college with design projects. The fact that this project involved working with a 'client' (one of the divisions of the college) was seen as teaching students about integrity. She stated that "you want to teach them about integrity, about working in the workplace, working with, learning how to work with people.....And so a student has to start thinking about another person outside of themselves right away." (College A) While this lecturer interpreted the practice of students working for the college as ethical, the college also gains an advantage from having readily available design skills that they do not have to pay for.

The idea of violent material in video games being offensive is a topical issue and one that was discussed by a lecturer in College B. For example, this respondent, who teaches 3D animation, discussed his desire to 'make a difference' by encouraging students to produce less violent and more ethical video games for general social use. "I personally don't think it's OK. I think that if you kill someone in cyberspace, it's basically in your heart that you have murdered someone and you are just basically desensitizing yourself." Although such a discussion may be similar to one that might take place in a secular environment, here the lecturer draws on the biblical principles espoused on the Sermon on the Mount. [60]

Lecturers in these Christian institutions may be discussing the same kinds of issues as their counterparts in secular universities, but they draw upon a slightly different set of standards. This lecturer went on to say, "I would like to be part of the turning around of the industry or at least influencing the industry to see, well, we [evangelical Christians] can produce something that's as

[60] "You're familiar with the command to the ancients, 'Do not murder'. I'm telling you that anyone who is so much as angry with a brother or sister is guilty of murder." (Peterson, The Message: The New Testament in Contemporary Language, p17)

good or better than whatever you got over here, but it does not have the negative influence." (College C)

There is a sharp distinction made by this lecturer between the material produced in the 'secular world' and that produced by 'Christians', and he outlined his wish to see the production of less offensive material. There was some discussion of the compatibility between graphic design in the wider society and 'Christian' notions of what it may mean to practice design. The idea that lecturers and designers have a civic responsibility towards others is part of the communal nature of religion in the colleges. The idea of caring for others extended into the wider society and what happens in the wider community matters where care for others can take precedence over individual needs.

Morality

It is over issues of morality rather than ethics that there are more obvious differences between secular institutions and Protestant evangelical institutions. . Moral codes of behaviour become points of differentiation, both inside and outside of the colleges. In the wider society, it is mainly on issues of morality rather than ethics that evangelical Christian institutions most clearly distinguish themselves from secular educational institutions have much more relaxed moral codes and some tend to be dismissive of Christian organizations for the perceived rigidity of their guidelines. Many of the faculty and staff draw upon precepts of morality that are personal but often relate to the religious principles of the colleges and biblical tenets.

Evangelical Christian communal practices in these organizations may place more importance on the chastity of daughters, in accordance with traditional gender roles espoused by many religious groups and supported by interpretations of biblical doctrine. Parents may chose to pay for their children to attend these colleges because they may want their children to follow and practice their own religious beliefs and cultural mores, and also because they wish their children to be protected from undesirable relationships. Alternatively, they may wish them to meet and marry people with Christian beliefs. This emphasis on chastity is not just initiated by the institutions and by parents or guardians, but also students themselves. At Azusa Pacific University in 1996 there was a college revival that was student led. This revival, emphasized purity in all areas of life, including sexual purity, with many students writing their own personal chastity pledges. (Jackson, 1999).

Sexual morality is part of the code of behaviour of most Protestant evangelical institutions. One respondent said,

> It's comforting to know that if the professor goes to bed with a student the professor would be fired. Because at the secular college I went to it was very common. ... It wasn't anybody's business and it went on. They didn't bring it in to discuss as an ethical breech at all. And here it is, and I think that parents are glad...they know that the boundary will be respected. (college C)

This guideline offers assurance to parents concerned about their childrens' behaviour or their protection and security, including its adherence to the conservative Christian doctrine of discouraging sexual relationships before marriage. "Virginity before marriage and chastity in marriage are not Christian options but Christian obligations." (Lotz, 2003, p.131). A senior administrator at this college stated that many students come to the college because they will not be 'compromised morally'. "This explains why private [colleges] have a larger proportion of women...65 percent of our students are female." (College C)

It is not just in the area of chastity that these colleges are seen to offer a different kind of education. In general, conservative Christian morality discourages other forms of behaviour, such as drinking and drug taking. "Parents dissatisfied with binge drinking, fraternities, and the peer pressure to which young people are so vulnerable are increasingly looking to evangelical colleges as an alternative." (Wolfe, 2002, p.30).

Moral boundaries were paradoxically perceived by the Principal at college D as a means of freedom. "Morality is a key issue for me...high living standards and a return to biblical values in morality." He described the imposition of rules and boundaries as a way of opening up possibilities. "The absence of rules puts people in prison". This Principal believed that setting clear boundaries was a distinct advantage for students who are willing to obey the college rules. They have the freedom to pursue other interests, creatively and academically, because they are not diverted from their studies by sexual relationships, drugs or alcohol. [61] According to this Principal, the fixing of such moral boundaries allows the interface with society in other ways to

[61] This is an example of the "Follow me paradox", where choosing the discipline of the Christian life and obedience to biblical teaching paradoxically sets the Christian free. "For my yoke is easy and my burden is light." (Matthew 11:30 NIV)

be broad and open. Moral values in this respect are seen by this staff member to have an entirely practical outcome.

Not all faculty members agree on moral issues that form codes for their institutions. Some take a more conservative position than others, and some question the usefulness of a very rigid moral framework and express the difficulties with implementing it. A faculty member at the Australian college put it this way:

> Yeah...Morality is a term with baggage. It probably buys into the top down model of authoritarian kind of stuff and I try not to be authoritarian. ... I guess, if you look at the approach of Moses - 'thus saith the law' - there's the authority model, bang. If you look at the reasoning style of Solomon, it's much more experiential. And so I try to be more Ecclesiastes and less Deuteronomy. I also love Deuteronomy by the way, but for that class perhaps the approach you are modeling is more, you know, Ecclesiastes. I discovered this and I saw that and I noticed that and here's my conclusion what do you think and then the big conclusion at the end...very moral but it's not moralistic and it's not moralizing – it's just moral.

Practices are changing as colleges form an effective interface with society. In the colleges in the USA, drawing classes in art and graphic design courses do not include Life Drawing, because nudity in such a context is generally considered immodest. In the Australian college, Life Drawing is taught and now accepted, but has formerly been a contentious issue among staff and faculty members. Because of the smaller population of Christian students and staff in Australia, the need to dialogue with the secular world is greater. For the Australian college the Life Drawing program has another advantage. The college has a studies abroad program, attracting students from colleges in the USA for one semester. While a small number of these students, as well as some of the Australian students, request that they be exempted from life drawing, more are specifically attracted to the program because it offers life drawing, and they cannot enroll in it in their own colleges.

There are distinct differences in the approach of the Australian college reflective of different possibilities. The need for economic security in a smaller environment is strong, and choices need to be made that take the available options into account. This is consistent with a study that found an evangelical college relaxed the rules concerning religious requirements for Adult Education

students studying a business course part time because of the economic realities of attracting students. (Florey, 2002)

There is often a difference between institutional and personal values and practices. In the Australian college where life drawing is offered, one faculty member discussed with her design class the idea of modesty and working with sexually explicit material in advertising. "With magazine design we talk about different situations, different images different sort of things they might portray, be comfortable with. I talk about [me] working in Magazine X, choosing photos that didn't show too much body." [62]

Moral issues may reflect biblical injunctions, but they are often less a way of integrating faith and more a way of implementing concrete practices at institutional level, and a public way of defining the stance of the colleges. Moral codes also have an entirely pragmatic perspective, because in turn, the economic viability of the college depends on its delivery of the kind of education that those who pay the college fees expect. This is a very practical distinctive practice that gives the college an attractive basis for many parents and potential students. In this way, doctrinal, ethical and economic considerations are interwoven. Personal interactions between staff and students don't usually concern moral aspects of behaviour, and in general faculty members express a more personally affirmative approach in their relationships with students.

Doctrinal Dimensions of Faith

Wuthnow's third dimension of Christian faith - doctrinal - refers to those beliefs and principles that are encoded and standardized in practices and are passed on and used for teaching and learning within the various organizations related to that faith. They are often documented in the textual records of the institution or denomination. Doctrine clearly marks these institutions out as distinctive. While usually linked closely to a particular denomination, they also draw upon the central texts of Christianity, primarily the Bible. (Records of statements of faith in the colleges are included in appendix A).

[62] The difference here may be that nudity in advertising is more likely to be seen to involve the objectification of women and life drawing is seen to represent the higher ideal of drawing the body for aesthetic reasons. Or perhaps photography is seen as a more 'realistic' medium than drawing.

Non-denominational Christian universities and colleges all want to attract students beyond their founding domination. For this reason they increasingly tend not to subscribe to any particular denominational tenets of faith, but maintain a sense of what could be called 'evangelical doctrine'. Their integrative practices therefore tend to be built on around specific doctrinal positions that also have wider applicability. 'Evangelical' doctrine becomes a rallying point which helps to build community, and importantly, helps separate them from more doctrinally liberal Christian groups.

Declining constituencies in many denominations have placed increasing pressure on Christian organizations to become more collaborative. More broadly evangelical colleges need to respect individual traditions and ideas, and at the same time have more wide-ranging appeal. This requires a generic kind of doctrine that transcends denominational boundaries- but one that needs to remain conservative and distinctive from liberal style doctrine. In these cases a shared evangelical position becomes the locus that allows the college to maintain a religious identity while freely participating in the wider culture and embracing various denominational differences. Denominationally heterogeneous Christian colleges achieve a productive interface with a number of conservative denominations, through the use of particularized statements of faith and an agreed evangelical position. At this time of inter-denominationality, it is even more important that they have a rallying point.

There is little internal conflict between faculty and staff within the individual colleges that have moved towards a broadly inter-denominational and evangelical framework. This has been an advantage of giving up narrow denominational adherences. One faculty member stated,

> it's a high value here to within the evangelical circle to accept a variety of interpretations outside the core. We try to agree on what that core is or some people would put more on their core or less, but overall there is a basic agreement that we have. (College B)

The core is the locus and the most important aspect of beliefs. Anecdotal evidence suggests that there may be more internal conflicts of views in colleges that operate within a single denominational perspective.

> [A colleague] taught at X, and likes it so much better here...because there were theological arguments.... when everyone came from the same tradition ...maybe that was just a faculty thing but that was his read on it. We don't argue over fine points of doctrine here like they would back in X. (College A)

Evangelical colleges and universities wishing to maintain their separate and distinct identities and seeking to integrate faith and learning do so intentionally through their selection and recruitment practices in the appointment of new faculty members. In many evangelical colleges and universities, signing a declaration of faith by incoming faculty is required. "Yes...we believe Christ died on the cross and rose again. Basic Christian principles. And then of course, something to the effect that we will live by those principles in our teaching." (College C) Another lecturer stated that "every faculty member affirms the Apostles Creed, supports the confession of faith of the college and every student does". (College A). At one of the colleges the Apostles Creed is printed yearly on the renewed contract, so that, according to a faculty member "as the contract is signed, faculty are reminded" (College A).

Such statements as the Apostle's creed are very specific in their outline of beliefs, and an affirmation of such beliefs would perhaps be difficult for those who view the Bible as a highly subjective and socially receptive text and such statements as reductive. The specificity of the doctrine in these statements draws a distinct division between those who would accept this statement of belief as their own and those who would reject it.

These statements of faith are sometimes the only evidence that faculty members will uphold the central beliefs of the institution and will be able to impart the essential religious values of the college to students. Such central tenets of Christian dogma may be the single cohesive principle in colleges that have had to diversify and become more heterogeneous in order to grow. These colleges work across Christian denominations, and with the weakening of denominational boundaries, these statements of faith are very important and replace the doxastics of individual denominations.

In the context of the church of today, this dynamic is changing the nature of religious alignment and beliefs. Denominational beliefs are becoming less important as various denominations are drawn together, often by economic necessity, and the primary divide or separation in today's

culture is increasingly between the more conservative evangelical religious right and the liberal religious left. This is apparent in the means of assessing the suitability of faculty in one college.

> They have to in some way write about how they understand their relationship to God. ... Some people disqualify themselves.... We still had a number that removed themselves from the search because they did not want to accept ... those faith statements (college A).

These statements draw a very distinctive line between the beliefs of the colleges and the outside world, satisfy the need for specificity and tangibility, and become a form of generic assessment criteria for employment that transcends doctrinal boundaries.

All of these colleges deliberately give preference to employing people who profess an evangelical Christian faith. While the North American colleges actively require their faculty to be professing Christians whose beliefs align to evangelical beliefs of the colleges, at the Australian college, anti-discriminatory legislation and a smaller pool of teachers in specialist areas mean that the college requires part time and casual faculty to support rather than profess their statement of faith. The dilemma of sometimes having to choose between employing someone with the best qualifications and experience, and someone with a professing evangelical Christian faith is evident at this college, where a 'non-Christian' casual lecturer may be given preference because of their experience and qualifications, and this is sometimes a contentious issue.

The Australian college is smaller in size than its North American counterparts, and has a limited ability to draw upon staff and faculty in design who share its Christian evangelical perspectives. This loosening of guidelines does not appear to reflect the liberal stance of the college management so much as the reality of balancing competing interests, such as the smaller population of evangelical Christian academic staff to draw upon, and the need to provide competent experienced professionals in teaching areas. In the graphic design course there are a number of casual and part time staff members who do not profess a Christian faith at all. Management may have to make decisions about whether to choose staff members with the best possible qualifications and experience or chose a staff member with less experience and qualifications and a strong evangelical Christian faith if necessary. Such modifications and changes can push graphic design courses further towards openness to the world and affect its religious ideals. Because of graphic design's more competitive nature the college management is

prepared to overlook the principle of employing casual staff who profess a conservative Christian faith. [63]

While the central doctrinal position of these institutions is a cohesive force and a way of integrating faith in the colleges, bringing together students from different denominational backgrounds presents its own challenges. Even though the culture of all of the four colleges is inter or multi-denominational, one staff member saw the ethos of their college as suiting students from some denominational backgrounds more than others.

> I think the culture at the school probably would lead me to say that students with a Pentecostal background would not feel as welcome. Students with a Catholic background may have some reservations.....[If] students need to come and attend [my] church, they feel very uncomfortable doing that... Because it's liturgical...Because we kneel and, you know, recite together and all of those things.... But basically students, our students basically come from the Baptist Bible Church, that kind of, part of the Christian family. (College B)

This need to attract students from many denominations means that some of the practices of these colleges have to be modified over time. Baptist practices might be alienating to some students like Catholics who are more liberal doctrinally but more conservative culturally, and Pentecostals, who are more liberal culturally but sometimes more conservative doctrinally.

Even in broadly evangelical colleges, denominational differences do sometimes emerge. Although all of the colleges described student and staff conflicts over doctrinal issues as rare, one faculty member cited a project given to students of varying denominational backgrounds. The students were asked to design a crucifix. "Some students thought it was very interesting and some students were totally offended by the idea." (College A). Students who were offended were those who came from denominations where visual symbolism was not a part of the tradition. In those more iconoclastic traditions where visual symbolism is rejected or where the cross is less emphasized because the focus is on the risen Christ rather than the suffering of Christ, students were uncomfortable with this assignment. For those traditions used to visual symbols such as the Catholic and Lutheran traditions, there was open acceptance of this assignment. Such projects are

[63] Csikszentmihalyi and Robinson found that graphic design students differed significantly from fine arts students in their general orientation towards career outcomes. (1990)

uncommon, and the conflicts that ensue mean that they would tend to be set less often. Different denominational values and beliefs still need to be negotiated sensitively by these multi-denominational Christian colleges.

A different path

In order to avoid being subsumed into the wider secular educational culture, these institutions maintain core strategies for retaining their identity. This is not a reflection of a conscious aiming at ends, but reflect the perception of possibilities and opportunities inherent in the situation (Bourdieu, 1993) Evangelical colleges with a clearly defined mission statement and values statement and articles of faith that reflect a literalist interpretation of the bible are in a better position to do this because they do not have to contend with varied interpretations of doctrinal issues from inside their organizations, even though a variety of interpretations exist. At the same time, they can allow their staff and faculty the freedom to run the courses in ways that will enhance the profile of the college, connect it with the wider society and serve its ability to grow and prosper. Colleges that embrace the plurality and heterogeneity that a mixture of denominations bring, need to fix the boundaries of what it may mean to be a Christian institution within a pluralistic society. Such statements of faith as the Apostles Creed contain central elements that are common to a conservative version of Christian apologetics across all Christian denominations. They provide a way of bringing many diverse denominations together, but more emphatically those with more conservative doctrinal positions.

These shared statements of faith allow the college to achieve a consensual stance – also a more fluid interface with the wider culture and gain cultural capital from a variety of sources, extracting maximum cultural benefits without relinquishing their Christian identity. This interaction with and responsiveness to contemporary society as a source of cultural ideas is essential in graphic design courses, which are heavily reliant on current technology, style, advertising and mass media. These colleges really have little choice but to be responsive to the changing culture and the marketplace of ideas. Yet they must also find a means to retain their distinctive Christian identity and at the same time a connection to the wider evangelical Christian community.

Their most obvious common ground is their doctrinal position, which most members of staff and students are able to embrace without discomfort. The most serious threat they face is not the dissolution of strong connections with particular denominational traditions, but the 'watering down' of their conservative evangelical tenets of faith in the effort to attract students from more liberal denominational backgrounds. Conservative evangelical doctrine is an important differential and its demise would compromise the identity of these institutions.

Protestant evangelical colleges and universities face many challenges in their interaction with society that affect their growth and economic viability. However, the consequence of interacting with contemporary secular organizations is not a unilateral march towards secularization. The trend can go the other way when colleges rally around core religious values and attract those with the same values. Evangelical colleges and universities with conservative doctrine and more exoteric values and beliefs are can retain their Christian focus and at the same time interact with society in an almost seamless way. This becomes a strategy, whether implicit or explicit, and a factor which assists their growth and prosperity.

The Curriculum

The integration of doctrine into the classes and curriculum takes place in a number of ways. Units with a primarily religious content have been an important or even a core component of the curriculum at the four evangelical Christian colleges and universities studied. All of these institutions require students taking graphic design majors to undertake a number of units that impart religious knowledge and values. These are mostly theoretical perspectives and the idea of integration of faith based themes and theology into curriculum has been a feature of those components of courses. As has been argued in chapter 3, the practical or specialist graphic design course units are often given very separate identities and are treated very differently, and this is so not only in Christian institutions, but in secular institutions as well.

Theory subjects integrating theological and ministry issues

A number of theoretical units of study in each of these four institutions focus on Bible studies, theology or Christian beliefs and faith. Some of these theory subjects attempt to incorporate and critque ideas and issues from popular culture, politics, sociology and philosophy, with titles such

as 'Worldviews', 'Pluralism in Contemporary Society', Philosophy and Religion', 'Faith and Social Issues', 'Contemporary Christian Thought', 'Theology of Creativity', or 'Arts and Culture'. There are other units that deal with Ethics, such as 'Ethics in the Professions' and 'Ethics and Leadership', while still others are seminar classes or discussion groups aimed at assisting students in integrating knowledge of Christian theology and their major area of study and preparing them for the transition into the workforce. At Azusa Pacific University, for instance, students take 'Senior Seminar', a discussion forum for final year graphic design and arts students aimed at explicating philosophical and integrative issues surrounding art and design in relation to theological and faith issues. Students may have to take a certain number of elective units but in most cases units are compulsory. These integrative units sometimes include input from a number of faculty areas besides theology, and some strive to be interdisciplinary. Some of these units, such as Biblical Studies in the Australian college, may contain a practical component. In the Australian college this takes the form of a presentation linking the design, dance, drama and music with biblical themes, but these kinds of presentations are not a major part of the content of the units, which are primarily theoretical, and co-ordinated in the most part by biblical scholars and theologians.

Many of these units attempt to provide an integrative platform and ways for students to understand their major area of study from a faith based perspective. In the Australian college two compulsory first year units for Graphic design, Music, Drama and Dance students have this aim. They have been given a strong cultural emphasis, with the aim of making religious precepts contemporary and relevant. The second of the two subjects, entitled "Arts in Culture" states that it aims to consider "the Biblical injunction toward cultural involvement and tackles the question of how Christians can relate timeless principles of God's revelation to ephemeral human culture", offering "an interpretation of various aspects of popular culture from a biblically informed perspective". [64]

The other first year unit in the Integrative Studies series at the Australian college is called 'The Christian Artist' (formerly Theology of Creativity), and is a compulsory unit for Dance, Drama, Music and Graphic Design students. The content is explicitly contemporary and aims especially a being relevant to students who have recently graduated from high school. Much of the content deals with new and contemporary ways of looking at Christian themes and tropes. The lecturer summarized some of the ideas and concepts in an interview:

[6] Chapter 9 offers a more detailed explanation of the Integrative Studies units in this college

> So how does worldview express itself in the songs of Freddy Mercury ... can values be embodied in a doll like Barbie or Bratz. How does worldview express itself through film. ...how does worldview happen narratively as well. How does a story express in its mythic structure or in its themes and morals.

Part of the rationale for these units is an attempt to challenge the separation of theological concepts from those relevant to the ordinary lived experience of many of the students, and to give students a basis for understanding aspects of popular and youth cultures from an evangelical Christian perspective.

Studio or workshop based subjects

There is little evidence that there is a formal attempt at the structural level of these institutions to integrate theological concepts into studio subjects or to formulate an understanding of how to practice graphic arts from an evangelical Christian perspective. As stated in Chapter 4, faculty members have often taught in secular institutions and carry over curriculum methods developed in previous positions. There was little mention by respondents of the formal adaptation of studio based curricula to the religious environment of the college or the need to make modifications and changes to the teaching methodologies of graphic design because of the ethos of the college. A senior administrator highlighted the fact that the teaching methods in Christian colleges have much in common with teaching methods anywhere.

> At times Christian institutions feel like they have to do everything distinctively different...yet there are some things [we have] in common...on the assumption that they are worth doing" "[We]believe in the notion of truth...that there are better or worse ways of doing things. (College C).

Some specific design projects contain content that is based on 'Christian' themes, but these seem more determined by the choice of individual lecturers, and sometimes departments, than the policy directions of institutions. The crucifix project is an example. At another students were given the project of visually representing their 'Kingdom', in whatever way that may be interpeted, but these kinds of projects tend to be formulated from within individual departments by faculty members on a semester by semester basis. One graphic design lecturer who took two

'faith-integration' classes that were available to faculty members at her institution, has structured a specific project aimed at assisting students to "see how their faith might influence design approaches." (College C) There is little real evidence of a concerted attempt to understand and present practical subjects from the perspective of a Christian worldview.

In general, theory and practice are seen as separate issues although faculty members do sometimes struggle with the idea of how best to integrate faith into the practical components of the courses. One lecturer asserted that

> there is some kind of disconnect between who they are as a person and a student and how they become a graphic designer person ... they are sensitive and aware of many things but somehow graphic design is this other thing over here. If I can figure a way to help students bridge the gap then that's a good thing. (College C)

This idea is reinforced by a theory lecturer in the Integrative Studies program at the Australian college.

> One of the flaws I see in evangelical Christianity- we are fairly dualistic. We have a God day and God subjects and non-God time and non God subjects. We think that [some] things are secular - well, what the hell is secular, what is secular about anything? (College D)

The dualism that exists between theoretical and practical components of courses is further complicated by the dualism inherent in evangelical faith based perspectives. Evangelicalism as a movement supported the idea that people should trust "their sanctified common sense" (Noll, 1994, p.160) and set about their ordained task of fulfilling their destiny in the public sphere through hard work and the creation of success in material terms (Weber, 1905:2002). This perspective discourages the exploration of intellectual perspectives in courses such as graphic design. The more practical components of courses have a defined outcome in the marketplace, and so less effort may be placed upon thinking about the idea of faith integration in relation to them. There has been little thought brought to bear on how practice can be integrated with social and ethical tenets of faith and the role and purpose of evangelicalism. How they align with biblical propositions, such as service to others, love of ones neighbour, humility, redemption,

sanctification and forgiveness, and their relationship to ethics has not been sufficiently explored in such courses as graphic design.

The dualism between faith and learning in Christian environments exists not just in evangelical colleges and universities. In general in Christian institutions there has been a disconnection between the demands of the students' discipline area and the faith basis of the institution. According to Bunge, many students and faculty in the past have held on "to the very modern assumption that faith and learning are separate realms and that religion is personal and private and therefore irrelevant to academic life" (2002, p.249). Students still often tend to view the religion requirement "as just one more hoop to graduation and do not understand its relation to their major academic concerns." (ibid, p.252).

Although effort and energy at institutional level is placed on assisting students to connect faith and learning, the relevance of faith to the student's major area of study is an issue that is not uniformly addressed. If faculty themselves do not see the relevance of their faith to more practical forms of knowledge, they are unlikely to provide it for their students. Yet, if the aim of these colleges is the integration of faith and learning, these ideas suggest the need for a concerted attempt to think about issues such as this, and to debate these matters in a consistent and coherent way at this level.

Conclusion

Wuthnow's *Communal, Doctrinal and Ethical* dimensions, with the addition of *Relational*, have illuminated ways that faculty and staff members in these colleges attempt to integrate their faith and perceive that their courses and institutions are different from those in secular environments. It has opened up a discussion on the ways that they differentiate themselves from secular organizations and construct their religious identities, and some of the means by which religious values are disseminated in their graphic design courses. As has been argued, using interviews with staff and faculty members as support, these distinctives are not always strategies in the strictest sense of being consciously intentional or operating at an organizational level, but are a result of the interactions of individuals and decisions made for a variety of reasons.

There are many measures that are implemented at institutional level with the purpose of making evangelical Christian faith an integral part of the life of the institutions, even in those courses like graphic design that have a very secular orientation. There are attempts to apply evangelical thinking to some areas of curriculum and to appoint and offer professional development to faculty in line with Christian principles. There are a large number of extra-curricula activities that also serve such a purpose and these institutions all attempt to establish communities of faith based on evangelical Christian ideals and their different practices. The colleges place importance on religious values in the selection of staff members and give preference to evangelical Christians.

Some practices in these institutions are not very different from those in secular universities, even though they may be perceived as different by faculty and staff members. What is different is the integrative purpose behind them. Whether true integration is possible is a question that is perhaps not able to be answered. The establishment of a new 'whole' as a result of combining different aspects of faith and learning is an elusive concept. Integrated knowledge is certainly an intention of all of these institutions, but while faith based aspects may be part of every subject, integration is dependent on each person and the way in which they take and use and combine knowledge. Integration occurs when the students themselves bring ideas, concepts, percepts and affects together in individual ways. Although this is not easy to assess, there is certainly a combining, an interaction, and a connectivity happening.

There remains a dualism between practical and theoretical subjects that favours an intellectual approach to theoretical components of courses and neglects such an approach towards the practical components. In assessing the integrative practices of these institutions, it has also been pointed out that there is too much emphasis placed upon requiring faculty and students in practical areas like design to accomplish this integrative task in their own discipline areas. Such ideas engender a more shallow focus for the integration of faith into learning, and perpetuate the view that evangelical institutions are intellectually less sophisticated. The onus is on the institutions themselves to encourage their religious scholars and experts in theology to take a more pro-active approach to providing frameworks for integrating faith based knowledge into the disciplines. It also highlights the need for the institutions to examine more deeply their integrative practices and explore evangelical Christian frameworks for teaching graphic design and other discipline areas that are not part of its traditional core offerings in education.

The practices of the Australian college have been shown to be in some ways different from its North American counterparts. The practical and economic difficulties that it faces have been presented, highlighting the fact that many of these are the result of its position in the Australian higher educational arena and the Australian environment in general, where its choices are more limited and more restrictions apply. These differences have demonstrated how organizations need to make decisions and changes based on the possibilities inherent in the situations that they encounter.

Although there are strong reasons to support the idea of a gradual loss of faith traditions and practices in evangelical colleges and universities, there are also reasons why they can and sometimes do resist this trend and even strengthen their particular faith perspectives, even in courses such as graphic design. By focusing on some of these issues, this chapter has also explored their practices at a more detailed level and the means by which they retain their distinctive evangelical Christian identity, and it re-presents the idea posed in chapter 3 that their conservative evangelical doctrinal position is a factor in their successful maintenance of a distinct evangelical Christian identity. In fact, it is not the loss of their particular denominational adherence, but the potential liberalization of their doctrinal position into a more generic form of Christianity that is seen as the most serious threat that they face to their identity.

As this chapter has indicated and the next will further emphasize, the character of these organizations is formulated in everyday practices and personal interaction more than intentional attempts to proscribe or reinforce the mission and vision of the college at a senior management level. The next chapter will focus on the importance of faculty in disseminating values is reinforced through the idea of 'speaking the faith' in these institutions. It will use Bourdieu's concept of symbolic capital to uncover the interaction between people in ways that are not reflective of cohesive beliefs and values. People build religious identity and community through everyday practices, and the next chapter will further delineate what they do differently.

Chapter 8

Speaking the Faith

"What our thoughts are is also constituted or formulated in our talk." (Shotter, 1993) p33

Introduction

Speaking the faith is more than just a means of identification; it helps to constitute faith, and in doing this, it helps to constitute and determine the ethos and identity of Protestant evangelical organizations. The 'speaking' of one's faith is part of the living of the faith – part of putting it into practice and 'calling it into being'. Staff members in evangelical Christian colleges improvise their faith on a daily basis and this is woven into the fabric of their teaching. This chapter will concentrate on the comments of people involved in graphic design education in Protestant evangelical colleges and universities. It will highlight the importance of what is said by people as a means of expressing their faith in their everyday lives. In doing this, it will continue to focus on the ways that people in evangelical Christian educational institutions integrate aspects of their faith with learning in the discipline area of graphic design.

Christian institutions differ from secular institutions in that their faculty members are able and encouraged to express their Christian faith directly and openly in relationship with students and with colleagues and other staff members. Speaking the faith is more than just preferable or an additional benefit; it is seen by many respondents as intrinsic to their own faith and foundational to teaching. The ability to express one's faith openly creates a sense of belonging and sharing that enables people to reveal important aspects of themselves in an honest, unguarded way. The common language that is involved creates a bond between people. Knowing that ones beliefs are known, accepted and shared by others is seen as a freedom from restriction. In these higher educational institutions it is a particular form of academic freedom that does not exist in secular environments, emanating from a shared platform for acting together.

It also becomes a way of connecting individual fields of knowledge with faith, as participants in Christian colleges use the discourses in this field and adapt them. This chapter reveals how personal beliefs are integrated into the teaching of graphic design through conversation. It will

explore how they bring Christianity and design together in ways that are intuitive, resourceful and often surprising. They are able to take and use mainstream practices, subverting them for their own use (de Certeau 1984) to strengthen Christian values and beliefs. If religion, as Durkheim suggests, is created in the acting out of it, then speaking the faith becomes a way of creating not only the faith as it is already known, but also creating new understandings of faith that arise from a synthesis of religious and other disciplinary knowledge.

Bourdieu's concept of symbolic capital will also be employed to extend some of these ideas. Symbolic capital helps explain how the values and beliefs of staff members may be quite different from each other and to the values and mission of the management and governance of the institution, and may not directly reflect its aims, yet it can remain coherent and workable though tacit understanding of rules and limitations.

This chapter also examines the integration of faith and learning at an individual level through the focus on a particular alumnus of an Australian college, and on her explanations of how her beliefs have informed her practices of graphic design. Producing artwork itself is seen as a form of 'Speaking the Faith', and interviewing a graduate of a graphic design program has been a way of ascertaining if the integration of faith and learning might be demonstrated in the practice of graphic design. The focus here will be on a senior project that was carried out during her final year in the Australian college, and how her faith informed various aspects of it.

Freedom of Speech

The ability to talk openly about one's faith when working in an evangelical Christian environment is viewed by many staff members as tantamount to freedom of expression. The ability to express ones religious beliefs openly are seen by faculty to constitute a form of freedom that could also be considered a kind of academic freedom as well.

One faculty member stated

> When I taught at [secular University Y] ... I felt like I couldn't integrate my faith. I could do it subtly. I could do it by talking about ethics, environmental stewardship,

but I could not do it directly, talk about being a Christian, how that might be different in your work.

In this case this freedom of speech was one of the primary reasons for this faculty member leaving a secular university environment and taking up a position in an evangelical Christian college. "It really was a hard decision to leave the state system and I feel like it was a calling to a Christian college." (College A) – This faculty member made a choice to work at the college based on its faith related values, despite having a respected position in a more academically prestigious university.

A senior staff member in another institution, when asked how his job would be different at a secular university, replied, "I don't think it would be very different, I really don't...What may be different is the talk that you have in your office and with your colleagues over Christian issues and such things." (College B). The same staff member also mentioned his own experience of studying at a state university. "I studied at [state] University X ... and I enjoyed studying there. Having a Christian viewpoint was strange to some of them with some of my ideas. Now that they are more postmodern I may be listened to more."

Having ones views not only listened to but also accepted is of great value to faculty members. A faculty member in another college saw this as extending to the students. "[T]hey have the opportunity to have their faith, express their faith without feeling isolated, questioned or challenged." (College D) Acceptance and inclusion are seen as important values, and through speaking it this level of acceptance and inclusion is built into conversations.

Prayer as a form of personal and confessional expression is another form of utterance and a valued part of the speaking of the faith and the openly shared practice of religion that links and bonds faculty and students together. "I love the fact that before I give a test I can actually pray with the students that they do well." (College C). Another staff member stated that students knew that she was always available to pray for them if requested.

The kinds of conversations that people are able to have as a result of speaking the faith are necessarily different in these evangelical Christian institutions. In these environments there is no assumed barrier between personal faith, and academic life. Faith is a conduit – a way of bridging this territory because at its core it connects human needs and the values and beliefs that people

hold to be important to intellectual life as well. Marty refers to a notable lecturer and theorist working in a Christian college who was asked why she chose to teach there. "Because in such a school," she said, "we do not have to stop when we get to the deep things. We can plunge into them." (2003, p.59).

Practising Theology

Bass contends that practices are dense clusters of ideas and activities related to specific social goals and shared by a social group over time. (Bass, 2002). In the context of this study, Christian practices may be communally defined, such as the use of common liturgy and prayers. They can also be less structured, relating to social goals but in ways that are personal and even idiosyncratic, linking communal doctrinal beliefs and values to behaviours, utterances and activities. In these colleges, theological or spiritual beliefs are employed by various members of faculty in adaptive ways. Dykstra and Bass contend that Christian practices take "appropriate shape in a distinctive time and place in the form of a cluster of apparently small gestures, words, images and objects" and that they "allow for- indeed, they thrive on- such improvisation and negotiation" (2002, p.26).

Tanner asserts that rather than practices in Christian organizations being shaped by theological reflection, they require little 'understanding of beliefs that inform and explain their performance', and are instead 'quite open ended, in the sense of being rather undefined in their exact ideational dimensions and the sense of being always in the process of re-formation in response to new circumstances." (Tanner, 2002, p.229). She describes them as formulated in a 'give-and-take' relationship with non-Christian practices. In order to be useful and function, practices do not require even a general consensus as to their meaning, but are adjusted and molded in a response to the realities of everyday life.

For De Certeau, there are not necessarily any conscious choices involved in practicing everyday life. Following Bourdieu, he states that "it is not a matter of strategies strictly speaking; there is no choice among several possibilities, ...but only an 'assumed world' as the repetition of the past." (1984, p.56). According to Bourdieu, people 'intuit' what might befall through their

'habitus', making 'moves', "which are objectively organized as strategies without being the product of a genuine strategic intention". (1980, p.62).

Faculty and staff members integrated Christian values with learning in different ways, and those interviewed felt free to interpret the faith based charter of the colleges in whatever manner they wished. Lecturers are an important means of disseminating values and beliefs. One faculty member said that "within each course the teacher is encouraged to and free to integrate their Christian faith" (College A).

Another staff member stated,

> We aren't a cookie cutter place...if there were a roadmap which says this is what you do that integrates faith and learning we could all follow that. That's easy to do, but there isn't, so therefore it becomes an individual way of how you work that out, and I think it's easier to do in some subjects than others. (College B)

Each faculty member takes the values and beliefs of the college into account but the way that this is translated into practice is individualistic and personal. They provide their own interpretation and ideas. Faculty members do not believe they are just parroting institutional values, and for this reason mentoring and modeling is vital to religious formation in the colleges. Such integration depends on the trust that the institution places on each member, and in the case of those interviewed, staff members felt trusted to pass on their faith through personal relationships.

Improvisation

The conversation between religious knowledge and design is spontaneous and happens in an organic way. A number of faculty members mentioned examples of the way their faith informs ideas that they pass on to their students. One respondent took up the biblical concept of the believer being branches that are pruned by God:

> For me I often relate design to what God is doing in our own lives in that we have to edit our work a lot and cut out what is not necessary. So I often relate that to being

> Christian, to how God is working in our lives and cutting out stuff that is not perfect and [laughs] getting our lives just as perfect as possible and I think that is how I get them to see design as well. Like, 'is this really necessary? If it's not, just leave it off'. (college D). [65]

In this statement, two concepts are being brought together and linked. The biblical metaphor is linked to the area of teaching graphic design in a very commonsense way, where compositional elements in graphic design projects are required to be 'pruned' in the same way as personal attributes and character.

Students can understand the need for economy and simplicity as metaphor is used as a reinforcing element that also provides students with a visually rich and stimulating analogy, and this feeds back abductively into the visual world of the designer. This is part of the patterning of communicative action in which "complex mixtures of unique influences occurring both within and around people shape their actions in this way, as reciprocally responsive movement between them points beyond the present moment to other possible connections." (Stacey, 2001, p.133). These are natural, non-structured responses are indicative of the importance of the beliefs and values of staff and faculty to the college. Such statements would not be possible in a secular graphic design course. They become part of the discourses of graphic design education in Christian colleges and at the same time part of the difference between Christian and secular organizations.

The same faculty member also used creation theology to inspire and encourage students.

> I believe that God is our creator and designer and we are made in his image so that we are creators and designers. So I really instill that in students from the very beginning. They don't have an excuse not to be creative. And especially as Christians they are so plugged in to God that they can draw on His resources. I have this really deep belief in each student. I really encourage them to be the best they can be. (College D)

[65] This is an allusion to John 15:1-2, "I am the true vine, and my Father is the gardener. He cuts off every branch in me that bears no fruit, while every branch that does bear fruit he prunes so that it will be even more fruitful." (NIV)

Trust and letting go are attributes that many believe are important factors in stimulating creativity. Introducing students to 'God's resources' is a way of motivating them to step out and be innovative and inventive. High achievement, 'the best they can be', pursuing excellence and the provisions of God are interwoven, and creation theology becomes a form of appropriation that is expedient and effective.

In many ways on a daily basis, Christian beliefs and the practice of graphic design are interwoven. In this way, graphic design becomes a 'Christian' practice, and it can also be used to bolster and reinforce the importance of their faith in students' daily lives. In these examples Christian themes are used as very practical teaching tools.

One lecturer discussed the power of prayer with students:

> I like to point out [to students] how prayer works in solving creative problems... When I was working in the industry and I had to come up with a solution to a design problem, probably you would call it unconscious thinking, but I would feed all the requirements and data to myself... then I would pray for a creative answer...and then I would forget about it...and at 3 in the morning, it would come to me. Nine times out of ten the first thing I would come up with would be what the client would want. (College C)

Evidence suggests that an 'unconscious thinking' or incubation period very often generates creative breakthroughs for designers in problem solving. In the context of his class, the lecturer links the ''AHA' phenomenon' with prayer. Students' faith in prayer is reinforced as they take a 'hands off' approach to their problem, using a technique that has been proven successful in creative design work. This advice validates prayer, and because it often 'works', can become part of the religious practice of students, and prayer validates the concept of 'incubation', joining together the strands of their professional and religious life.

Practices shape beliefs as well as beliefs shaping practice. Inventiveness and risk taking in this scenario are doubly rewarded. Students reap the benefit of more innovative and expansive design work and at the same time, their faith is strengthened and confirmed through the positive outcomes in the act of designing. Pauw asserts that "religious beliefs are couched in the language,

conceptuality and history of a particular people and reflect personal and communal experience and desires. Religious beliefs shape and are shaped by religious practices." (2002, p.36).

These practices test beliefs and become standards against which beliefs can be seen to have validity. They are the performative and embodied aspects of beliefs. Such small increments and constantly changing movements mould the nature of religious practice at these colleges. They also appropriate graphic design into the arena of Christianity and affirm the practice of graphic design as a worthwhile and 'Godly' pursuit and ultimately this feeds back into the belief structure of the college.

They can also be seen as what de Certeau describes as 'subversive' practices, taking from the mainstream and reformulating ideas so that they become part of the sub-culture of evangelical Christianity. They take and use the stories and ideas from graphic design for different purposes, where "systems of representations of processes of fabrication no longer appear only as normative frameworks but also as tools manipulated by users." (1984, p.21).

Speaking as One

All of these institutions have a mission statement that defines their doctrinal adherence. (see Appendix A). These statements demonstrate that the colleges proclaim a specific and fairly literalist interpretation of biblical scriptures and Christian dogma and they would all describe themselves as evangelical in style. However, at the level of teaching within the individual course units there is far less attempt to implement a particular doctrinal emphasis in an intentional or prescribed way. As already mentioned in chapter 6, one respondent described the way that doctrinal statements are implemented in day to day teaching as a 'trickle down effect'.[66] In the interviews conducted, there is no indication of how this effect takes place in everyday classroom situations or any intentional implementation of the mission statement into curriculum. No respondent mentioned any overt restrictions placed upon staff members in how they speak to students.

Even though faculty in some colleges are expected to sign a declaration of faith, adhering to the doctrinal principles of the college, sometimes on a yearly basis, the actual practice of teaching in

[66] A lecturer stated that "the college has a mission statement. If you look in the handbook you will find all that, and those issues trickle down here." (College A)

these courses is affected by many different agendas, some of them reflecting the particular values and interests of staff members themselves. Those who profess a Christian faith and seek to integrate that into their teaching do so in ways that are personal and a constant negotiation takes place on a daily basis between the individual, the values of the college and those of the wider society.

Two faculty members in College A emphasized the need for religious tolerance and acceptance of diversity within religious faith, rather than imposing a particular doctrinal position. Despite the fact that College A professes a specific Christian doctrinal position, one faculty member described giving students a reading from a Muslim's perspective.

> It wasn't so much to come to a resolution, but to come to a conversation so you could start thinking what it is you believe and why you believe that. It's not making anybody believe one particular thing and I really think that students have to resolve those things themselves. (College A).

Another faculty member said that "Students are exposed to all these different points of view about their faith which makes them rethink their own faith…I think its very healthy actually". (College A)

One faculty member from another college explained his viewpoint that relationships with students of other religious adherence is beneficial for the Christian students. He asked his design students:

> Do you know a Muslim or a Buddhist?" and exhorts them to use this knowledge to "think differently because it opens you up, and that makes you a better designer. You have more empathy. When you're being a mass communicator as you are as a graphic designer I think it's very beneficial. (college D)

Compared with the more literalist and specific doctrinal emphases of the colleges, these statements appear dissonant. In contrast with the idea that ideas 'trickle' down from an organizational perspective, they represent individualistic ideas and personal points of view, but they are able to be included in the practice of teaching at an interpersonal level because of the freedom that faculty members have to express their thoughts. At a communal level, though,

everyone understands and tacitly agrees upon the common principles and ideals of the college wherever and whenever necessary.

At an individual level, faculty members seek to integrate their own personal Christian worldview with their teaching. Many faculty members construct a practical personal theology, re-organizing the elements of their faith into a coherent structure that works for them as embodied, material practices that are useful in teaching and learning. Biblical principles and doctrine are resources like any others that are drawn upon, linking education and design with religious beliefs and values. People construct reality (the world) using their beliefs about education, design and religion.

In one case, Christian communities are seen to offer a kind of spiritual protection, enhancing a person's professional life in very practical ways. Business, practical issues and spiritual issues are intertwined comfortably.

> When you are connected to a church and community like that there are spiritual principles that are governing our lives that offer a cushion or protection or cover. If you get too far separated from those things you don't have a community in a sense that you have accountability to. Then you are not underneath that canopy...the rain gets to you... I talk to my students about that. ...how those principles [sic] when you are hooked up in a Christian community and have a relationship going on like that...it feels like a more stable lifestyle and that stability allows you to make better decisions, do better business and have a better support system either personally or in a sense, in business. (college C)

In these terms, the link to community provides very practical and beneficial outcomes: success in business, stability, lifestyle are positive outcomes that are seen as the result of being in a Christian community; things go better in life. There is no sense of conflict between the being a Christian and being in business. This faculty member uses religion to expand the dialogue on design in an expedient, pragmatic way. Interaction with the outside world is taken for granted. There are distinct benefits of being in a Christian community – community strengthens the position of Christians in the marketplace, giving an imprimatur to individual business success. Faith and belief builds and enhances the life of the individual and the individual is instrumental in building and enhancing the church and community.

But despite the fact that faculty and staff members take and use elements of their faith traditions in personally meaningful and often informal ways, at the communal level there is a need for a common identity which everyone can support where necessary. It represents the kind of evangelical practices to which the college is aligned and carries with it certain basic principles and ideas. It forms a kind of barrier and although there is in reality a great deal of flexibility within this, there are thresholds over which it is difficult to step. These vary from institution to institution, but they are known and easy to follow, because they are central to a generic, non-denominational evangelical Christian faith. As explored in chapter 7, this takes the form of a general, but literalist and conservative doctrine as reflected in different statements of faith.

Tensions and Resolutions

Because the individual in a Christian organization stands in relation to both the educational institution and the wider society at various levels, the actions of the faculty and staff takes both of these considerations into account. Engagement with 'Christian' culture generates a further level of complexity to teaching and learning in design as disparities arise when the beliefs and values of individuals and institutions confront each other and also the values of the wider society.

One of the recurring themes in the interviews and class observations is the difference in expectations between education in a Christian college or university and the secular profession of the graphic designer. In the design world, it is generally assumed that the individual designer or the team working on a particular project is working in a commercial environment, where excellence is sharpened and honed by individual competition. Success is personal and designers are not generally expected to facilitate the careers or the work of other design professionals even if they are part of a team project. Changes have recently promoted the idea of design ethics, but design is still seen as a career with an individuated and clinically dispassionate orientation.

In biblical terms however, believers are part of 'the body of Christ', and support and service to each other and the idea of community is expected (see mission statements appendix A). In Christian colleges the understanding of what it means to teach designers must also include convictions about what it means to practice design 'Christianly'. There are dissonances and

tensions between the commercial orientation of programs and communal religious values. Christ's invocation to "do unto others as you would have them do unto you" and the importance of servanthood are among the basic tropes of the Christian narrative.[67] The tension caused by this difference in Christian colleges is part of the continual deliberation by faculty about how to both act as a Christian in the world and also act as a graphic designer.

This tension is highlighted as a concern raised by a faculty member. "They come to a Christian college and I'm just a bit worried that they are ready [sic] to assimilate into a very aggressive workforce. It's very different in graphic design. It's a very aggressive market environment to work in." (college D). There is a perception that the competitive edge might not be as sharp in a Christian college:

> [P]eople are wanting to help each other with the designs and actually encourage each other to be the best they can be. So you haven't got the same sense of competition. That works well. Sometimes it can be to the detriment – that sense of competition is missing a little bit, so sometimes you might think that they're not striving to be better but you've got to encourage them to be better just for themselves as designers (college D).

One faculty member saw the personal nurturing and caring role of faculty and staff as potentially having a negative aspect, in that students may not be encouraged to take enough responsibility for their own education, or may be too sheltered from the 'real' world. She stated that "faculty are around to help students and there to guide them. Though sometimes I think there may be a little too much hand holding." (college A) The respondent perceived that perhaps the personal care comes at the expense of the professionalism.

This tension is evident among students as well as faculty, as observed by this author in 'Senior Seminar', a theory class for final year art and design students at College C that attempts to integrate theological concepts into the program. One student questioned how 'Christian' artists may approach the dilemma of being competitive in the marketplace when the Christian ideal suggests that one should care for and think of others first. During this discussion, another student expressed the belief that there is a lack of competence in Christian endeavour in the arts because

[67] Christ's death on the cross is seen as the ultimate example of self sacrifice, and the bible exhorts Christians to 'take up their cross' and follow the lead of their master. 'Turn the other cheek' and 'blessed are the meek' are among many biblical references that reinforce these concepts in the lexicon of everyday speech and action in Christian communities.

Christians as a whole tend to be hesitant or afraid to be too competitive leading to a 'softness' incommensurate with the designers position in the marketplace. Students wish to participate in the 'world of design' but also practice design in a 'Christian' way. Some are generally apprehensive that they can find their own ways of integrating these concepts.

Faculty have to find ways of negotiating a path between the communal co-operative aspects of Christian theology and sponsoring the pursuit of individual excellence. Lecturers resolve conflicts in different ways, which may appear mutually incompatible but can still draw upon aspects of Christian doctrine. There is no prescribed way that this is worked out. Some faculty members discuss these issues with their students and use other theological arguments to support their case. "Jesus Christ was into individual relationships and individuality needs to be upheld ... you must be guided by your own 'still small voice', listen to that and trust it." (College D) [68]

In contrast, the Interim Dean of Arts at College C stated that she insists that students work together, and stresses the importance of their insights as part of a communal value. "If they have made a discovery, they share it with everybody else so we can all enjoy it." (College C) She also noted that this is not the general expectation in secular colleges where she has taught in ceramics courses; in these colleges students generally do not share their discoveries. She added that students at her present college often do not wish to disclose their creative ideas as well, and sometimes attempt to hide them.

Yet another faculty member took an entirely different approach to a problem at a former college.

> I had one kid at a private [secular] school. His artwork was all this sadomasochistic stuff. I didn't feel it my place to tell him whether that was good or bad...but, 'did you execute what you were trying to accomplish well?'...that to me speaks of what I do as a Christian, because my job is not to judge or to impose anything on anybody else but actually to come alongside someone in the learning process, whether that is ethical or just technical. (College C)

While this lecturer would not necessarily take the same approach at the Christian college where he currently works, these values are part of the personal values of this lecturer. At an individual

[68] This lecturer draws upon a bible verse to uphold the belief that each individual is uniquely valued by God, therefore should value themselves and their work and make their own way in design. "And after the earthquake a fire; but the LORD was not in the fire: and after the fire a still small voice." 1 Kings 19:12 (King James Version)

level people are responding in their own ways to various situations and these may differ markedly, although they are related to their own Christian ideals and values.

These interactions are constantly taking place in Christian educational institutions. These are not commonly agreed interpretations, but rely on the judgment of each individual and the manner in which they express their views. That lecturers wrestle with these issues is evident in many of the responses. There is a need to maintain both Christian distinctives and offer students valid pathways to careers. Change occurs, as competing and conflicting truth claims are negotiated in communication between students and staff. Competing ideas must be circumvented, resolved or rejected. Yet despite the dilemmas that are caused by the need to negotiate competing values, the values and evangelical Christian identity of the college are upheld and sanctioned by individual faculty and staff members.

Knowledge emerges in individual interactions and in a relational sense and does not depend on the consistency of everyone in the organization acting the same way and believing the same things. Stacey contends that groupings of people attending primarily to their own needs will not necessarily damage the organization, or in this case its religious ethos. In fact the opposite can be true, and they can strengthen it. People doing different things within organizations don't need to account for the whole. According to Stacey, this kind of 'patching' is productive (2001, p.178).

Yet there are also distinctive boundaries. In college environments such as these, people have to act together. Faculty, staff and students operate with a trust that people within the organization can have differing points of view but that the deviations aren't too drastic. According to Complexity Theory, productivity is optimal at the boundaries between consonance and dissonance. If there is too much apparent difference between beliefs of practitioners within organizations, a cohesive, workable system becomes untenable. Yet if there is too much similarity, the conditions for creativity, growth and transformation within organizations is absent. It is in fact a critical combination of stability and instability that produces change, innovation and growth.

Symbolic Capital

In the evangelical Christian colleges that were examined in this study, there were no universal and prescriptive theological approaches in the day to day operation of the programs, and these

approaches, it has been demonstrated, often differed widely from person to person, and there were individual deviations from the rather specific belief statements upheld by the colleges. Where there is a common belief system but many practitioners with widely differing viewpoints and backgrounds, people must overlook the incompatibilities between practices and beliefs so that they can to go on together. People live with many inherent contradictions between beliefs, and between beliefs and practices, and devise ways to make their social systems workable and manageable. This applies to personal relationships as well as the production of academic material. "One could push at the academic edges as long as one remained visibly deferential to the core commitments of the school." (Jacobsen, 1997, p.340).

Bourdieu's idea of Symbolic Capital offers a framework for considering this. In order for practices to be fluid and responsive to particular social conditions, there has to be a mutually accepted agreement to disregard the differences in beliefs and approaches. This has been described by Bourdieu as a process of unconscious collusion whereby people trade in 'symbolic capital', described as "economic or political capital that is disavowed, misrecognised and thereby recognized." (1993, p.75). Bourdieu uses the example of gifts as symbolic capital, but by extension, religious education can also include capital that is traded in a similar manner. The core doctrine of the institution has a symbolic value for its stakeholders, as it identifies people as practitioners of a particular kind of Christianity, in this case, evangelical Christianity, which has its own style and characteristics, and becomes a rallying point and a means of commonality.

Practitioners in Christian colleges tacitly agree to overlook the fact that not everyone believes the same things or acts in the same way and the college management must overlook the fact that its belief statements are not uniformly applied. This is by no means a conscious practice, but is part of the ways 'agents' subconsciously position themselves in the field to maximize opportunities and to ensure coherence and continuity at a communal and institutional level. Bourdieu's notion of symbolic capital is a form of concealment that is perpetuated by tacit or often unconscious agreement between 'agents' for the overall benefit of those involved in the field (or organization). In this situation where everyone depends on everyone else, the truth or reality of the situation cannot be exposed, otherwise there can be no further exchange of capital and the system breaks down.

The doctrinal core of the college is used whenever and wherever needed both inside of the colleges and outside of them to identify the ideas that bind the constituents together. The core

doctrine of the college also establishes the limits of what is or is not acceptable. It has already been argued that certain moral and behavioural codes cannot be overstepped, and the same applies to beliefs of incoming staff members, who need to understand the import of these central beliefs as a form of branding or badging.

The Thing Itself

"There can be no subject without objects. All design practice has as its ultimate ideal and actual destination a tangible result, a real set of objects. Indeed in design the thing itself is the ideal." (Hebdige, 1988, p.80)

The production and creation of design work is also a form of expression that is both personal and social. Students with an evangelical Christian faith bring their values and beliefs together with their knowledge of design in the creation of artworks, so designing itself can also be seen as a form of 'speaking the faith'. Because the integrative aims of these institutions are intimately connected to the end user – the student - who in many ways combines faith and learning according to their own situation and own needs, this author interviewed a graduate of the course to explore how much her faith informed her perceptions and responses in relation to a particular project.

The focus will be on one student's work and one particular project. One student is not a representative sample, even of one institution, and each person approaches their work and their faith in a singular way. Yet to bring the practices of Protestant evangelical institutions to a logical endpoint, questions need to be asked about the nature of practice as it applies to the end user - the practitioner. Within this topic there is also an investigation of designerly thinking. This investigation shares with Cross and Clayburn-Cross (1996), Lawson (1990); Lawson, Bassanino et al. (2003), Candy and Edmonds (1996) and Roy (1993) ideas that are concerned with the working methods of individual designers.

The methodology of the interview with this former student has been outlined in Chapter 5. An Open Forum was also conducted with twelve students from the same college in their second and

third year of the graphic design course, and these students were asked to bring along a piece of their work and talk about it, and as also briefly discussed in chapter 5. The discussion with current students is used as peripheral support for the comments of the alumnus interviewed.

The integration of faith and learning in the work of a former student

M is a former graphic design student at an Australian college. She has worked for a small design agency owned and operated by an evangelical Christian who employs designers with a similar Christian faith, and she now works in Hong Kong, designing promotional material for a religious charity organization.

M discussed a 'major' project that she had completed in her final year. Students are able to undertake a project of their own choosing that lasts for a full year as a 20% component of the full time course in the final year. They can use any media as long as the final project involves a large proportion of graphic design. Students have to present a proposal, conduct research and construct a methodology for working and a timeline for completion. This makes it an unusual project lacking the inclusion of a structured brief, but it has the advantage of giving students a great deal of freedom without the usual constraints. M chose to do her major third year independent project in the form of a book. She deliberately chose to work in an unstructured way with designs that don't necessarily relate to each other. "I called the book *Whatever*, because it is full of designs about 'whatever'. "The designs were completely just whatever I felt like that day." This was quite an unusual approach, but within the guidelines of the project.

The book is based on three chapters with religious content, called *Forgiveness, Love and Life*. In this case, the religious themes formed a way of tying the book together and became a vehicle for allowing her to have maximum freedom in the design process. "My brief was so open I just needed something to narrow it down a bit so at least if I had these three themes to base my work on I had somewhere to go with it." The desire to produce a variety of design styles was the impetus for the project rather than the religious ideas directing the process of designing. The designs themselves were central to and guided the process. Although the three themes were not the primary motivation for producing the book, they are seen as significant. "They were three really potent themes to base my designs around to give it some sense of continuity." They were

an integral part of her faith and belief system. "As Christians the whole reason we can have a relationship with God is because of forgiveness, and love is...the centre of the Christian faith and life is what God's given us." At the same time, they served a practical purpose. "Having come up with a structure, then it was much easier."

M has also achieved satisfaction from the fact that the finished book (also produced as a digital presentation) has had an impact on others. "Especially Christians love it because it's got Christian quotes and things about God and quotes that you would just usually hear without any visuals – they show another slant to it. So yeah, I presented this at my church ... and they loved it."

The designs were a way of extending the meaning of the Christian messages and presenting them in an innovative way. She talked about the effectiveness of showing the designs to 'non-Christians', including a relative, as a means of evangelizing.

> You can put the Christian message in and use contemporary design to soften the message as well. To make it more accessible to non Christians...not confronting her with a book of quotes on their own. She can admire the designs and read it if she wants to. So she can appreciate it as a piece of art.

Part of the satisfaction was that the designs made Christian themes appear relevant and contemporary. They also stood in their own right as satisfying artwork and were appreciated for their aesthetic value.

M was asked an open-ended question concerning whether she has a set of guiding principles that inform her work. This did not elicit a 'faith-based' response. 'I don't know if I have any guiding principles. I definitely do research before I start...I don't actually do sketches before hand.' She doesn't use a formal design process, but does do research and then just 'slaps it together'. The only principle that relates to her faith is prayer. "And especially if I'm not feeling confident, I'd like to pray every time I do a job but I only usually do it if I'm not feeling confident".

The working process for the project was not primarily guided by her Christian ideals, yet she believes that her faith is integral to the whole process. She does not see her faith as being outworked in her designs, but she believes that her work is enabled by God.

> I feel it is a big part of my faith just being able to do the job that I do, because God's enabled me. But I don't think that necessarily makes my designs look 'Christian', just that God gives me the ability to meet the clients' expectations and the deadlines and that sort of thing.

A probe concerning ethics and values attracted a more definite response in relation to Christian beliefs.

> A certain way of understanding the bible which [sic] some of the jobs we do might not line up with my beliefs. In that case I have to decide, will work come before what I believe? For instance, if I'm doing a layout and I can choose a 'pull out quote' from the text, I can choose one that I think is more helpful to people than a different one so my beliefs can influence certain texts that I might pull out.

Apart from that, M's values concern socially and morally principled attitudes.

> Then there's the other side of working in an office, I have values of honesty, working when I'm supposed to be working, being responsible and accountable with petty cash. They're my values as well. Being a good employee and respecting my boss and co-workers and stuff like that...[I] treat them in a way I'm sure God wants me to so my values will affect the way I relate with my workmates.

The Design Process

As has already been evidenced in chapter 4, many research studies have indicated that competent designers rarely follow linear cognitive problem solving strategies and methods of working. Designers work in ways that are often intuitive and there is a lack of conscious scrutiny as designs come together. The process of working is usually not guided by overarching principles but by instinct, a feeling of 'rightness' and characterized by enjoyment of the physical activity of making. A large part of the motivation appears to be satisfaction at producing something that pleases the designer, even when these are small components of a larger piece of work. For Csiksentmihalyi, this enjoyment and 'losing oneself' in the work is part of the optimal experience or flow that characterizes creativity (1990).

The satisfaction is often tactile, and embodied, exemplifying what Schon calls 'reflection in action' (1984). Dewey asserts that "the artist does his thinking in the very qualitative media he works in, and the terms lie so close to the object that he is producing that they merge directly into it.' (1934:1979, p.16). Designers and design students are often not able to or not interested in verbalizing this process. M responded to the interrogation of one of her designs by dismissing the importance of interpretation: "What can I say. I just like it. I just really enjoyed using that style. Putting the text in the boxes."

This is supported by the responses of a number of current third year design students who participated in the 'Open Forum' and similarly articulated the emotional connection they had with the making of the artworks. One student remarked: "I recently did collage for another assessment. Remembered how much I love it. Love the hands on.". Another commented, "I like the outline, the mystery of it."; and another said "I really like colourful designs. It made me happier doing things in colour." One student described developing her photographs as a quasi-spiritual experience.

> When I'm in the darkroom when everything comes to life and I remember what the day was like and when I was taking [photographing] it and everything comes out [looking] so much different, so much *cooler.* So mad. I just love it.

It is evident that for these students the process of designing is in itself satisfying and the act of making is its own reward. Particular goals or purposes beyond the act of making itself in these moments were irrelevant. Csikszentmihalyi (1990) asserts that selective attentiveness absorption creates unusual clarity and feeling of well being that he calls 'the flow' experience.

However, the compilation of components of a design in pleasing ways is not enough to satisfy M when considered in light of the whole design or artifact. Problems and design compositions are more multifaceted, and have to do with making meaning out of the complexity of styles, shapes and colours. Designers want to express something to make it meaningful in the way that components and ideas (percepts, concepts, affects) come together, creating a more complex and interesting pattern that aligns with the intention or subject matter of the design as a whole. Dewey separates enjoyment from evaluation. Creating things for use implies evaluation in relation to means to ends, and the ends are inherent in the making process. (1922/1939)

A page design of a book that really 'worked' for M called *Getting Old'* (fig 1) involved more than the enjoyment of the art-making process. "I just really enjoyed the interaction of the letters over the background and stuff. I really liked brown and blue. I still really like brown and blue." The satisfaction derived from the finished design however, involved a fundamental elision as the meaning of the artwork and the visual components came together.

> I really like this one, it's called *Getting Old.* I took this photo of my nephew and grandfather. They are my youngest and oldest relations, or they were at the time. So it is really personal for me. Meant a lot. Also this quote that I chose. A lot of people fear getting old and it just really touched me. This quote and someone talking about getting old as something wonderful instead of something to fear. That's a quote from Max Lucado. Inspiring to think about getting old as something of dignity and worth rather than as something to fear.

Conversely, when a design didn't come together as a totality, it was experienced by M as unfulfilling. "Some designs were so hard to get right. I just didn't like how they looked, and I'd go over and over it [sic] and then abandon it. That was really frustrating, just not liking what I'd come up with. Most frustrating thing." M gave an example of a design that was unsatisfying because it did not seem to achieve integration in the totality of its meaning and appearance. Even though the individual elements in this page felt right, the overall result of the page was disappointing for her; it didn't 'work' as a whole. The components of the design only really worked when they attained a unity that involves the artmaking process producing a synthesis in co-ordination with the meaning making process. The design needed to work at both a conceptual level and an emotional and aesthetic level.

> I was feeling really strongly about this concept that we need to rest... My flatmate's diary was open and this is this conglomerate of flouro and highlights and stickers and I just thought it looked so amazing and I really wanted to use it in my artwork. But it [the design] didn't look very good so I ended up having to take all of the colour out of it to make it work. And that was kind of disappointing. I just really struggled with it. I still don't know if I'm happy with it. I just gave up. I still like the colours. I think they represent rest nicely. Green and blue. ...and of course that's a picture of my cat. And I love [my flatmate's] diary. (fig 2)

Designs rarely come 'from nowhere". Other artists work was described as important in informing M's creativity. "Usually what triggers my desire to create something – seeing what someone else has done and I think, I really want to do something like that." The process of integrating ideas from other artists work and constructing an original design through repurposing stylistic elements to visually articulate ideas is described in relation to another of M's designs that 'worked' for her. (fig 3)

> I did see a spread similar to this. Not that photo but the way I've used the text, in a magazine or something and I really wanted to try that. I sort of made it in my own way but used some of the little things they used but for a different purpose. I've got 'degrees here', I don't know, 'degrees of separation' from God or something. And this is what man has done with his creation.

The photo that M used in this composition is black and white, of a crumbling building, portraying a dark world, drab and corrupted. The idea of separation from God is integrated in a subtle way through the use of type and design elements, where a thin vertical strip with lines of measurement acts as a metaphor for separation. In this design the components and the whole support each other in a way that enhances the meaning, with visual and conceptual elements (the macro and micro) reinforcing each other.

> The red emphasizing the question even though it is quite a small word, draws your attention because of the colour. Sort of simple. In a way you have to look closely because a lot of the text is small so you need to have a closer look. I like the simplicity of colour. The black and white and the red.

Part of the purpose of the page design was to draw people's attention into the page, to elicit the response of looking more closely and carefully, and in this sense, M felt she had succeeded. The theme of what humans have done to the world and the design that inspired this page were brought together with M 'putting her own spin' on it, forming connections and convergences. The inspiration of the style of another artist's visual ideas was connected to her own idea, but the desire to take compositional elements from the other artists work was the initial impetus which then sparked a connection to ideas surrounding decay and separation as part of Christian dogma.

In this way beliefs and values are integrated in this project. The work is relevant to M personally but through the connection to wider beliefs it has the potential to be relevant to others too.

M's work does not readily lock down meanings, and this is part of the reason it is successful as design. It has an open-endedness and ambiguity that gathers strength from a multiplicity of meanings, including religious ones, that are able to co-exist synergistically. The interview with M confirmed earlier assertions in Chapter 4 that designers work in personal and not structured ways and that there is really no well defined linear or structured design process that characterizes the way that designers work. M's explanations of her work also confirm that Christian themes and ideas are used in ways that do not necessarily drive the design work, but are called upon where and when needed to reinforce concepts and create fresh ideas for designs. Designs may be loosely tied to various themes, but often students construct designs around broad ideas or problems. It is more an orientation that is triggered by a stimulus. It is when the formal compositional elements and overall meaning come together in a way that is inherently synergistic that the design work is most satisfying to M.

Conclusion

The importance of *Speaking the Faith* as part of constructing it has been the main theme of this chapter. As has been argued, speaking is not just about expressing faith – it *produces* faith and makes it manifest. For this reason, speaking the faith is necessary in maintaining it in Christian evangelical institutions. It finds expression in different ways in graphic design programs, and builds relationships and identity. Actions create beliefs and speaking the faith is part of acting it out, so in the area of graphic design, faith based knowledge of design is created in the expression of, and in the production of work. Without this overt speaking, faith is relegated to private and personal knowledge, and is consequently weakened because it no longer has a means of expression that validates it as a communal and consensual practice.

The interactions of staff and students play a vital role in the dissemination of knowledge, and the values and beliefs of people involved in these institutions are revealed in their descriptions of everyday practices. This chapter has demonstrated how beliefs are practiced by faculty members in their interaction with students and by a former student about the process of making artwork.

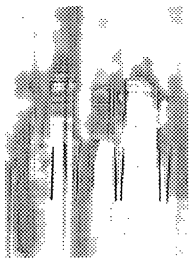
The practice of living and working with other people is shaped when different ideas, beliefs and ways of working come together and interact. This chapter has also demonstrated, using Bourdieu's concept of *symbolic capital*, that it is not necessary that everyone thinks in the same way and believes the same things and Christian colleges can deal with a wide disparity in beliefs, as long as everyone accepts certain central tenets that become a rallying point when needed. In fact such differences can form the basis for innovation and creativity in institutions.

Designers also work in personal and idiosyncratic ways, taking concepts and elements, including the beliefs and values of evangelical Christianity, and weaving them into the fabric of their work. This chapter has also argued, using the comments of an alumnus of one of the colleges, that art making is not just a way of expressing particular Christian themes but the process of art-making itself is a motivating agency. Yet 'Christian' ideas and themes can be deeply embedded in the practice of designing, in a very personal way that reflects the beliefs and values of the individual. Part of the motivation of the designer interviewed is bringing these two together in a coherent sense – finding new pathways to meaning *is* the creative project, and the satisfaction that is derived from the design is what 'making it work' means.

The final chapter takes a different form than any of the other chapters. Rather than drawing upon scholarly and theoretical writing to support the ideas within it, it is formulated out of personal reflections by this author. These reflections concern the process of change that took place in a stream of units at an Australian evangelical college over a period of eight years, in which the author was involved as an employee of the college. This stream of units had the purpose of integrating faith and learning in the college, and so these reflections give some concrete form to many of the ideas in these last two chapters, and are connected to all of them. It is another way of examining the challenges and dilemmas that these institutions face in offering graphic design courses.

Chapter 9

Personal reflections on some of the challenges and demands of operating a graphic design course at one Australian Protestant evangelical college.



Introduction

This chapter provides another perspective on one graphic design course in a Protestant evangelical college. [69] It describes from a personal point of view, some of the issues that have been referred to in this thesis. It picks up on many of the themes that have been explored, including the pursuit of excellence, the integration of faith and learning, and the differing values and expectations of faculty and staff. It also encompasses the challenges and demands of operating a graphic design course, as it responds to pressures from outside, such as from church organizations related to the college and government authorities, and demands from within the college itself, including those of management, faculty and students. This chapter will give a sense of how it was to live through all of this.

I am choosing to focus on one aspect of this experience: the deliberations around a stream of units called 'Integrative Studies' at an Australian college. My own involvement in the graphic design course as Head of Design over the period of 1997-2002 and more peripherally as an administrator in the college from 2002-2005 is the context for the journey through some of the changes that took place over that period. It continues with reflections on some of the processes of debate and deliberation at the college over almost nine years and some changes that were made concerning the biblical studies and ministry components of the graphic design degree course.

This chapter also highlights Bourdieu's ideas of contestation. As emphasized in other chapters, the roles of members of staff who work together in a common institution are invested with particular capital. Some of this capital concerns their status as academics within higher education, and other capital concerns their status as 'Christian' academics within evangelical higher education. While there is generally an accord between these roles, their 'space of position taking' also means that these two roles can compete with each other in each individual and the resolution of this conflict is contextual and contingent upon the circumstance of each situation. This chapter reveals in a more intimate way how such contestation is manifested within the practices, discussions and decisions made in the Integrative Studies stream of subjects.

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[69] This college cannot be named and the reasons have been presented in chapter 5. Referencing to the documentary evidence has not been provided, as it would have compromised the anonymity of the college. All of the statements made regarding the information in the documents accessed are however accurate.

There are two main reasons for these reflections. Firstly, these reflections will continue to focus on the distinctive aspects of education in evangelical Christian colleges. In throwing some light on how these institutions struggle with issues related to faith and professionalism, it examines why such institutions might find it difficult to maintain their distinctive Christian character in today's higher educational environment. The influences that lead to change and especially to the loss of religious aspects of programs are part of this reflection.

My personal knowledge of the Australian college means that I have an intimate understanding of the interactions, political climate and events that have taken place there over the past decade so I am able to bring knowledge to light that may be hidden from even the most privileged external researcher. On the other hand, it also means that I may tend to be less objective, since I was involved in many of the events that occurred there as an active and biased participant. I acknowledge this bias, and it is for this reason that this chapter makes no claim to objective status, but while it is written as a reflection, it does substantiate, validate and enrich ideas raised in other chapters.

Background

This Australian college has always attempted to maintain an intentional stance towards its evangelical Christian values and position itself as a college that emphasizes a 'Christ centred' education. The submission for accreditation of the Bachelor of Creative Arts (Graphic Design) in 1998 included the following statements: "Through progressively more rigorous consideration of the philosophical and spiritual issues in art students are encouraged to answer for themselves the question of what it means to be a Christian designer". The first stated aim of the course follows this line: "The course is designed to assist students to develop a professional, balanced Christian framework within which they can study graphic design". The course is described as 'Christian', "in that it sees each person as a special creation of God and the creative arts as an extension of Christ's incarnation love."

As part of its evangelical Christian focus, students in the four 'arts' degree courses, (Drama, Music, Dance and Graphic design), are required to undertake a number of units in a stream called

'Integrative Studies'. Integrative Studies is a compulsory stream of units for students in the graphic design degree as well as these three other degrees, and this component of the curriculum attempts to infuse the education in the major discipline area with Christian values, theological underpinning and a ministry orientation. The purpose is not simply to provide students with theoretical perspectives on the synthesis of theology and the arts, although this is certainly an aim of all of the units. Rather, much of the emphasis in these units is also on augmenting and enriching the students' faith and assisting them to view themselves as artists who can both practice and understand their future career from an evangelical Christian viewpoint. It is also aimed at assisting students to view their practice as a form of ministry, so its aims are deeply integrative at an intellectual, emotional and practical level. [70] Not only does this stream attempt to integrate the arts and the tenets of Christian faith, but because all of the four 'arts' majors take this stream together, it also explores ways of integrating knowledge from Dance, Drama, Music and Graphic design.

The Integrative Studies component of the graphic design course at this college has been recognized as an acceptable part of its courses by accrediting bodies, which are controlled by the state government of New South Wales. Because in these assessment panels there is a high proportion of academics and vice chancellor's representatives from secular universities, universities have a very strong influence on what kind of courses this college offers. The 'Christian' emphasis has been seen by accrediting bodies as a distinctive practice that sets it apart from similar courses in secular universities, servicing a particular clientele and filling a particular market niche. By approving this course, the academy has recognized the diverse nature of student interests and needs, and that the attainment of degree level qualifications in graphic design courses may include different kinds of knowledge than those offered by secular and mainstream universities.

In the panel meeting called to discuss the merits of the proposed Graphic design degree course in 1997, the Integrative studies units were viewed favourably by external panelists as an alternative to liberal arts options in secular universities, despite the fact that these units are compulsory. They were viewed as a way of connecting broader theoretical and philosophical issues to students'

[70] Integrative Studies is not the only way that the college attempts to synthesize Christian faith and the arts – the college strongly recommends that its students attend weekly church services, and there is a compulsory church service at the college once a week. Orientation and Spiritual Emphasis camps are other ways that the college maintains its religious focus.

stream of major studies. [71] The course was finally accredited in 1998 with a number of changes and adjustments to the course, but with the original proposal for the Integrative Studies stream intact.

College Mission and the Integrative Studies Stream

The Integrative Studies stream was a vital and critical component of the course and was not a negotiable part of the program for the college principal. The integration of the arts and ministry was a major driving force behind the establishment of the college, which began with music, dance, ministry and art. [72] It is viewed by senior management as central to the core mission and founding principle of the college. More than any other component of the art and design degrees, this stream seeks to integrate faith and learning. The founding principal believed the college could offer a different kind of education– one that was based on the premise that the arts were created and inspired by God, and could be integrated with and understood from the point of view of an evangelical Christian faith. The importance that the college places on this integration is demonstrated by the comments of a lecturer in two of the Integrative Studies subjects. "Some students complain and say, 'I just came here to learn my art' [and we say], 'well, you can do that anywhere'. Our unique character is that we try to integrate that art with Christianity. The subtle message - 'if you don't like that go to [a state] university'".

The idea that the college could uphold the beliefs of evangelical Christianity, and still provide a high level of academic rigour was part of its vision. At heart as well, was the belief at the level of senior management that the arts, including the communication arts, were important ways of spreading the gospel. The principal's view was that all of the arts are under the control and leadership of God and the Christian message can be disseminated through the arts and visual communication as well as by the spoken word.

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[71] The initial submission for the degree in 1997 was refused accreditation but the Integrative Studies stream was not the reason for this. It was rejected because it was seen to lack sufficient strength and rigour, did not have adequate resourcing, and it was perceived as failing to provide a comparable education in design to the universities.

[72] The college now offers a number of other programs including teacher education, theology and counseling. The college was founded in 1989 as the educational arm of a large evangelical parish of the Uniting Church in Australia. It has a distinctive history and provenance, as the principal, a North American evangelical minister, musician and educator, was originally invited to come and establish a college in Australia by a large church related to the Assemblies of God Denomination 1983-4. The principal and some staff members who founded the current college were a splinter group. The original college joined forces with an even larger evangelical organization where it remains today.

The graphic design course grew out of the visual arts program and eventually replaced it. The ecucational ideals of the college were not the only motivating force behind the introduction of a graphic design course and the subsequent application for a degree program in Graphic design; in fact there was a complex mixture of pragmatic and idealistic factors, and this has been highlighted in Chapter 1 as a feature of the way that graphic design courses in other evangelical institutions developed as well. A graphic design diploma course was originally established at this college because of student demand. Unlike fine arts, graphic design was seen as a pathway to a career. [73] A significant motivation of the college in applying for a degree course in the graphic design area was to attract more students, give the course more prestige and meet the demands for an upgrade of qualifications by those already taking the diploma course.

Since the college became the only evangelical Protestant college in Australia offering this degree qualification in graphic design, it was anticipated that many graduates of the course would be looking for employment in Christian organizations and related areas, and there was an expectation that Christian organizations seeking to employ designers would give priority to graduates of the college, even those Christian organizations that had no direct connection with the college. This was borne out by the positions that graduates of the college tended to gain, although many did go on to work for secular organizations.

Lesser motivations were the desire to lift the standard of the qualification in general and see it as having parity with secular university courses, and to indirectly affect the standard of publications and designed artifacts that could be considered 'Christian' in character, by producing accomplished graduates to undertake the task of designing for these industries. These graduates would have an influence on the quality of material being produced in organizations representing Christian values and worldview.[74]

So in the motivation for the introduction of the course, two potentially conflicting aims or rationales were already present – the desire to run a successful graphic design course that was

[73] Prior to my commencement at the college in 1997, discussions had begun about changing the Diploma in Creative Arts (Art) to a Bachelor of Creative Arts (Art and Design) as part of a suite of degrees in Creative Arts that already included Dance, Drama and Music. The diploma course had commenced as a fine art qualification, and some graphic design units had been added to the curriculum in response to student demand for them. It was decided that two separate streams in the degree courses would be included in the document to be submitted to the Department of Education and Training: one a fine arts stream and the other a graphic design stream, with a large amount of the curriculum overlapping and most of the specialization occurring in the third year.

[74] Additionally, in the early days of the diploma course the principal thought that having the services of graphic design students on campus could assist the other departments with the design of promotional literature, although over time the graphic design program became more focused and the college developed its own promotions department.

excellent, equivalent to a university course, and that would attract students and produce graduates who would be able to find meaningful employment in the field. The other aspect was its Christian mission - to produce graduates who were inspired by their faith and had a deep understanding of how to integrate their skills and faith, and who would want to inspire others similarly to do the same. Sometimes these aims have been compatible, and sometimes they have not, and it is in this territory that tensions have built and conflicts have occurred, and where staff members have struggled to find satisfactory resolutions.

College Philosophy

The college itself was founded on the principles that the arts are 'God-inspired' and that the spreading of the gospel is as much the provenance of talented artists as inspired preachers. One of the verses often quoted within the college (and placed on the walls) is "preach the gospel at all times; if necessary use words." (St. Francis of Assisi). Biblical principles have been accepted as first principles – a basic blueprint for understanding the purpose of life and giving guidance for human behaviour, presupposing a higher power who interacts and relates to humans and who has an overall plan for people's lives. Such principles are obviously quite different to the basic tenets and mission of secular universities.

The college aims "to encourage, educate and equip those seeking to be involved in ministry within the church and community; to provide an integrated program of creative arts and ministry training which will enable students to be effective communicators of God's love and purpose for living;" and "to provide an environment where faculty, staff and students are able to pursue their commitment to be servants of Christ and exercise and increase their God-given gifts and abilities." (extract from website)

This Christian worldview also assumes a unity of knowledge through and by God – a universe that is ordered and orderly although it cannot be fully known. In the view of its founders, the knowledge of each field is conjoined by the unified knowledge of the bible and the Christian faith. Graphic design, no less than dance, music, drama, counseling, education or theology is seen as part of God's dominion, existing as part of God's purpose in the world – and so each can be understood from the same foundations. This also provides a basis and a rationale for Integrative Studies at the college.

Contentious Issues

The Integrative Studies stream is an area in which most senior staff members have an interest, but ideas about its place in the curriculum and approaches to it have varied enormously. It has been subject to regular debate and argument in the Academic Board, the internal academic governing body of the college and the primary forum where these issues have been discussed and conflicts have been fought and contested. [75] The Integrative Studies stream has also been the subject of debate by accrediting bodies who have had a hand in shaping its direction, and students have played a part in initiating new directions by making complaints and suggesting changes through the forum of the Student Council. Casual lecturers have also had an input into its character.

There were many issues that came in for debate and discussion at the college's Academic Board level over the period of 1997-2006 over the Integrative Studies stream. The perceived need for a ministry and faith based education versus the perceived need to improve professional standards in the major discipline areas was a driving force behind many discussions and the catalyst for some of the changes that took place. Subtending many of the discussions were the practical realities of attracting a minimum number of students to each of the courses and differing ideas over how that might best be done.

Before the graphic design course was accredited as a Bachelor degree in 1998 (commencing in 1999), there was a vocationally accredited diploma in Creative Arts (Graphic Design) that had a ministry orientation. Training in the original diploma course was seen by the college as educating graduates primarily to be able to spread the Christian gospel message and serve the Christian church in some capacity in the field of graphic design. Drama, dance and music courses had a similar trajectory, beginning with diploma and certificate courses with a ministry orientation and eventually becoming fully accredited degree courses. In the degree structure, the demands of professional status mean that the major area of study takes centre stage. The ministry focus can then become a secondary consideration. Nevertheless, a senior administrator sees the current vision of the college and its degree courses as "more about integration than professionalism."

[75] The academic board is based on a very democratic model where everyone on the board theoretically has equal voting rights. The Academic Board consists of the Principal, the seven Heads of Departments, the Academic Dean, The Dean, Ministry and Arts (2002-2005), the lecturer for Old and New Testament Studies, the Registrar and a student representative. Although an external Board of governance has the final imprimateur for decisions of this kind, the recommendation of the academic board is usually followed.

With changes that have taken place as a result of its position in the academy, the graphic design course is subject to different kinds of pressures. There has been a deal of tension between those staff members who emphasize the importance of the 'Christian' mission and vision of the college, and those whose primary concern is dispensing the knowledge of the discipline area and producing graduates who can compete for positions in an open marketplace in their respective fields. Conflicts have arisen over attempts to lobby for a decrease in the hours allocated to Integrative Studies or changes to the structure of individual units. Some staff members have argued that four units of Old and New Testament Studies (part of the Integrative Studies stream) are unnecessary, given that graduates will not be taking up positions where they need a detailed knowledge of the bible.

Predictably but not universally, it is mostly those who are stakeholders in the major discipline area that have argued for their area to be strengthened or maintained at the expense of the Integrative studies, and vice versa. This is in line with Bourdieu's (1993) understanding of the way that capital is accrued in the roles that different faculty members play. Those with a greater investment in the secular academic aspects of their role will argue for the importance of their field of study, while those with a greater investment in the religious aspects of their role will argue for the strengthening of Integrative Studies.

Conflicts have arisen in the dance, music and drama areas and to a lesser extent in graphic design over competing interests where projects such as end of semester performances and exhibitions have meant that rehearsals have interfered with regular classes in Integrative Studies. Tensions have arisen over the student workload for Integrative Studies which has tended to be heavy, especially in the area of Old and New Testament Studies, and faculty from other discipline areas have sometimes seen this as an imposition that places students under unnecessary pressure. [76]

Students themselves who have increasingly heavy assignment loads in their major areas of study have also complained about the assessments in the Integrative Studies subjects, both in student evaluations and through the Student Council. Some students have criticized some of the units as irrelevant to their studies and boring or repetitive. On the other hand, many students have lavishly

[76] There has also been a perception in some departments that the Integrative projects in these subjects that include a performance or graphic design component are unsophisticated, that the criteria for assessing them are sometimes spurious and that the faculty assessing them are not qualified to judge the merit of these projects because they are trained in theology and not in the students' respective fields.

praised the Old and New Testament studies and some of the Creative Ministries units and have considered them the most important part of their undergraduate studies at the college. They have viewed the faith perspectives that have arisen from Integrative Studies as the foundation of their future careers and their adult lives. Some members of staff in the various departments similarly see the stream as integral to the courses offered by their departments.

Reduction in Integrative Studies Units 1996-2006

The Integrative Studies stream changed significantly over the period of 1996-2006. The number of Integrative Studies units in the course was reduced from ten to seven units over this time. Some of the reasons for this will now be discussed, as they demonstrate the way that the issues that have already been outlined are outworked through the relationships between staff members in this college, and the resolutions and change that have followed.

The Integrative Studies Stream consists of two distinct areas: Biblical Studies and Creative Ministries. In their degree course, graphic design students take four units of Biblical Studies (Old and New Testament Studies) and three units of Creative Ministries. There are now three less Creative Ministries units in the curriculum than there were in 1998 when students were required to take 6 units of Creative Ministries, although the number of units of Biblical Studies have remained the same. A Table demonstrating the changes to Creative Ministries is provided below, and a Table demonstrating the whole of the integrative studies stream in terms of face to face hours is provided in Appendix C.

Table of Creative Ministries Units

Year	C/Min Semester 1	C/Min Semester 2	C/Min Semester 3	C/Min Semester 4	C/Min Semester 5	C/Min Semester 6
1996	Theology of Creativity	Design and the Arts	Leadership and Ethics	Arts in Culture	Colloquium I	Colloquium II

1997	Theology of Creativity	Design and the Arts	Leadership and Ethics	Arts in Culture	Colloquium I	Colloquium II
1998	Theology of Creativity	Design and the Arts	Christian Ethics and Leadership	Arts in Culture	Colloquium I	Colloquium II
1999	Theology of Creativity	Christian Leadership	Christian Anthology of the Arts	Arts in Culture	Colloquium I	Colloquium II
2000	Theology of Creativity	Christian Leadership	Christian Anthology of the Arts	Arts in Culture	Colloquium I	Colloquium II
2001	Theology of Creativity	Christian Leadership	Christian Anthology of the Arts	Arts in Culture	Colloquium	-
2002	Theology of Creativity*	Arts and Culture**	Christian Leader	Christian Artist in the Community I	Christian Artist in the Community II	-
2003	Theology of Creativity*	Arts and Culture**	Christian Leader	Christian Artist in the Community	Christian Artist in the Industry	-
2004	Theology of Creativity*	Arts and Culture**	Christian Leader	Christian Artist in the Industry	Christian Artist in the Community	-
2005	Theology of Creativity*	Arts and Culture	-	-	Christian Leadership and Ethics	-
2006	Theology of Creativity*	Arts and Culture	-	-	Christian Leadership and Ethics	-

Colloquium II was a third year unit that was eliminated from the curriculum in 2001. The Colloquium units were described as "providing the opportunity for students to draw together the

theoretical strands of the Christian studies in light of their imminent graduation...[they are] the forum in which students reflect on the question of how to be Christian artists." Colloquium II was discontinued, partly as a result of pressure from staff members in the major discipline areas, who argued that a focused concentration in the major area is needed in the final year of the course, and this could not take place with the competing demands of Colloquium. There were also complaints from some students who echoed these sentiments, and some who perceived that the material in Colloquium was often redundant or irrelevant.

Changes 2002-2004

During this time a number of changes were presented to the Academic Board and approved after much discussion. The remaining unit of Colloquium was deleted and instead two units called 'The Christian Artist in the Community I and II' were added.[77] These units were designed to assist students "with motivation and strategies to become actively involved in local communities" as well as considering the theological foundation for various kinds of community – Christian and secular. A practicum in the form of a group project in the community was a feature of these units and they contained some of the material from the earlier Colloquium units. [78] Christian Leadership and Ethics was to be retained and moved to the second year program. Anthology of the Arts was discontinued [79] and Arts and Culture was moved to the second semester of the course. In this model, students moved through the units from a theoretical underpinning to more practical applications, in a similar way to many art based courses in the secular academy.

For the 2003 academic year 'The Christian Artist in the Community' was reduced to a single unit, mainly because the material was somewhat repetitive across the two units and instead that a third year unit called 'The Christian Artist in the Industry' was added to the stream. This unit was

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[77] I assisted in the co-ordination of the Integrative Studies units from 2002 to 2004. The co-ordination of the units had previously been undertaken solely by the principal.

[78] The idea was that students present their own performative projects out in the community, but in many cases this proved to be an extremely difficult undertaking and it rarely happened.

[79] Anthology of the Arts ran for two years. This unit comprised guest lectures by Christian professionals who themselves worked in related industry areas and practiced a Christian faith. The units were designed partly to provide role models so that students would be inspired to practice their discipline from a Christian standpoint, and there were structured assessment tasks. Some of the content of this unit was integrated into the Christian Leadership and Ethics unit.

aimed at providing very practical assistance for students in making the transition to the workforce, and included managerial, financial and promotional skills.

The changes that took place over these two years were aimed at streamlining the units, making the flow from one to the next more logical, and reducing the redundancy while still giving students practical assistance for integrating their faith with their discipline areas in their transition to the workforce. Changes were designed to be part of a rationalizing process rather than a reductive process.

Further Changes 2005

The five yearly submission for state government re-accreditation of the Bachelor of Music in 2005 was the catalyst for more major changes to the Integrative Studies program. This was a period of intense debate at Academic Board level, as values were contested in this area that was one of the defining characteristics of the college and a major part of its identity and legitimacy as a Christian organization.

There were challenges in changing the structure of the music degree course, because of technical requirements and changes to the field of music education in which the college was seen internally to be lagging somewhat behind the rest of the field. Some of the changes were proposed by an external consultant on the program and the decision to follow his advice was made. Because of the perceived need to bring the course into line with the more rigorous industry standards in music education, it was proposed to increase the music related content and decrease the number of units in the Integrative Studies stream from nine to seven units.

At the same time, it seemed advisable to decrease the number of Integrative Studies units in the other three 'arts' areas (Dance, Drama and Graphic Design) to bring the four courses in line with each other. There were practical reasons for this, including the rationalization of teaching staff. The heads of Drama and Graphic Design and to a lesser extent Dance were supportive of this change. Graphic Design staff and students had tended to argue for the reduction of the Integrative Studies units in the program for some time.

There were a number of proposals submitted at this time by members of the Academic Board concerning the structure of the modified Integrative Studies stream. Most of the debate centred around the balance of Biblical Studies and Creative Ministries subjects. The lecturer in Biblical studies argued that these were foundational units to the arts courses and all four must be retained, while others, argued that two instead of four units of Biblical Studies would be better suited to these courses and that some of the Biblical Studies units could become elective.

In 2005 the Academic Board decided to retain seven of the nine units of Integrative Studies, including the four units of Old and New Testament Studies with an increase to three hours for New Testament Studies from two. The semester 1 and 2 units - The Creative Christian and Arts and Culture would be retained as well as Christian Leadership and Ethics in semester 5. There were to be no elective choices. The Christian Artist in the Community and The Christian Artist in the Industry would be discontinued. I left the college in June 2005 and so was not involved in the final decisions that were made and in the transition to this revised structure.

This debate demonstrates the way that change has occurred in this organization. The traditional values of the college placed high priority on the integration of the arts and faith based knowledge in the four courses, yet compromises were reached which resulted in a reduction of Integrative Studies units. The communication of biblical knowledge as a major aim of this evangelical Christian organization was, on the other hand, upheld in the 2005 debates by giving the overriding priority to the Biblical Studies units, but two more Creative ministry units were sacrificed in this process. This new structure was carried by two votes only.

As pressure has mounted both internally and externally to increase the professionalisation of the individual courses and provide viable employment options for graduates, the division between those who gave precedence to providing specialized training in graphic design, music, dance and drama education and those who gave precedence to retaining the foundational evangelical units in Integrative Studies has intensified. The pressure to gain accreditation for a course that was perceived to be more in line with professional standards in the music industry was the catalyst for change that affected four different courses. These arguments and discussions reflect the conflicts that are often external but translate into tensions within the college that have to be resolved in some manner, constantly. The Integrative Studies stream of units has been hotly contested, as it reflects the identity, mission and values of the college.

The Creative Ministries units are unusual because no one person or department has had consistent 'ownership' of the stream for an extended period. The result of this is that the stream has been run by a number of different people, and it is rather fragmented as a consequence. There is no permanent faculty member in charge of these units that has expertise in both the theological aspects and the artistic aspects of the units. For the Creative Ministries units to fully integrate and to take a viable and central place in the 'arts' courses, an advocate and head of department is needed who can resolve the necessary conflicts, and move this stream in a direction that reflects an understanding of the complex integrative issues involved in offering it.

Integration

This exposition of changes that took place over a nine year period at this college have been provided here to highlight the dilemmas and challenges involved in integrating faith and learning in an evangelical Christian college. The loss of three units of Creative Ministries over this period may be seen to represent a weakening of the Christian emphasis of the college. On the other hand, it may be that the integrative elements in other areas besides this stream need to be acknowledged and respected, and in some cases strengthened.

Integrative Studies units are an important part of the basis for the integrative stance of this college, they are by no means the only way that faith and learning are brought together. As has been demonstrated in chapters 7 and 8, the dialogue between faith and learning happens continually in the interaction of faculty and students. It happens in many other forums as well, in the weekly chapel services and in the various activities of this college, such as Spiritual Emphasis camps and study tours. A senior administrator at the college remarked that "integration happens at many levels in a natural way because the environment is set up for it." Although she believes that Integrative Studies are an important component of these four courses, she sees that managing the faith and learning interaction with too much rigidity can actively work against the goal of integration. "To control it is to threaten it, to not allow it to have its life." She emphasizes the importance of trusting the faculty to be responsible agents for integration.

Options

The debate over the need to increase the professionalisation of the courses at the expense of the faith based units is underscored by other pressing agendas. This college is in a position of being subject to external forces acting on it from its parent church organization, as well as from the forces of tertiary education in general. It is under financial pressure to maintain certain budgetary targets and therefore must take pragmatic principles into account. The Graphic Design degree is a program with a small cohort. It is one of the two smallest programs in the college and has struggled to attract the numbers required to make the program sustainable. There is one full time faculty head and the program runs through the services of casual tutors and lecturers in the graphic design discipline, some of them professing no Christian faith. [80]

Two groups of students with different types of needs apply to enroll in graphic design. There are those that want an education that is comparable to that obtained in a university but are happy to do so in a Christian environment, perhaps because they were raised in families with religious backgrounds or with similar values. Others attending for the primary purpose of gaining a degree may apply to enroll in the college because the entry requirements in some areas, including graphic design, are lower than some courses in universities, and they are prepared to undertake the required components of Integrative Studies. The second group of students come specifically because they wish to have a strong evangelical Christian faith based education in a course that also has fairly high academic standards. Their aim is to grow and mature in their faith. They come to the college because of its reputation as a Christian institution, and many of these students want to find ways of practicing their evangelical Christian faith through their work. The presence of these two groups of students means that there will be values in these courses and pressures on them that may collide.

[80] The department has often chosen to employ part-time casual lecturers and tutors who have considerable expertise and knowledge in their specialty area in graphic design and many do not profess a Christian faith. Casual lecturers must support the values of the college rather than endorse them or sign a personal statement of faith. Yet the other programs with similar problems that has chosen a different course. Dance, the other small department, has had the same pressure to survive but has chosen to employ mostly casual staff with a strong Christian faith and fully supports a strong Integrative Studies structure.

There are a number of possible responses to this situation. The college has so far chosen to keep its Integrative Studies units strongly distinctive and in doing so keep the numbers of students that might resist taking such units low, through self-selection. Legislation ensures that Australian educational institutions cannot discriminate on the basis of religion. They cannot refuse entry to students on that basis, but the Australian college can make it clear to students that they will have to take Integrative Studies units and give them an idea of the content of those units. This inclusion of Integrative Studies in the curriculum becomes a selection criteria, as it limits admission to those who would not wish to take religious studies of the kind offered at the college.

Another option would be to change the nature of the degree course. The addition of an extra year, making the course a four year degree, would take the pressure off the current program and allow the Integrative Studies stream to be run without much impact on the specialization in graphic design. However, there is much more demand in the educational marketplace for a three year degree course compared to four, and a graduate school approach as widely practiced in the US in graphic design is almost unheard of in the Australian education system. The Australian college does not consider itself as having the luxury of instituting a four year degree structure when students want the quickest pathway and to a job.

A third option would be to further change the Integrative Studies Stream. Two successive heads of design have presented proposals to make the Integrative Studies component optional for graphic design students. In this proposal, students would be able to take electives from any of the ministry or theology courses on offer in the college instead of the compulsory Integrative Studies stream. This has to date been rejected by the Academic Board, and students in graphic design are required to take the same Integrative Studies units as the other arts students. [81]

Despite these limitations, the college has found creative ways of working within its environment. One initiative that has strengthened both the Integrative Studies and graphic design concentration has been the Introduction of a Studies Abroad Program, where North American students are able to spend a semester studying at the Australian college. While they are required to take a core

[81] In graphic design courses the desire for employment is a strong motivating force. Csiksentmihalyi: 1990 found that graphic design students were much more motivated by the desire to obtain employment in the field of study than fine arts students. At the college in this current study there is a recognition that in graphic design students are more career focused than in the other arts areas.

course, graphic design and Integrative Studies subjects can be taken as electives. To date this program has been a popular choice for North American students.

Market Forces

The number of courses in graphic design in New South Wales has increased dramatically since graphic design became part of the university system in the early 1990's. Almost every major university in the state now offers a degree in graphic design or a related area, along with a significant number of private colleges. This has also meant that there has been a subsequent lowering of academic requirements for entry in many university courses. Although the Australian Christian college has a niche market, it also competes with colleges in the secular sphere that offer graphic design programs, and its lower entry requirements no longer distinguish it from the rest of the field.

The college is also in strong competition in its own area of evangelical Christian education. Although it is a degree awarding institution, it does not attract many of the evangelical conservative Christians that attend Hillsong church or Christian City Church because those churches have their own vocational arts and ministry training colleges and strongly encourage members of their very large congregations to attend those colleges. It is probable that this has a degree of influence on enrolments. This Australian college is a part of a large church organization in Australia, which is a broad church with a reputation for its liberal stance. Although its governing parish is conservative rather than liberal in its stance, its association with this church organization it may deter some evangelical Christians from attending.

The Australian college advertises itself as non-denominational – suitable for any denomination within the Christian tradition – yet students coming from those traditions, such as Catholic, high Anglican and Orthodox, where they have been part of a less individuated style of Christianity could find themselves less comfortable. The college has been under some internal pressure to be more inclusive to those students whose values and beliefs may not be totally aligned with the values of the college.

Yet despite all of these difficulties, the graphic design degree continues to attract students wanting a particular kind of education, one that reflects an evangelical Christian style. This is one

of its advantages, and a factor that draws students from a particular niche market to it. Its graphic design program is small but the employment rate for graduates has been high. It has government recognition. It attracts a small but steady cohort of students in graphic design, now coming mostly from Christian schools, who are looking for a degree with this important difference.

Conclusion

On the one hand some of the changes that took place in the Integrative Studies stream can be seen as subject to the predictable external pressures on the college. The increasing professionalism and specialization of courses in the higher education sector means that the need to concentrate more time on the discipline and to provide more rigorous course content is growing. Students that want to come to evangelical Christian colleges are also demanding outcomes that will give them wider options in their careers. The need to keep costs down, attract a minimum number of students for each course and operate competitively and viably in the marketplace of tertiary education are factors that cannot be overlooked. There are other external factors at work too, in the form of government and academic controls over the programs of non-self accrediting organizations, such as the requirements to have anti-discriminatory practices and follow the directives of accrediting agencies.

On the other hand, while these external factors are at work in the college, change most usually occurs in dialogue, at the level of relationships and reflects personal beliefs and definite agendas. As reflected in Bourdieu's (1993) theories, the external forces operating on the programs are felt locally and transformed to forces within the institution that are apparent in day-to-day conflicts and relationships within the organization. Colleges such as this one rarely make major changes on the basis of unilateral decisions at the highest management level. There are myriad smaller issues that are fought for and won or lost throughout the college at all levels, and major management changes are most often the result of shifts of thinking that originate from a number of different sources.

Modifications such as the ones occurring in Integrative Studies have been worth a closer examination. The ideas presented in this chapter in some ways support the theory that Christian organizations are moving inexorably towards secularization (Weber, 1905:2002) or that Christian

educational institutions have relinquished their Christian principles and values for various reasons as a result of wider cultural and social forces (Marsden 1998). The college reduced its Integrative Studies units from ten to seven over this period, and it has been shown that the college has been subjected to external pressures of the field.

However, the interaction with the many forces faced by this college does not necessarily cause a loss of its Christian values, and changes operating at different levels can result in many outcomes. There is no inevitability about the kinds of decisions that are made. In this case, the core values have been retained, while some of the units have been discontinued. These were units that had redundant components or components that were integrated into other units, so it could be argued that the religious content of the courses were strengthened through this process.

As a result of the decisions that have taken place to date, the college will maintain a strong but diminished Integrative Studies stream to reflect its core values. The senior staff members who fought against the further diminution of the integrative Studies stream have prevailed in these most recent changes. The college chose in this case to sacrifice some of the more practical units in Integrative Studies rather than jeopardize Biblical Studies, although this decision was made on a narrow vote. The Integrative Studies stream, by retaining the Biblical Studies units in their entirety and adding additional hours to them, has championed the evangelical nature of the college and its aims.

This is also part of its success factor. It gives the college its own distinctive identity while tailoring its course to remain operable within the state sanctioned system of education. The college, like all private educational institutions in Australia, faces conflicts and operates in the educational system at the boundary between sameness and difference, between the forces of continuity and change. (Stacey, 2001). Its unique Integrative Studies units are also part of its strength and a key differentiating factor. Its autonomy as a Christian organization can be retained where it chooses to maintain its core differentials and operate in the tension between the religious and secular arenas to which it belongs.

Although this chapter has concentrated on the Integrative Studies stream of units, these cannot be judged as solely representative of the faith based stance of the college. Many other aspects of student interaction, like chapel attendance and various forums and events support this goal. It has already been shown that faith and learning interact informally on a continual basis through the

relationships between staff and students. Some believe there are other effective means of providing an environment where integration can happen naturally. Intentionally integrative units provide a basis for some forms of knowledge, but other forms of integration are also important, and perhaps more attention needs to be paid to providing an environment where integration, as a senior administrator put it, is 'caught not taught'.

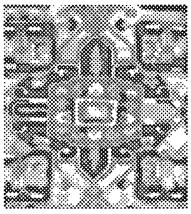
The graphic design degree is subject to changes in the professionalisation of the field of higher education and the mission of a Christian education. In some ways this can be seen as a contest between the forces of market specialization and secularization, and the ideals of evangelical Christianity, a clash between educational standards in universities and the more emotive, personal and less intellectual Christian ideals. It appears that there is a deep-seated incompatibility between the current idea of excellence in secular institutions and the aim of a Christian education. Yet it is simplistic to ascertain that institutions like this one have to make choices between excellence and Christian values.

This chapter has demonstrated that colleges such as these can establish a place for themselves in higher education and retain their core values even where compromises are made. Some of the Integrative Studies units may have been sacrificed, but there are also other ways of achieving the goal of integrating faith and learning. While these institutions are constantly changing as a result of the forces that operate upon them, there is no reason to believe that they will become fully secularized any time soon. Its strong evangelical Christian ethos is an integral facet of this organization and an important means of identity, and it's stakeholders will fight to protect its evangelical Christian values.

The question remains of how autonomous this Australian college can remain in changing circumstances. This will depend both on the circumstances and the way the college chooses to respond to them. This chapter has attempted to uncover, through my own experience and involvement in the college, some of the background to decisions that have impacted on the graphic design course at the college and to demonstrate that the processes of transformation in these colleges are complex and defy neat formulaic interpretations. By looking closely and deeply at one aspect of the graphic design course in one college, it has focused on a key differental of the college and some of the internal and external forces that operate upon it

My own experience has added depth to some of the themes and findings in this thesis and it is these themes and findings that will form the basis of the conclusions and recommendations.

Conclusions and Recommendations



This study has examined graphic design undergraduate education in Protestant evangelical colleges and universities. It has asked how these institutions attempt to find *a place for themselves* in a predominantly secular higher educational system and in a highly commercial and popular program such as graphic design. This examination included consideration of how they negotiate their own separateness and go about maintaining their distinctive identities.

In exploring this theme, the 'why', 'how' and 'what' of the practice of graphic design education in these institutions has been the focus. This thesis has considered *why* Protestant evangelical colleges and universities would run such a course as graphic design, *how* they run graphic design courses, and *what* they do in the way they offer them that is different. Many of the challenges and dilemmas these institutions face have been examined, and some of the tensions and stresses that exist between graphic design education in the Christian and secular academies have been explored.

Issues that go beyond graphic design education in Protestant evangelical colleges and universities have also been considered, including the place that they have in higher education, why they are involved in education apart from theological and ministry training, and what they hope to achieve by offering such courses, and whether a Christian religious environment is an appropriate place for a specialist course such as graphic design. Some of the ways that Protestant evangelical colleges and universities are adapting and changing in response to changes to their position in the wider field of education have been discussed.

This thesis has built on prior knowledge but also offers new perspectives through its more restricted focus, and the inclusion of a research study focusing on graphic design courses in four non-denominational Protestant evangelical tertiary colleges or universities. While this small number of institutions does not constitute a representative sample, it has produced rich data that contributes to the knowledge of the field by allowing those involved in graphic design education to speak for themselves, and respond to open-ended questions in a non-structured way. Through a closer examination of one course of study, a more complex picture of Protestant evangelical higher education has emerged, including some of the challenges and dilemmas that these institutions face.

Some conclusions are now presented which support other research and writing, and some are presented which challenge or extend other research in this area. Also considered are perspectives on these institutions and possible directions for their future in offering courses such as graphic design.

Christian Mission

The mission statements, and many of the practices of Protestant evangelical colleges and universities clearly indicate their unique intent to educate people into living within a Christian ideal, even though there are differences between each institution and each faculty and staff member in their commitment to this ideal. In the conversations of people involved in higher education at these institutions, in curriculum and in their programs and practices, it is obvious that a different thread runs through them. The processes of selecting staff in the colleges has been analysed and found to be distinctive. Singular and unique approaches to curricula that include theological and faith based components have been considered, as well as the historical background and doctrinal emphases of these institutions. Around the learning experience, there are other differences. Rituals, meetings, chapel services and the many events that mark out the rhythms of the life of an institution are overtly oriented towards an evangelical Christian place in the world. There are also notable perceptions of difference. In the responses of staff members to their everyday interaction with students and in the responses to design work of a graduate of one of the courses, distinctive emphases and values have emerged.

All of these aspects of education are loaded with an evangelical 'Christian' ethos, and by the very number and quality of them have the effect of immersing students and staff in the experience of education in a Protestant evangelical institution, and giving them a sense of difference, as all of these aspects work together to reinforce each other. These are conspicuous differences in education at these institutions, offering conclusive evidence that the colleges have certain intents in the education they offer that are different from mainstream education, even in secular courses such as graphic design. They conduct their education in a different way. It is education within a different mission.

The proof that in graphic design they do indeed offer students a deeply *different kind of education* is more elusive. Many of their emphases are shared by secular institutions, albeit from a different

perspective. While staff members in Protestant evangelical institutions perceive the relational aspects of education and deep concern for the welfare of students there as distinctive, in secular institutions faculty and staff also care about the welfare of students. Secular universities also aim to provide students with an education for the whole of life, not just for a career, as evidenced by their mission statements. They are also proactive in trying to build communities of various kinds. The programs that have been described as placing a unique emphasis on relational and communal aspects of education in Protestant evangelical colleges and universities may be different in style and content rather than in intent or outcome.

Many of the methodologies for the teaching of graphic design in Protestant evangelical institutions have been appropriated from mainstream practices and are similar or identical to those offered in many other courses. These evangelical colleges and universities operate within the dominant educational paradigms. They interact not only with the field of higher education when they offer these courses, but also use the tools and technologies of the wider society. They interface with popular culture, advertising and commerce, and need to be open to wider social and cultural ideas when they offer courses like graphic design.

As has been argued, the reasons that these colleges run graphic design courses are in many ways no different from the reasons why such courses operate in secular environments. The economic necessities of running departments and attracting students, the growing popularity of courses like graphic design, competition with other institutions, pressures to diversify, the availability of faculty, space and resources, and lobbying by faculty members are some of them. These institutions do not operate outside of the wider field of higher education. However, they aim to offer them in a way that is compatible with their aims and values, giving them a 'Christian' emphasis, befitting their ethos and values.

While the education in these evangelical institutions provides a kind of experience that is not matched in secular institutions, the outcomes are difficult to measure. Even though faith based components of courses give students an understanding of bigger and broader issues beyond the core course material, these parts of curricula have aspects that are similar to liberal arts or elective units in other universities, which also seek to provide an education for the whole person for the whole of life. Ethics have been shown to be a distinctive part of these programs, but many mainstream universities include ethics in professional programs like graphic design, so this cannot be assumed to be a distinguishing facet of education in these Christian institutions.

Morality is certainly a distinguishing factor, but how much these moral differences affect graphic design education, and how they are translated into practice in the students' lives, is less certain.

For all of these reasons, while non-denominational Protestant evangelical institutions do many things differently, and wish to offer a different kind of education, it is difficult to provide conclusive proof that they offer a deeply different kind of education in graphic design than mainstream universities.

What is apparent is that the Christian evangelical mission of the four colleges or universities in this study is pervasive in what they do and how they do it. They are not simply claiming to provide a 'Christian' education while conducting their courses in the same manner as any other secular institution. They are attempting to provide a radically different kind of education. All of the evidence points to the notion that there is something beyond mainstream graphic design education that is being offered in these institutions, and that this is a product of their unique missions and values. Rather than providing conclusive evidence, this study has looked at graphic design education in these colleges and universities from many perspectives, and it is in the number of perspectives and kind of evidence that this appreciation of difference lies.

The very idea of education is at the hub of this concept. If education equates to curriculum and exists for the purpose of equipping students with knowledge and skills for a career outcome, then the education at these institutions cannot be described as essentially different from that at mainstream universities. But if education is something that goes beyond the course content, then the evidence of difference in what these institutions are offering is much stronger. If education is 'producing meaning', and its purpose is formation as well as training for a career, the differences in the kind of education that evangelical Christian institutions are offering emerge more definitively.

Faith and Learning

The integration of faith and learning in all of the disciplines is encouraged in evangelical Christian colleges and universities. These institutions run programs both curricular and extracurricular that are aimed at bringing both the knowledge of the disciplines and their religious beliefs and values together. They intentionally require students, and often staff members, to think about and write about the connections between their faith and their own discipline area. They give

preference to employing lecturers with an evangelical Christian faith, who are seen as models and mentors, as well as experts in their field. Graphic design courses in these institutions include theoretical units that are aimed at assisting with this faith integration, implying a life stance, and giving students contact with religious issues that affect their field of endeavour.

The integration of faith and learning though, is a claim that is very difficult to substantiate. Integration, as has been argued, is both an ambiguous and an ambitious concept. Integration could be said to happen when students themselves take and combine concepts, percepts and affects to 're-describe' knowledge. [82] People creatively play with and use ideas, in ways that are important to them. Whatever the approach of the institution and its staff, it cannot be assumed that any intentional combining of faith related concepts and knowledge from various discipline areas will result in integration in the lives and minds of students. How much students integrate faith and learning themselves is difficult to discern, although the inclusion of an interview with one student in this study has pointed to the idea that some students do indeed combine faith and learning in personally significant ways.

Because integration is personal and idiosyncratic, facilitation will occur best in an environment where the means of combining faith and learning are not prescriptive. Indeed, tighter controls will restrict the conditions for creative tensions that are required for new connections to emerge. If integration cannot be intentionally prescribed, either at the level of the institution or the classroom, then it is a matter of facilitation, assistance and encouragement, of institutions and staff members getting better at making various connections between faith based knowledge and the knowledge of the disciplines, and presenting them to students in innovative ways.

While staff and students have been shown to bring together their faith and the knowledge of their discipline in informal and personally meaningful ways, the facilitation of integration in the curriculum is problematic. Hypothetically, the theoretical and theologically informed components of courses will feed into the disciplines. In practice though, course units in biblical studies or theology or moral philosophy often sit alongside the knowledge of fields like graphic design. In some components of graphic design courses, especially those with a practical emphasis, the integrative experience is sometimes a barely interactive experience. The faith based part of the courses is often presented as an 'add-on', conducted in a 'separate realm' of knowledge, and not

[82] Kirmiloff-Smith (1995) argues that people 'redescribe' knowledge in different ways at different levels in different domin areas in such a way that it is meaningful to themselves.

seen as knowledge that has real relevance for disciplines such as graphic design. By relegating religious knowledge to a 'separate realm', religion becomes increasingly marginal to the knowledge and interests of the disciplines and ultimately professions into which students articulate.

This separation of faith based (mostly theoretical) knowledge and design based (mostly practical) knowledge presents the same difficulties for Protestant evangelical institutions as the gap between theory and practice in the secular academy – there is a disjunction between theoretical and practical knowledge. Because religious knowledge is often equated with theory, it seems natural to write and speak about religious ideas and concepts, but religious knowledge is less likely to be part of the practical aspects of courses such as design. As these institutions move further towards the standards of excellence as understood in the secular academy, this disjunction can only intensify.

While religious ideas and concepts, and knowledge areas such as graphic design, are brought together in many positive ways, a deeply intellectual combining often goes missing. Although some biblical scholars and theologians are now making incursions into the area of popular culture, most have tended to restrict themselves to publications and research within their traditional scholarly domain. While the contributions of design lecturers and students to the integrative project is important, a lack of engagement by evangelical theologians and biblical scholars in individual areas of knowledge leads to a further separation of faith and learning, perpetuating a lack of theological richness and depth in many areas, such as graphic design.

Speaking the Faith

One factor that has strongly emerged in this thesis as a distinctive difference is the importance to faculty and staff members of being able to discuss their faith openly with each other and with students. This ability to speak in both structured and non-structured ways about faith based issues is a definitive difference between secular and evangelical Christian institutions. If, as many theorists believe, faith is created in action, then dialogue can be viewed as a kind of action that produces meaning. Extending Foucault's ideas, discourse is comprised inseparably of power and knowledge, and so religious knowledge is created in and through discourse. Thus, who can speak and what can be said is more than just a product of the religious stance of the institution, it *is* the

religious stance of the institution. Religious knowledge will by extension be weakened in institutions where people are unable to openly speak their faith in various ways.

Openness to the world and Strategies of Distinction

It is clear that these evangelical educational institutions do become more open to the world as they take up the challenge of running courses such as graphic design, and engage with the technologies, the interface with popular culture and ideas that are outside of their normal sphere of influence. The question of whether they lose their unique Christian emphases in the process has been shown to be a complex one. Although secularizing influences can and do change the nature of Christian educational institutions, some, it is evident, are able to use strategies of distinction to maintain their core values and effectively interface with the outside world without largely compromising their Christian beliefs and values, and the staff and students in these organizations have often negotiated this territory successfully. Indeed, in order to preserve their evangelical Christian character, they have to.

This is a huge time of change in all Christian institutions. Some Christian organizations are growing strongly, and represent a challenge to theories that see secularization and the loss of faith traditions as inevitable. In this fluid changing religious climate Christian institutions are interacting with the world in various ways that make them more open to ideas and values that are not Christian based. In offering graphic design courses, these educational institutions are attempting to focus on a body of material (corpus) that is not 'Christian' as such but they are seeking to deliver that body of material independently in a 'Christian' manner within a nominated Christian site. These organizations cannot change the nature of much of the material being delivered, leaving it full of what it is but delivering it in such a way that it is given the 'Christian touch'.

Many North American evangelical colleges have successfully run courses like graphic design without sacrificing their core evangelical values and beliefs. Despite the many tensions that exist in the Australian educational arena, some Australian evangelical colleges are also faring well in running a variety of specialist courses, and retaining their 'unique' Christian beliefs and emphases. While there are many facets of education in all of these institutions that are very similar, the difference between the three North American institutions and the Australian college in this study has been shown to be in some ways marked, as different conditions and possibilities

change the nature of the organizations. In particular, a smaller pool of staff and students and tighter government controls in the Australian college place it in a position where outside influences and pressures are stronger.

Some Protestant evangelical educational institutions have become multi-denominational or non-denominational. This trend means that many are now able to attract students from different denominational backgrounds or in some case none at all. This initiates a more generic style of mission, which will affect the education and courses on offer. This has been reflected in many of their mission and values statements. There is a danger inherent in the more generic forms of Christianity in non-denominational colleges and universities, because they have to appeal to a wide section of the population, and may lose or 'water down' their distinctive evangelical emphases.

On the other hand, as has been argued here, the movement to a non-denominational structure can place a stronger emphasis on the core beliefs of evangelical Christianity and supersede those of denominations. A dynamic movement and force is established that helps strengthen and sustain those involved in these evangelical organizations at the same time as such practices weaken organized denominationally based religions. If the 'we' in Christianity is no longer based strongly around denominations, then it can find expression in community through the core beliefs of evangelicalism, bypassing old structures and the established social order. These organizations are replacing denominational tenets of faith with a more generic 'evangelical' style of doctrine, which is easily understood, and clearly distinguishes them from more liberal style of churches. Faculty members in these institutions have been shown to align themselves with evangelical Christianity rather than either their institutions or their denominations. This divide between conservative and liberal doctrine has become the primary distinguishing feature of different forms of Christianity today. In this case, conservative doctrine assists these institutions in retaining their religious identity.

This does not mean that these organizations do not face many challenges to the retention and maintenance of their distinctive and separate identity. They are susceptible to forces from outside of their sphere. Stronger government controls and the availability of funding, the professionalisation of the higher educational sector, the demands of students and prospective students wanting career outcomes in the wider society, the pool of available lecturers in specialist areas, and the allegiance of faculty members to their disciplines are some which have an impact.

These factors can exert forces that may tend to push religion to the margins, and may encourage a homogenized and standardized educational system, that gives less weight to religious values.

Despite much evidence that points to the fact that faculty members champion academic freedom, and align themselves with their own discipline areas, there is little evidence in this study that academic staff have become dismissive or ashamed of their own religious values or traditions. In fact, this study has shown that the religious aspects of the institution are important to faculty members, but they are often unable to effectively integrate them into areas such as graphic design.

Are these evangelical institutions sliding towards secularization? If they are, it is part of a slow process. The religious mission in these institutions has been shown to be strong, and they are unlikely to relinquish it or change their aims willingly or quickly. In areas such as graphic design, this mission differentiates them from other secular institutions offering similar courses. They are religious institutions and this difference is in many ways their greatest asset.

There is also a strong distinction between those factors over which they have no control, and those that they can control, but may not recognize as such. In attempting to maintain a place of their own, they need to identify those paths that may seem the most expedient, but which may not be the best ones for them to take if they want to retain their evangelical Christian character. In particular, the tendency to follow the standards and models offered by the secular academy unquestioningly may compromise their own values. A stronger research culture and stronger intellectual frameworks for bringing together evangelical faith based and disciplinary knowledge are needed, to keep their religious ideals current and relevant, and help lessen the continuing drain of the allegiance of faculty members towards their disciplines.

Some of the concepts of Bourdieu point to the idea that these are potentially more autonomous institutions because they belong to a Restricted Field of Production, compared to secular universities that operate within a Field of Large Scale Production. It is a matter of these Christian organizations seizing upon and working with the things that make them distinctive. If they wish to retain their autonomy, they need to continue to view themselves as very distinctive entities, and become aware of the potential for their core values to be amortized to their advantage.

At a time when ethical issues are more overtly entering into the curriculum of graphic design courses in public universities, and when relational and social values in graphic design are being increasingly debated, evangelical Christian colleges may be relinquishing or not recognizing some of their core strengths in the rush to follow the universities and professionalize, and follow mainstream ideals of excellence and high status knowledge. The perceived need to be on equal footing with university courses, or to be seen to be, is an important factor that must be taken into account, and they are often following the universities and wanting to achieve the same goals in the same ways. De Certeau's 'countercultural' ethos may be a useful concept to explore creative and inventive strategies that maintain their distinctiveness while allowing them to use the tools of the wider society to do this.

Negotiating beliefs and values in Protestant evangelical colleges

The fact that not everyone in these organizations believes the same thing has been another issue discussed in this research. As denominational ties weaken, and institutions deal with the practical realities of employing people from varying backgrounds and with varying kinds of skills and knowledge, the way that organizations cohere and establish continuity is of great relevance. Bourdieu's theories have been used to explain how the central tenets of doctrine in these colleges become kinds of 'symbolic capital', banners that disguise the many differences in beliefs and values that people hold. It has been argued, through the comments and responses of interview participants, that people can maintain differing beliefs through exchanges of symbolic capital, where they tacitly agree to disagree about a variety of beliefs and values.

Rather than these institutions reflecting a rigid and hierarchical system, people behave and go on together in very loose and not clearly defined ways, not reflective of rigid governance structures or the requirements that everybody shares exactly the same beliefs. There doesn't need to be consensus in how people think or act, in order for an organization to cohere or for people both inside and outside of the organization to experience it in a unified way, as long as they have clearly defined rallying points.

This difference in beliefs and values does not weaken these organizations – in fact, it can strengthen them. Each person's beliefs reflect a balance between consonance and dissonance (Stacey 2001), and these beliefs have to be both similar and different enough for the coherence of the organization as a whole, and for productive 'patching' and creative changes to happen.

Working in organizations that have a clearly defined exoteric core of values and beliefs is a distinct advantage for the staff and faculty of these institutions. Everyone is aware of the differences between their own beliefs, and those of their own and other organizations, and while they hang loosely together, there are boundaries that are mutually respected and deferred to where necessary. Yet they also provide a certain looseness, which generates creative conditions for productive change and growth within the college communities and variations within certain limitations that enriches teaching.

Should there be a place in higher education for a graphic design course in a Protestant evangelical institution?

This thesis has been concerned with what sort of place graphic design courses have in Protestant evangelical colleges. It has also been relevant to ask whether these courses in Protestant evangelical institutions have an authentic and legitimate place in higher education. The answer to this question involves a consideration of whether graphic design undergraduate courses in these Christian institutions are inferior in quality and standards to those in secular universities. A very cautious 'no' seems appropriate.

These Protestant evangelical institutions use many of the same kinds of methodologies and ideas that secular courses do. Many of their faculty members have taught in secular higher educational and vocational institutions, and they pick up the general knowledge of the field. On the other hand, they do not lead the way in the development of new ideas and concepts in graphic design, and follow the field in this respect. Often they are not apprised of the latest ideas in the field, because they usually don't have collaborative connections with larger institutions, and because faculty members often have less time for research. These institutions tend to employ faculty members who are generalists rather than specialists, who often have to teach across more than one subject area. These institutions do not have the size, prestige, nor often the budget to be able to attract the best theorists in the field.

The desire to compete in an open way with secular universities has been a factor in the raising of academic standards, and faculty members at the colleges are attempting to engage on equal terms in the market place. There is evidence that they want to divest themselves of a reputation as 'second rate', and there appears to be a 'cultural cringe' that is driving academic standards higher. Although their research culture has not caught up with that of secular universities, this is also an

area on which they are now concentrating. The growing numbers of students attending these colleges and universities is testimony to the fact that they are competing well in the educational marketplace, and their students now seek wider career outcomes in courses like graphic design.

There is little evidence that in the area of graphic design, that non-denominational Protestant evangelical colleges and universities are insular and closed environments; on the contrary, they appear open to new ideas. Graphic design itself is a new idea, and one that places them in an interactive position with contemporary culture and technology. Within certain limitations that apply to all educational institutions, they are places that afford their faculty much freedom of expression.

Not only do they do many things similarly to secular courses in graphic design, they also do some things differently despite themselves. They bring some natural advantages to bear on these courses, even though this may be done in a less than conscious way. They have the advantage of a strong teaching culture, and in graphic design the importance of a 'studio' culture and personal tuition suits their style. These evangelical Christian colleges are teaching out of an accepted and shared evangelical worldview that gives them an incredibly strong platform. They have developed relational models for education over a very long time and the idea of modeling and mentoring by staff is firmly entrenched in their educational ethos. They experience less discomfort than their secular counterparts with experiential knowledge and hands on modes of operating of a kind that is essential in graphic design courses. They tap into already rich veins of knowledge that are concerned with ethics, relational values and affective modes of knowing.

An ethics which comes from an established communal and doctrinal basis gives them a strong basis for research on ethical issues and this needs further exploration. Their communal ethics can contribute to discussions on the future of graphic design as it relates to social issues, based on a long history of debate by Christian writers and scholars. In the newer areas like environmental ethics and sustainability in design though, secular universities are providing leadership in research and in teaching. There is little evidence from curricula, and from interviews in four Protestant evangelical institutions, that these very topical issues are being debated.

Some recommendations

At this point some tentative recommendations can be made. The need for a stronger research culture, to validate the strengths that are there and exploit their evangelical Christian culture more effectively has emerged as a factor for these institutions to consider. An ability and commitment is needed to undertake discussions at institutional level over what contribution their own strengths can make in areas that are not their traditional course offerings, like graphic design. More time and effort in research could establish distinctively shaped religious frameworks in such areas that can draw upon their own rich faith based knowledge as well as the most current knowledge that the universities have to offer. This means not just research, but particular kinds of research that will aid them in their quest to remain faith based institutions that also pursue excellence in a wide number of discipline areas.

This need for a stronger research culture could also be facilitated by more dialogue with other evangelical Christian institutions. In these smaller more marginal environments, solidarities can be developed by forming alliances with other Protestant evangelical colleges and universities doing the same things for the same reasons, and pooling resources across denominational boundaries. Such is the advantage of a more generic, non-denominational evangelical culture that it allows for interchange. [83] Collaboration between academics from evangelical institutions within different discipline areas would be able to bring new perspectives and strategic thinking to bear on various issues. Since design is primarily about the relationship between human beings and the increasingly 'man-made' world in which we all live, such connections could provide fertile ground for debate, and increase rather than diminish the basis for distinctive practices in Protestant evangelical institutions.

What can be said about graphic design in higher education?

While graphic design in secular universities has not been the major focus of this thesis, ancillary questions and considerations have been opened up concerning the way that graphic design courses have been absorbed into higher education. Public universities, like Christian educational institutions, have struggled in some ways to accommodate this new thing called graphic design

[83] The Council of Christian College and Universities (CCCU) runs some conferences and forums aimed at providing collaborative experiences for faculty in individual discipline areas.

that has traditionally been a trade based course. Universities have been good at developing theories, less so at providing practical training. As institutions based on reason, they have not been comfortable with making and doing or non-rational ways of knowing. Artistic forms of knowledge have been outside of their sphere of operations, as has spirituality, except as objects of analysis.

Linear methodologies have more recently been questioned, and less prescriptive approaches in terms of methodologies are now being considered. Some universities are working towards ideas which transcend thinking 'about', and traverse epistemological knowledge to attempt to grasp the kind of knowing that is primarily ontological in nature. This bigger picture points towards a framework for teaching methodologies in design that are more multidimensional and relational. However, the divide between 'knowing about' and 'knowing how to' is a difficult one to bridge.

The ways that courses might change are at present experimental and there is no real consensus about how graphic design might be best delivered. This study has presented some research in design which challenges the notion that graphic design is being taught in an optimal way, either in secular or Christian institutions, and shown that graphic design education is the result of its history and the contingencies related to its development. Course structures that allow for a number of different approaches are now being considered in graphic design research, but more work needs to be done.

Suggestions for future research

- While this thesis has been concerned with graphic design courses in Protestant evangelical institutions, and has offered some general observations on graphic design and higher education, there are opportunities for future research to focus in a more directed way on perceptions of differences between secular and Christian organizations. In particular, issues could be pursued such as the perceived comparative importance to students and staff of the religious values or academic offerings, and the perceived comparative importance of other aspects of education, such as the institution's reputation in the marketplace of higher education, or its communal character.

- The issue of secularization has been raised here. Ethnographic research that includes a longitudinal study of an institution over an extended period of time would contribute to the discussion on how these institutions lose their religious values over time, or retain them.

- Theological viewpoints could have much to offer in the construction of different frameworks for understanding graphic design in Christian higher educational institutions. There is already a growing body of work that aims to find common ground between theology and popular culture, but little in education, and there is no framework for this in graphic design. Newer theological perspectives such as liberation theology, feminist theology and creation theology could be helpful in this regard.

- The question of integrated knowledge is vital to the identity of evangelical Christian institutions, and it is one that could be given more attention by researchers. Research that is aimed at evaluating the outcome of integrative projects in terms of students' education, lives and future direction is needed. How faith and learning could more effectively be brought together are important questions.

- 'Speaking the faith' has been argued to be integral to its existence. Further investigation of religious institutions though the dialogue that exists between people would extend the understanding of the nature of religious institutions, and throw more light on this topic.

- Excellence has been discussed here both in relation to Protestant evangelical institutions and secular universities. Protestant evangelical institutions need markers for excellence that reflect their own core values. Research could include such topics as staffing, curriculum and extra curricular activities. A comparison between ideals of excellence in Christian institutions and secular universities would be a valuable addition to research.

- This thesis has been concerned with graphic design education only at non-denominational Protestant evangelical institutions. Comparison between denominational and non-denominational institutions would yield important information. How much particular denominational backgrounds and adherences affect education in particular areas is a pertinent question, as well an examination of how much the lack of denominational adherence might push education at these institutions into a more generic form.

- How an educational institution's history and values affects the content and delivery of courses is fertile ground for research, not just in Protestant evangelical institutions, but in higher education in general. Such research could apply to individual secular as well as religious institutions.

- The kinds of values that may be necessary in a designed world are currently under discussion in the universities. A more intentionally developed ethics of design would be a valuable resource for design teaching in both secular and evangelical Christian institutions. Research could be aimed at developing frameworks for an ethics of design in a truly interdisciplinary way.

- Much research has been done on graphic design methodologies, especially relating to the cognitive aspects of designing and the strategies for teaching it. Linear, hierarchical methodologies have been found to be somewhat deficient, but what constitutes successful design education needs further investigation. Complex Adaptive Systems theories, including new design methodologies, could be used to develop ideas incorporating consonance and dissonance, 'patching' and other concepts which could become tools for designing. Where to 'jump in' to designing, and how to 'problematize', how to get students to solve different sorts of problems or create their own problems, following Deleuze, are other relevant areas for future research.

- Not a great deal has been written on Christian tertiary education in Australia, although there is a growing body of research into evangelical Christian school education, reflecting the rapid growth of evangelical Christian education as a segment of the primary and secondary educational market. Now that the federal government has allowed private tertiary higher educational institutions to offer government backed full fee paying loans to students, the sector of private higher education is expanding. Further research into evangelical Christian education in Australia would greatly enhance the knowledge base in this area. The effects of government loans on the structures and curriculum of these institutions in particular is an interesting issue that could be addressed.

- A history of evangelicalism in Australia, and evangelical education in particular, would be an important contribution to the knowledge base on religion in Australia. A

comparison of evangelical education in the USA, the UK and Australia would also be a valuable contribution to research. This thesis has merely touched upon the links between education and non-verbal experiences, especially those involving music art, poetry, movement, offering access to other ways of knowing. There is a close relationship between religious and aesthetic experience. The idea of spirituality as constructing knowledge through largely unconscious and symbolic processes needs to be further explored in relation to tertiary education, and to art and design education in particular. Because spirituality is an awareness of the wholeness and the interconnectedness of all things, how it affects the connectedness of knowledge areas in design education in religious institutions is a topic for further investigation.

Distinction and Commonality

This thesis has maintained a fairly specific focus on one particular undergraduate course in Protestant evangelical higher educational institutions. Within this more narrow focus, it has drawn widely on ideas in higher education, graphic design and Christian education, to paint a more complex picture of Protestant evangelical institutions, in order to explore what is distinctive about them.

What has been revealed through this process, is that definitive answers to the questions of what constitutes education at these Christian institutions and what makes them different are not always easy to find. Yet by working broadly on this one undergraduate course, some of the distinctive aspects of graphic design education in Protestant evangelical institutions have been revealed. What has also been revealed are some of the things these institutions have in common, including beliefs, values and patterns of behaviour. There are factors that unite them and give them a common platform and communal meaning, and Protestant evangelicalism is pivotal to their identity. Ultimately, it is this common platform and communal meaning that is their particular strength. It operates both as a form of distinction from the wider field of higher education, and also as a cohesive factor which can give them ways of thinking about, and talking about education.

The three strands that have been brought together in this project - graphic design education, higher education and evangelical Christian education - have uncovered a number of findings. As

these ideas unfolded they rubbed together in particular ways and this project has described and defined what has rubbed off in the process. It is hoped that the findings of this thesis can contribute to the development and success of graphic design courses in Protestant evangelical institutions, through the recognition of their strengths and core values, as well as some of their challenges and dilemmas. It is also hoped that this research will have wider applicability, and that future researchers may be able to extend the ideas within it in various directions.

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APPENDICES

APPENDIX A

Background information on Azusa Pacific University, Messiah College and John Brown University

1. Azusa Pacific University

Azusa Pacific University was founded in 1899 as the Training School for Christian Workers by a group of Quakers (Friends) as a college that would train people for Christian service, with the intention that "training would be orthodox (evangelical), spiritual, practical and open to all denominations." (Jackson iii) It began with one teacher and two students. In the course of its existence it changed its name to Pacific Bible College, Azusa College, Azusa Pacific College and finally Azusa Pacific University as it developed and progressed.

The college began as part of the Holiness tradition, established as a missionary training organization with a strong emphasis on training people for missionary service throughout the world, with the purpose of spreading the gospel and conversion. After the first 40 years it underwent a gradual change in theological position and eventually adopted the Wesleyan 'new evangelicism' in the second half of the twentieth century, moving away from a fundamentalist position. In 1998 there were 5 evangelical organisations officially affiliated with the university - Brethren in Christ, Church of God, the Free Methodist Church, the Missionary Church and the Salvation Army. (Jackson 43)

Today the University prides itself on "the steadfast adherence to the founding vision through 100 years of growth" (Jackson iii). It still describes its mission as being built on four cornerstones: Christ, Scholarship, Community, and Service. "These four components define why APU exists. Belief in Christ is central to all that we think and do, and who we are. It is this understanding of God's love that informs all our pursuits: academic, service, and community." (website accessed 20.2.07) Its mission statement describes Azusa pacific University as "an evangelical Christian Community of disciples and scholars who seek to advance the work of God in the world through academic excellence in liberal arts and professional programs of higher education that encourage students to develop a Christian perspective of truth and life." Its motto is 'God First'.

Even in the earliest years, the training that it offered included some diversity and incorporated subjects beyond ministry and theology. In the first years of the Training School for Christian Workers, practical subjects were offered that could be considered helpful in missionary training were such as music, physical culture, Spanish and nursing. (p5 Jackson)

Statement of Faith

- *We believe the Bible to be the inspired, the only infallible, authoritative word of God.*
- *We believe that there is one God, creator of heaven and earth, eternally existent in three persons — Father, Son, and Holy Spirit.*
- *We believe in the deity of our Lord Jesus Christ, in His virgin birth, in His sinless life, in His miracles, in His vicarious and atoning death through His shed blood, in His bodily resurrection, and in His ascension to the right hand of the Father, and in His personal return to power and glory.*
- *We believe in the fall and consequent total moral depravity of humanity, resulting in our exceeding sinfulness and lost estate, and necessitating our regeneration by the Holy Spirit.*
- *We believe in the present and continuing ministry of sanctification by the Holy Spirit by whose infilling the believing Christian is cleansed and empowered for a life of holiness and service.*
- *We believe in the resurrection of both the saved and the lost; those who are saved to the resurrection of life and those who are lost to the resurrection of damnation.*
- *We believe in the spiritual unity of believers in our Lord Jesus Christ.*

In the 2006/7 year, there are 8,128 students enrolled at APU, including 4,722 Undergraduate and 3,406 Graduate Students.

The University has a diverse range of courses offered, reflected in its schools and programs:

Center for Adult and Professional Studies
College of Liberal Arts and Sciences
School of Behavioral and Applied Sciences
School of Business and Management
School of Education

School of Music

School of Nursing

School of Theology

The Bachelor of Arts in Graphic Design sits within the College of Liberal Arts and Sciences and within the Art Department.

The objectives of the graphic design degree course are to provide the following outcomes for students:

- Demonstrate craftsmanship in the tools and technologies required for professional completion of a project.
- Develop skills in visual communication, conceptually-driven image development, and composition.
- Define audience/client needs and translate them into an appropriate aesthetic.
- Expand their understanding of the intersections of faith, sociocultural environment, and design.
- Engage with others in a professional creative environment for both team and individually driven projects.
- Effectively apply verbal and written criticism.
- Practice professional presentation of their artwork.

Students don't have to profess a Christian faith to attend Azusa Pacific University but 80%-90% are professing Christians. All students have to go to chapel three times a week, and all students take 6 bible courses [units] as part of their program.

2. Messiah College, Pennsylvania

Messiah College was founded by the Brethren in Christ denomination in 1909 as a high school and missions training institute. While Messiah has been shaped by the influence of the Brethren in Christ and has its historic roots in the Anabaptist, Pietist and Wesleyan traditions, "the religious identity of the school has always been somewhat eclectic and open to new theological input." Jacobsen (1997) (328). The college fits within the broad definition of an evangelical organization though, because the twentieth century evangelical movement "has had a marked influence within the church, flattening out some of the church's older distinctives and replacing them with a pan-evangelical sense of Christian faith." Ibid(329)

A change in the 1986 Catalog stated that "Messiah College is committed to quality higher education", and substituting "within the evangelical Christian college tradition" for within the Pietist, Anabaptist and Wesleyan traditions" and it thus was moving more towards "a new and largely ahistorical evangelical identity." (Jacobsen p341)

Despite its close connection with the Brethren in Christ, Messiah has always been multidenominational. In 1969 Brethren in Christ enrolment was 38% and in 1997 it had dropped to 6% and it is now 4% . The College enrolls over 2900 full-time students; approximately 63 percent are women, and nearly 10 percent represent ethnic minorities.

Identity and Mission

Messiah College is a Christian college of the liberal and applied arts and sciences. The College is committed to an embracing evangelical spirit rooted in the Anabaptist, Pietist and Wesleyan traditions of the Christian Church. Our mission is to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society.

"Christ Pre-eminent" is the College motto.

Following accreditation in 1963, the College significantly increased the number of majors offered in the liberal arts and introduced undergraduate programs in professional studies. Messiah College now offers more than 50 majors in these areas.

Statements of Faith

The College affirms two statements of faith. The Confession of Faith expresses the faith orientation of the College in a nonsectarian manner that highlights the specific emphases of the Anabaptist, Pietistic and Wesleyan traditions of the Christian faith. It is included frequently in campus worship services. As the oldest and most widely used statement of Christian faith, the Apostles' Creed expresses the essential core of Christian commitment at the College. Trustees, administrators and College educators are expected to support the College Confession of Faith and affirm the Apostles' Creed.

Apostles' Creed

I believe in God the Father almighty, Creator of heaven and earth.
I believe in Jesus Christ, God's only Son, our Lord,
who was conceived by the Holy Spirit,
born of the Virgin Mary
suffered under Pontius Pilate,
was crucified, died and was buried.
He descended to the dead.
On the third day he rose again,
ascended into heaven
and is seated at the right hand of the Father.
He will come again to judge the living and the dead.

I believe in the Holy Spirit,
the holy catholic Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,
and the life everlasting. Amen.

Confession of Faith

We believe in the triune God—Father, Son and Holy Spirit—who created and sustains the universe, and who desires to redeem us and all creation.

Foundational Values

The College motto, "Christ Preeminent," points to a full and rich understanding of Jesus Christ and the Christian faith relevant to every dimension of life. The phrase points to Jesus Christ as both "the ground for personal salvation and the pattern for life and service." Messiah College is committed both to the personal dimension of faith in Christ for the forgiveness of and deliverance from sin, and to the exemplary nature of Christ's life as a model for our own. Jesus Christ, "the way, the truth, and the life," is thus foundational to the College's life and mission.

Since its founding by the Brethren in Christ Church, Messiah College has affirmed a set of values derived from the Anabaptist, Pietist, and Wesleyan traditions of that denomination. These values have guided the school as it has sought to keep Christ preeminent in the total life of the institution. Stated in slightly different ways during the College's history, the following ideals provide a summary of how Messiah College has defined its distinctive Christian character.

God creates each of us in the very image of God to live in loving relationships: free, responsible and accountable to God and each other for our decisions and our actions.
God speaks to us in many different ways, times, and places but is uniquely revealed to all the world in Jesus of Nazareth who was fully human and fully divine.
God forgives our sins, renews our hearts and minds, and calls us to join in the work of reconciliation by grace through faith in the life, teachings, death and resurrection of Jesus Christ.
God bestows on us the Holy Spirit who leads us to repentance, instructs us in righteousness and empowers us to live joyfully as disciples of Christ, as servants of others and as caretakers of the created order.
God calls us to unite in the Church as a visible community of believers which celebrates God's grace in its worship and bears witness to the truth of the Gospel through its being, doing, and speaking.
God gives us the Bible as the inspired, trustworthy and authoritative Scripture to reveal God's ways and purposes, to nourish our minds and souls, and to instruct us in how we ought to think and to live.
God instructs us to pursue the kingdom of peace, righteousness and justice which ultimately will prevail with the return of Christ and assures us that those judged faithful will share resurrected life with God and all the saints forever.
We praise the one God—our Creator, Redeemer, and Sustainer—who has called us to personal faith and new life in Christ and to so order our lives that they may demonstrate the truth of our confession.

Messiah's academics are divided into five schools,

- Arts
- Education and Social Sciences

- Health and Natural Sciences
- Humanities
- Mathematics, Engineering and Business

Graphic Design is a concentration within the Visual Arts department which is part of the School of Arts. Music and Theatre are other departments within that School.

3. **John Brown University, Arkansas**

John Brown University was founded as the Southwestern Collegiate Institute in 1919 by John E. Brown Sr, an evangelical preacher who wanted to establish a school where financially disadvantaged young people could attend without paying tuition. His aim was to encompass a threefold education of young people involving 'head, heart and hand.' He believed that "education which ends merely in academic excellence is not adequate preparation for life: spiritual commitment and professional training are crucial for effective service." (Catalog 1999-2001 p7)

To help defray costs in the early days of the Institute, students began publication of a newspaper, and a publishing company was formed, and courses in printing and journalism commenced. The earliest programs were vocational in orientation, and included plumbing, carpentry, blacksmithing, dressmaking, dairying and broom manufacture. John Brown University also owned and ran KUOA, a broadcast radio station.

Programs expanded quickly, and by 1934 John Brown University was established.
Missionary work was always part of the college programs, with students ministering in jails, hospitals and nursing homes, and assisting in churches. In 1989 there were 233 former JBU students in missionary service throughout the world. Missionary work in the USA and abroad during the term breaks continues to be an important part of the offerings for students and the website contains the following statement: "students will be faced with issues such as humility and boldness in speaking about their faith in ways that they perhaps have never experienced. As a result, students will experience the reality of being made strong in their weaknesses."

Regular Chapel services are held twice a week and The Gathering, a student-led service, meets Sunday nights.

In 1997, Digital Media, an interdisciplinary major, was first offered jointly by the Departments of Art and Design and Broadcasting, administered by the division of Communications. Now their top undergraduate program with 102 students enrolled. Graphic Design is a very strong component of the Digital Media program and is also offered as a major in a Bachelor of Science degree program.

Mission Statement

"To provide Christ-centered education that prepares people to honor God and serve others by developing their intellectual, spiritual, and professional lives."

The university has no denominational affiliation and admits students of any faith. As a Christian institution, John Brown University holds to the interdenominational doctrinal position identified by the following statements:

- We believe the Bible to be the inspired, the only infallible, authoritative word of God.
- We believe that there is one God, eternally existent in three persons: Father, Son, and Holy Spirit.
- We believe in the deity of our Lord Jesus Christ, in His virgin birth, in His sinless life, in His miracles, in His vicarious and atoning death through His shed blood, in His bodily resurrection, in His ascension to the right hand of the Father, and in His personal return in power and glory.
- We believe that for the salvation of lost and sinful man, regeneration by the Holy Spirit is absolutely necessary.
- We believe in the resurrection of both the saved and the lost: they that are saved unto the resurrection of life and they that are lost unto the resurrection of damnation.
- We believe in the spiritual unity of believers in our Lord Jesus Christ.
- We believe in the present ministry of the Holy Spirit by whose indwelling the Christian is enabled to live a godly life.

APPENDIX B

SURVEY

College _____

Name (optional)_____

Position/course _____

Age (please circle) Under 25 25-35 35-45 46-55 Over 55

Gender M F Marital Status (Please circle one) S M D

Children Yes/ No Ages _____

Place of birth/nationality _____

Languages spoken at home _____

Denomination/church affiliation _____

Church background _____

_____

No of years employed at this college _____

No of years of teaching_____

Educational qualifications _____

Employment History _____

Professional affiliations and memberships _____

Other Comments_____

Why did you chose to study at this college? E.g. friend's recommendation, cost, proximity, values etc

APPENDIX C

Integrative Studies units in the Bachelor of Graphic Design Course Structure /Face to face teaching hours

Year	OTS 1	NTS 1	OTS2	NTS2	C/Min 1	C/Min 2	C/Min 3	C/Min 4	C/Min 5	C/Min 6
1996	3HPW	3HPW	3HPW	3HPW	2 HPW	2 HPW	2 HPW	2HPW	3 HPW	3 HPW
1997	3HPW	2 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	2HPW	3 HPW	3 HPW
1998	3HPW	2 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	2HPW	2 HPW	2 HPW
1999	3HPW	2 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	2HPW	2 HPW	2 HPW
2000	3HPW	2 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW
2001	3HPW	2 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	-
2002	3HPW	2 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	-
2003	3HPW	2 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	-
2004	3HPW	2 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	2 HPW	-	-
2005	3HPW	2/3 HPW	3HPW	2 HPW	2 HPW	2 HPW	2 HPW	-	-	-
2006	3HPW	3 HPW	3HPW	3 HPW	2 HPW	2 HPW	2 HPW	-	-	-

APPENDIX D

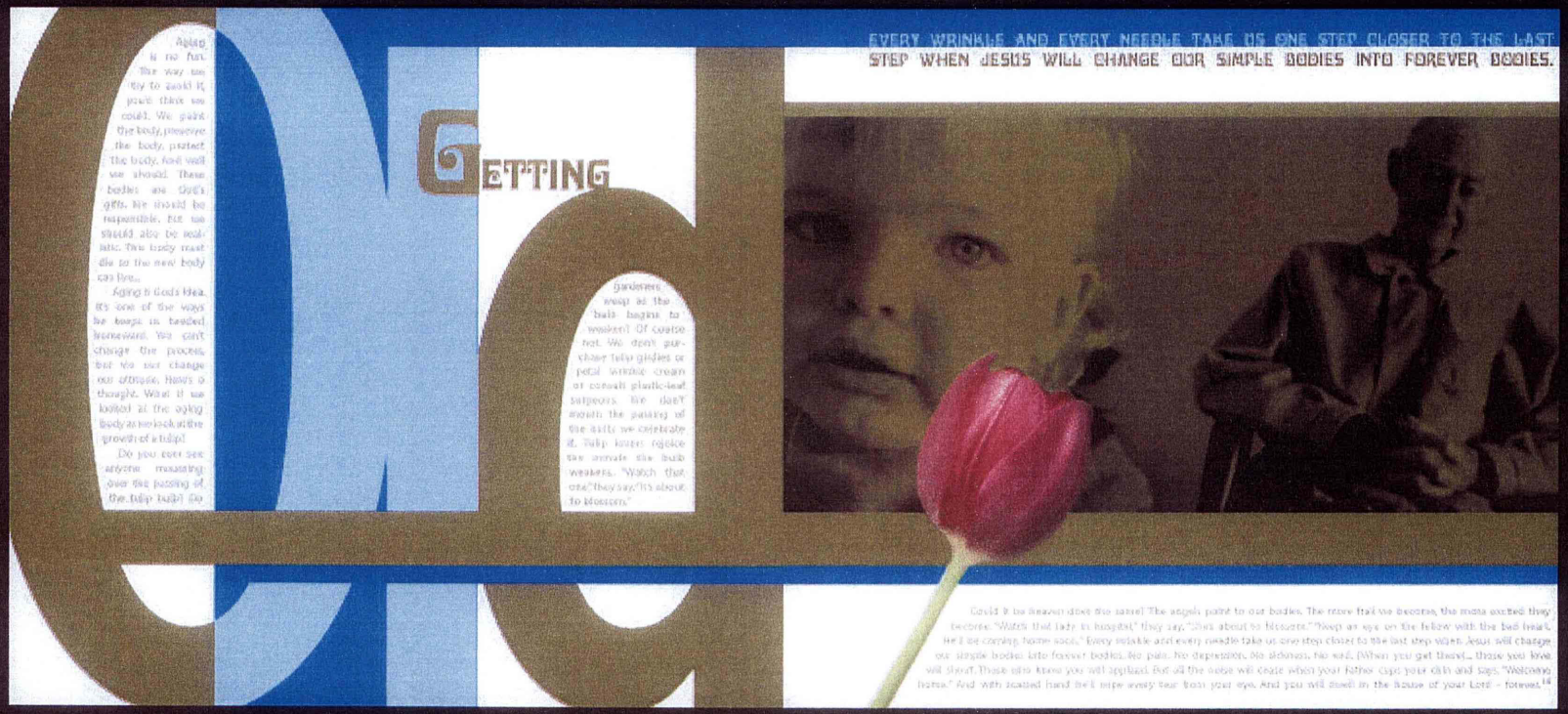
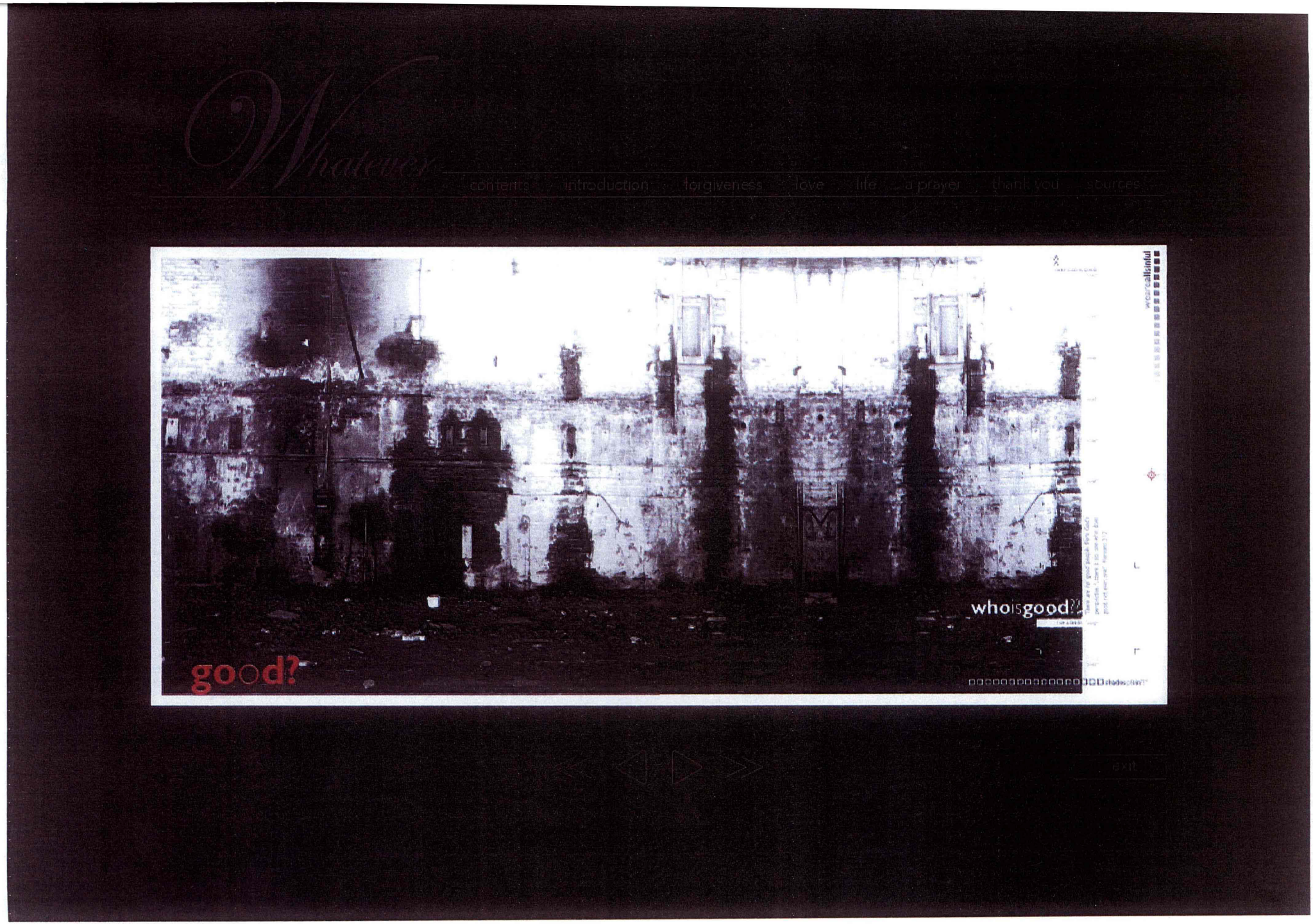

Aging is no fun. The way we try to avoid it, you'd think we cried. We guard the body, preserve the body, protect the body, and well we should. These bodies are God's gifts. We should be responsible, but we should also be realistic. This body must die so the new body can live...
Aging is God's idea. It's one of the ways he keeps us headed homeward. We can't change the process, but we can change our attitude. Here's a thought. What if we looked at the aging body as we look at the growth of a tulip!
Do you ever see anyone moaning over the passing of the tulip bulb? Do gardeners weep as the bulb begins to weaken? Of course not. We don't purchase tulip guides or petal wrinkle cream or consult plastic-leaf surgeons. We don't mourn the passing of the gifts we celebrate it. Tulip lovers rejoice the minute the bulb weakens. "Watch this one," they say, "it's about to blossom."
GETTING
EVERY WRINKLE AND EVERY NEEDLE TAKE US ONE STEP CLOSER TO THE LAST STEP WHEN JESUS WILL CHANGE OUR SIMPLE BODIES INTO FOREVER BODIES.
Could it be Heaven does the same? The angels point to our bodies. The more frail we become, the more excited they become. "Watch that lady in hospice," they say. "She's about to blossom." Keep an eye on the fellow with the bad heart. He'll be coming home soon." Every wrinkle and every needle take us one step closer to the last step when Jesus will change our simple bodies into forever bodies. No pain. No depression. No sickness, he said. When you get there!... those you love will shout. Those who knew you will applaud. But all the noise will cease when your Father caps your climb and says, "Welcome home." And with scarred hand he'll wipe away tear from your eye. And you will dwell in the house of your Lord – forever.[14]

Figure 1


Whatever
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good?
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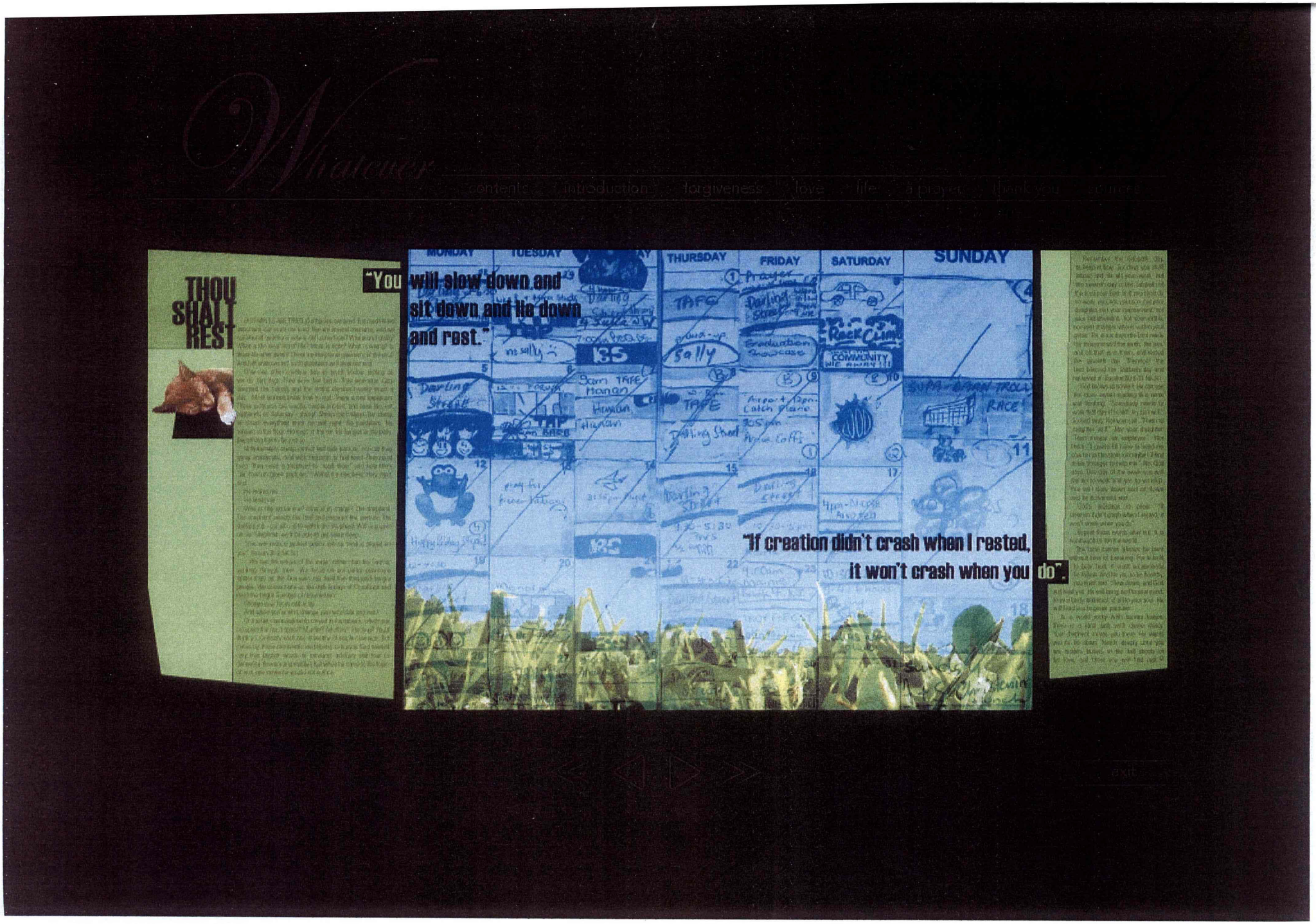
Figure 3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THOU SHALT REST
"You
will slow down and
sit down and lie down
and rest."
MONDAY
TUESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY
"If creation didn't crash when I rested,
it won't crash when you do".
EXIT

Figure 2