1969

An Analytical Survey of Fine Arts Departments in Selected Southern Baptist Colleges.

Grady Murrell Harper

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation
https://digitalcommons.lsu.edu/gradschool_disstheses/1595

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.
This dissertation has been microfilmed exactly as received 70-242

HARPER, Grady Murrell, 1932 -
AN ANALYTICAL SURVEY OF FINE ARTS DEPARTMENTS IN SELECTED SOUTHERN BAPTIST COLLEGES.

The Louisiana State University and Agricultural and Mechanical College, Ph.D., 1969
Education, administration

University Microfilms, Inc., Ann Arbor, Michigan
AN ANALYTICAL SURVEY OF FINE ARTS DEPARTMENTS 
IN SELECTED SOUTHERN 
BAPTIST COLLEGES

A Dissertation

Submitted to the Graduate Faculty of the 
Louisiana State University and 
Agricultural and Mechanical College 
in partial fulfillment of the 
requirements for the degree of 
Doctor of Philosophy 

in 
The Department of Education

by

Grady Murrell Harper
B.A., Louisiana College, 1955
M.Ed., Northwestern State College of Louisiana, 1957
May, 1969
ACKNOWLEDGMENTS

This study has been made with the counsel, interest, cooperation and assistance of many persons. The writer wishes to acknowledge his special gratitude and indebtedness to Dr. Rodney Cline. In addition, he wishes to express appreciation to his dissertation committee and to the personnel of the colleges and universities who granted interviews. Grateful acknowledgment is also given to the Southern Baptist Education Commission whose generous assistance helped make this study possible.
TABLE OF CONTENTS

CHAPTER | PAGE
---|---
I. THE PROBLEM AND ITS ORGANIZATION. | 1
   The Problem | 2
   Statement of the problem. | 2
   Delimitations | 2
   Importance of the study | 3
   Definitions of Terms Used | 4
   Advertising art | 4
   B.F.A. degree | 4
   Dry storage | 4
   M.F.A. degree | 4
   Resource people | 4
   Studio course | 4
   Terminal degree | 4
   Wet storage | 5
   Method of Procedure | 5
   Method of Organization | 6
II. REPORTS OF PREVIOUS INVESTIGATIONS. | 8
   Studies and Surveys | 9
   Specialized Materials | 13
   Summary | 14
III. A HISTORICAL REVIEW OF FINE ARTS IN SELECTED SOUTHERN BAPTIST COLLEGES | 16
   Baylor University | 23
   Blue Mountain College | 25
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardin-Simmons University</td>
<td>26</td>
</tr>
<tr>
<td>Howard Payne College</td>
<td>27</td>
</tr>
<tr>
<td>Judson College</td>
<td>28</td>
</tr>
<tr>
<td>Louisiana College</td>
<td>29</td>
</tr>
<tr>
<td>Mary Hardin-Baylor College</td>
<td>30</td>
</tr>
<tr>
<td>Mercer University</td>
<td>31</td>
</tr>
<tr>
<td>Ouachita Baptist University</td>
<td>31</td>
</tr>
<tr>
<td>Samford University</td>
<td>32</td>
</tr>
<tr>
<td>Shorter College</td>
<td>34</td>
</tr>
<tr>
<td>Stetson University</td>
<td>35</td>
</tr>
<tr>
<td>Tift College</td>
<td>36</td>
</tr>
<tr>
<td>Wayland College</td>
<td>37</td>
</tr>
<tr>
<td>Summary</td>
<td>37</td>
</tr>
</tbody>
</table>

IV. SURVEY OF FINE ARTS IN SELECTED SOUTHERN BAPTIST COLLEGES AND UNIVERSITIES

| Enrollment                                  | 41   |
| Screening prospective students              | 43   |
| Recruitment of students                     | 44   |
| Tuition and student aid                     | 44   |
| Summary                                     | 46   |

Facilities

<p>| Visual aids                                 | 46   |
| Painting facilities                         | 47   |
| Ceramics facilities                         | 48   |</p>
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty exhibits</td>
<td>62</td>
</tr>
<tr>
<td>Employing art teachers</td>
<td>62</td>
</tr>
<tr>
<td>Terminal degree for art teachers</td>
<td>62</td>
</tr>
<tr>
<td>Salary increases and promotions</td>
<td>63</td>
</tr>
<tr>
<td>Church affiliation of art teachers</td>
<td>64</td>
</tr>
<tr>
<td>Academic freedom</td>
<td>64</td>
</tr>
<tr>
<td>Organization</td>
<td>66</td>
</tr>
<tr>
<td>Summary</td>
<td>66</td>
</tr>
<tr>
<td>Curriculum</td>
<td>68</td>
</tr>
<tr>
<td>Major courses of study in art</td>
<td>68</td>
</tr>
<tr>
<td>The B.F.A. degree</td>
<td>68</td>
</tr>
<tr>
<td>Minor courses of study in art</td>
<td>68</td>
</tr>
<tr>
<td>The B.A. degree and the B.S. degree</td>
<td>69</td>
</tr>
<tr>
<td>Catalogue listings</td>
<td>69</td>
</tr>
<tr>
<td>Summer school</td>
<td>70</td>
</tr>
<tr>
<td>Night classes</td>
<td>70</td>
</tr>
<tr>
<td>Clock hours</td>
<td>72</td>
</tr>
<tr>
<td>Catalogue additions and deletions</td>
<td>72</td>
</tr>
<tr>
<td>Art courses open to non-art students</td>
<td>73</td>
</tr>
<tr>
<td>Academic requirements</td>
<td>73</td>
</tr>
<tr>
<td>Curriculum weaknesses</td>
<td>74</td>
</tr>
<tr>
<td>Anticipated developments in curriculum</td>
<td>74</td>
</tr>
<tr>
<td>Summary</td>
<td>76</td>
</tr>
<tr>
<td>V. SUMMARY AND CONCLUSIONS</td>
<td>78</td>
</tr>
<tr>
<td>Summary</td>
<td>78</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Summary of enrollment data</td>
<td>80</td>
</tr>
<tr>
<td>Summary of equipment and facilities</td>
<td>81</td>
</tr>
<tr>
<td>Summary of staff and organization</td>
<td>82</td>
</tr>
<tr>
<td>Summary of curriculum</td>
<td>83</td>
</tr>
<tr>
<td>Conclusions</td>
<td>84</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>86</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>92</td>
</tr>
</tbody>
</table>
LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Salary Ranges and Averages by Academic Rank for Institutions Included in the Study.</td>
<td>58</td>
</tr>
<tr>
<td>II. Areas of Instruction Offered in Art in 1966-1967</td>
<td>71</td>
</tr>
<tr>
<td>III. Average Number of Semester Hours Required by the Schools Surveyed for the B.A. Degree in Art.</td>
<td>75</td>
</tr>
<tr>
<td>IV. Average Number of Semester Hours Required by the Schools Surveyed for the B.S. Degree in Art.</td>
<td>75</td>
</tr>
</tbody>
</table>
The purpose of this study was to survey the fine arts departments of fourteen selected Southern Baptist colleges and universities in 1957-1958 and 1966-1967 and to delineate changes occurring and conditions existing from 1957-1958 to 1966-1967 in enrollment, departmental facilities, staff and organization and curriculum. Schools were selected for this study on the following bases: (1) each had to be a four-year, degree-granting, Southern Baptist institution of higher learning, (2) each had to offer a minimum of thirty-two semester hours in art, (3) each had to be regionally accredited, and (4) each had to be within the geographical bounds of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, or Texas. The data were obtained from the institutional catalogues for the designated years and from interviews with representative personnel at each institution. Checklists were constructed in advance to facilitate interviews and to insure an efficient assimilation of data.

The survey led to the following conclusions:

1. The enrollment of each school in the study increased significantly between 1957-1958 and 1966-1967; however, only one-half of the schools reporting indicated an increased enrollment of art majors.
2. An examination of the data pertaining to staff and organization revealed that the total number of art teachers employed by schools in the study increased from twenty-six in 1957-1958 to thirty-three in 1966-1967.

A survey was made to determine salary ranges by academic rank for the nine-month school year. The 1957-1958 salary survey indicated that: (1) instructors' salaries varied from $1,575 to $5,000, (2) assistant professors' salaries ranged from $2,025 to $6,000, (3) associate professors' salaries began with a low of $2,000 and ranged to a high of $6,500, and (4) professors' salaries ranged from $3,150 to $8,000. The 1966-1967 salary survey indicated that: (1) the salaries of instructors varied from $2,900 to $8,362, (2) the salaries of assistant professors varied from $4,700 to $10,500, (3) associate professors' salaries ranged from $4,620 to $11,175, and (4) professors' salaries ranged from $5,450 to $12,979.

3. The availability of facilities varied from school to school. The adequacy of facilities varied from course to course within most departments.

4. Curriculums leading to majors in art in one or more of the following degrees were: (1) Bachelor of Arts, (2) Bachelor of Science, and (3) Bachelor of Fine Arts.
CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The role of the fine arts in Southern Baptist college and university curriculums may be viewed as one of relative insignificance in its infancy during the nineteenth century. As Southern Baptist higher education became "education for all" rather than training for the ministry only, the fine arts gained importance. Early twentieth century emphasis on lectures about beauty and ancient art gave way gradually to emphasis on studio work in addition to art history. After World War II the growth of the fine arts in higher education was greatly accelerated. Southern Baptist institutions have shared in this rapid growth. Reports of The Education Commission of the Southern Baptist Convention in the mid 1960's pointed to an increasing number of Southern Baptist senior colleges and universities (twenty-three in all) which offered four-year programs in art. It was also noted that four institutions offered three-year programs in art. One institution offered a two-year program in art. Four other institutions offered from one year to one and one-half year programs in art. Two institutions offered art as elective subjects only.
I. THE PROBLEM

Statement of the problem. The purpose of this study was to survey the fine arts departments in fourteen selected Southern Baptist colleges and universities and to delineate the conditions existing and changes occurring in enrollment, facilities, staff and organization, and curriculum in these institutions during the period from 1957-1958 through that of 1966-1967.

Delimitations. This study was limited to the undergraduate fine arts departments of fourteen selected Southern Baptist colleges and universities. Further limiting criteria placed upon institutions accepted for the study included:
(1) each school must be at least a four-year, degree-granting, Southern Baptist institution of higher learning, (2) each school must offer a minimum of thirty-two semester hours of credit in art or the equivalent in quarter hours of credit in art, (3) each school must be regionally accredited, and (4) each school must be located within the geographic bounds of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, or Texas. One institution, Mississippi College, was selected as a "pilot study" school in addition to the fourteen institutions from which data are presented in this study.

Questionnaires used in this study were limited to
cover the following areas of the various art departments:
(1) enrollment, (2) staff and organization, (3) departmental
facilities, and (4) curriculum.

The study covered a ten-year period from 1957-1958

**Importance of the study.** In recording this survey
concerning departments of fine arts in fourteen selected
Southern Baptist colleges and universities, some changes that
have transpired from 1957-1958 through 1966-1967 as well as
conditions existing at the time of the study were depicted.
This study may be considered to have the following potential
applications: (1) to provide administrators who contemplate
adding art programs in colleges where none exist with data
concerning existing art departments in Southern Baptist
institutions of higher learning, (2) to serve as a guide
for curriculum planners who wish to compare and evaluate
their own programs with those included in this study, (3) to
provide background information concerning enrollment, staff
and organization, department facilities and curriculum in
institutions selected for this study with a view toward
improvement and the overall coordinated development of all
factors pertinent to the perpetuation of quality programs of
fine arts in Southern Baptist institutions of higher learning.
II. DEFINITIONS OF TERMS USED

Several terms were used that pertain to fine arts activities and facilities or that have specific meaning in relation to this study.

Advertising art. The term referred to one type of commercial or vocational art dealing with the advertising of products.

B.F.A. degree. Bachelor of Fine Arts degree.

Dry storage. The term referred to open storage shelves which hold damp clay for drying.

M.F.A. degree. Master of Fine Arts degree.

Resource people. The usage of the term applied to non-teaching specialists in any given field who are called into an art class on occasion to lecture, give demonstrations or otherwise instruct students.

Studio course. The term referred to courses which give major emphasis to art activities such as painting and drawing rather than lectures.

Terminal degree. The term was used in this study to mean the highest academic degree necessary to insure a college teacher maximum benefits of salary, teaching load, and promotions.
Wet storage. In this study the term referred to air-tight closets used for storing moist clay to maintain its high moisture content for long periods of time.

III. METHOD OF PROCEDURE

An examination of the catalogue of each of the fourteen colleges and universities for the academic years of 1957-1958 and 1966-1967 was made to ascertain the following factors: (1) course requirements in the fine arts curriculum, (2) the number of semester-hours credit in other academic subjects required for the undergraduate art major, (3) data pertaining to degrees held by the instructional staff in each art department, (4) information about student financial aid, tuition and fees which pertained to art students, and (5) historical background data relative to each institution included in the study.

The catalogues did not always reflect actual conditions; hence, personal interviews were arranged at each of the fourteen institutions with academic deans, art department chairmen, registrars, or representatives of these administrators in order to procure adequate information concerning enrollment, staff and organization, departmental facilities, and curriculum. The interviews were conducted during the months of March through July of 1968.
One school, Mississippi College, was selected as a pilot-study institution in addition to the fourteen schools that participated as regular subjects in the study.

Interview questionnaires, grouped under appropriate headings, were prepared in advance and sent to each participating administrator at the time that appointments for interviews were made. During the personal interviews the writer used duplicates of these questionnaires as a guide for the interview.

The method of treating the data was a descriptive analysis of the survey of the fourteen participating institutions. The patterns of change and existing conditions in enrollment, facilities, staff and organization, and curriculum were tabulated and summarized. Conclusions were drawn and listed in logical order to enable this study to be used by administrators charged with the responsibility of developing new fine arts programs or modifying existing programs.

IV. METHOD OF ORGANIZATION

A review of related research done in non-Baptist institutions in different parts of the United States during recent years was included in Chapter II. The investigations were concerned with studies and surveys as well as research and experimentation in college and university fine arts
A brief résumé of the development of the fine arts in Southern Baptist colleges and universities during the first half of the twentieth century was presented in Chapter III. This historical survey was not all-encompassing. However, it provided a general view of attitudes, activities, and developments related to the fine arts in Southern Baptist higher education.

A descriptive survey of the fine arts departments in Southern Baptist colleges and universities in 1957-1958 and 1966-1967 constituted Chapter IV. The following areas were included: (1) enrollment, (2) facilities, (3) staff and organization, and (4) curriculum.

The final chapter was concerned with a summary of the entire investigation and conclusions were drawn that may serve as guidelines for administrators and curriculum planners who wish to change existing programs of fine arts or who wish to establish new fine arts departments where none currently exist.
CHAPTER II

REPORTS OF PREVIOUS INVESTIGATIONS

Numerous research reports concerning college art departments were not available. The shortage of data which dealt with college art departments was due to several factors. The relative youth of the fine arts in American colleges eliminated the possibility of a lengthy backlog of well organized statistical and historical data. The few formal investigations that have been made in the field are recent efforts conducted during the twentieth century. The scarcity of well co-ordinated professional organizations of college art teachers during the nineteenth century and the first half of the twentieth century accounted, in part, for the lack of published research by such groups.

Throughout their history, Southern Baptist colleges have operated under the control of separate boards of trustees and have been supported by affiliated churches of their respective states. This decentralization did not contribute to the exchange of information about fine arts departments from the various campuses. Especially is this true of the more recently developed departments of fine arts.

Some students of fine arts graduate programs performed studio-exhibit-theses in which the major portion of their work was involved with the production of one-man-shows of their art
work. Some graduate students wrote theses in art history, while still others did research work and reported on some aspect of art education. It was rare to find fine arts graduate research being done in an area such as administration of fine arts departments, especially on the level of higher education.

I. STUDIES AND SURVEYS

The Southern Baptist Campus Directory was published for the first time in 1954. It presented a chart showing the number of years of fine arts and commercial art courses offered by each Southern Baptist senior college and junior college in the United States. Subsequent editions of this publication issued in 1960 and 1964 gave similar information. An excerpt of the 1964 issue of this chart was included in Appendix C of this study.

The College Art Association of America, under a grant from the Ford Foundation, made a series of surveys and studies from 1961 through 1964 which investigated the following aspects of fine arts in higher education: (1) art history, (2) the practice of art (excluding architecture), and (3) the art museum in American colleges and universities. A report of this study, conducted by Ritchie, was presented in The Visual Arts in Higher Education. The report, published in 1966, was based on data gathered from thirty institutions in a preliminary study group and 234 different institutions in a second group. Statistical summaries and tables shown in Ritchie's
report were the results of the computer's digest of all pertinent data gathered in the research. In commenting on the report, Ritchie stated:

College enrollments are mounting at an alarming rate, but most departments of art history are not attracting or producing a sufficient number of well-trained graduates to meet the present shortage of teachers in the field...

By contrast, the study has revealed that the present production of candidates for studio teaching at the college level far exceeds the demand...

Finally, in our study of the art museums on the campus, the report notes the fantastic number of new college and university galleries that have been built in this century.¹

In his preface Ritchie referred to three earlier studies of some aspects of the teaching of art in American colleges and universities. These studies occurred at roughly twenty and ten year intervals and included the following reports: (1) The History of Art in Colleges and Universities of the United States, written by E. Baldwin Smith and published by the Princeton University Press in 1912; (2) Research in Fine Arts in the Colleges and Universities of the United States, written by Priscilla Hiss and Roberta Fansler and published in New York by the Carnegie Corporation in 1934; and (3) "The Teaching of Art in the Colleges of the United States", an article in the May, 1943, supplement of the College Art Journal.

Forsee in her doctoral dissertation, " Some Basic

Considerations of the Art Program in the Liberal Arts College", presented three important considerations in planning an art program for the student of the liberal arts college. Her report was divided as follows: (1) a concept of the place and importance of art in the liberal arts colleges; (2) a historical review of art programs during the nineteenth and twentieth centuries and a discussion of the diversity of institutions and its effect on the art program; and (3) a consideration of the choosing of the art faculty, the planning of the educational program and the art facilities for its implementation.

Planning the art program included four major responsibilities according to Foree. These four major points were: (1) general education for all students; (2) courses for classroom teachers and teachers of art in the elementary and secondary schools; (3) pre-professional training for other art fields; and (4) courses for adults and other forms of community education.  

Andrus, in his research study, "A Study of the Outcomes of College Education in Art in Selected Colleges in Twelve Western States", attempted to contribute to the formulation

---

of objectives and valid criteria for the evaluation of college art programs.

The study identified four goals which were: (1) to identify major outcomes from education in art in college; (2) to ascertain the relative emphases these outcomes should receive in the college art program; (3) to determine the extent to which these outcomes have been achieved in college; and (4) to interpret some specific incidents in art in college from which might be formulated some critical requirements for more effective art training.

Twenty-eight concepts representing the seven general areas of intellectual, psychological, manual, appreciational, educational, social and integrational aspects of art education became the basis for construction of three questionnaires.

Responses indicated that no area of the college art program should be emphasized to the exclusion of any other area. Rather, the program should be planned to encourage more creative expression and critical thinking. ³

Fruendlich, in his research report, "A Study of College Art Departments in a Time of Expansion", attempted to bring together some of the factors which will affect the future of college art education. The study included such areas as:

(1) faculty status, qualifications and work load; (2) facilities, including adequacy, size, and equipment; (3) students' admission and destiny; and (4) curriculum and departmental philosophy.  

II. SPECIALIZED MATERIALS

A résumé of instruction in American colleges, universities, technical institutions and schools of photography was presented in Horrell's *A Survey of Photographic Instruction*, supported in part and published by Eastman Kodak Company in 1968.

This study revealed that twenty-one out of 2,220 colleges and universities in the study offered a bachelor's degree in art with major emphasis in the field of photography. Fifteen colleges or universities offered a master's degree in art or a master of fine arts degree with major emphasis in photography.

Horrell, who was Associate Professor, Department of Printing and Photography, Southern Illinois University, stated:

Photography education is definitely on the increase in our colleges and universities. Our latest survey shows over 26,000 students are annually involved in a variety of photography courses, compared to 14,000 in a survey made about 5 years ago. Currently, 440 colleges and universities are offering one or more

courses in photography, compared to 268 reported in 1964—an increase of over 60 percent. A part of this apparent increase may be due to the larger number of photography teachers reached by the 1967-68 questionnaire.

Photography courses and programs have increased steadily in recent years: 279 schools have increased their photographic offerings during the past four years and 305 expected to expand theirs in the future. Nearly every state reported an increase in the number of schools teaching photography since 1964.

Newspaper and magazine photojournalism are most often mentioned as career objectives, photography is generally taught as a means of communication, and camera techniques are an important part of such courses. However, our survey also reveals at least 47 other approaches and goals of photography education.

The greatest strengths of the courses, according to the teachers surveyed, are the numbers of students and their keen interest. The greatest weaknesses are characterized as a lack of the following: equipment, funds for materials, and availability of space.

The number of students who graduate from bachelor, masters, and doctoral programs with majors in photography is rather small—only 639 in 1967.5

III. SUMMARY

Several significant studies in recent years have pointed out the rapid growth of fine arts in higher education since World War II. An ever increasing number of art courses were being offered in Southern Baptist institutions of higher learning at the time that this study was being concluded. Studies made for the College Art Association of America

revealed that departments of art history throughout the United States were not producing enough well-trained graduates to meet the current demands for art history instructors in higher education. By contrast, this same study revealed that more than the required number of art studio instructors was being graduated annually.

Andrus indicated that responses to extensive data gathered indicated that no area of the college art program should be emphasized at the exclusion of any other area.

It was emphasized by Fruendlich that faculty, facilities, student admission, and curriculum must all be considered in planning a fine arts program on the higher education level.

Recent developments in bringing photography into the field of fine arts were discussed by Horrell in his research report supported in part and published by Eastman Kodak Company.
A HISTORICAL REVIEW OF FINE ARTS
IN SELECTED SOUTHERN
BAPTIST COLLEGES

Unlike the traditional liberal arts fields of study, the field of fine arts has not had a lengthy history in American higher education. This was especially true in the Southern Baptist colleges that sprang up throughout the South during the nineteenth century and the early part of the twentieth century. The noticeable absence of any discussions of the fine arts as an essential part of early Baptist higher education is evident in history books, bulletins, periodicals, institutional catalogues, and other denominational literature. As a result of the lack of emphasis being given fine arts in early Baptist educational institutions, the most significant development of fine arts departments was delayed until the twentieth century was well underway. Despite a degree of exclusion from curriculums of Southern Baptist institutions of higher learning in the nineteenth century, the fine arts did gradually find a place in some Baptist colleges in the early twentieth century.

Riley, in an article entitled, "Baptist Education in the South," published in the November, 1919, issue of the
The Baptist Education Bulletin stated that "fifteen years embraced between the dates of 1830-1845 may be viewed as the formative period of Baptist education in the South."¹

The years from 1930 to 1945 marked the formative period of the fine arts as an accepted cog in the educational wheel of Southern Baptist higher education. The one-hundred-year gap between the formative period of Southern Baptist colleges and the early development of fine arts programs in these colleges may be explained in several ways.

One apparent factor accounting for the lack of emphasis given to the fine arts in nineteenth century Southern Baptist colleges was that these colleges were established primarily as training centers for ministers. Southern Baptists were slow to accept the viewpoint that church related schools of their denomination should have as one of their purposes the education of a general non-ministerial student body for cultural and vocational purposes.

This feeling was not restricted to any particular state but was prevalent throughout the South.

Johnson points out this fact in his graphic statement


The original purpose of Baptist colleges in the South was to educate men for the ministry. It was definitely expected of early faculty members that they impress students by Christian attitudes and practices while teaching such a variety of subjects as English Grammar, reading and orthography, logic, natural philosophy, geometry, Greek Testament, Hebrew language, and critical study of the scriptures. There was no clear-cut differentiation of subject matter for theological students in one group and for nontheological students in the other.²

Still another reason for the slow development of fine arts programs in Southern Baptist colleges can be found in the general attitude of most Southerners toward higher education, in whatever form, during the nineteenth century. Southern Baptists consisted largely of rural farm people who looked with skepticism upon higher education. Those who did accept the idea of an educated ministry were not inclined to apply this benevolence to "lesser" professions, especially to one such as fine arts which seemed far removed from the mainstream of Baptist doctrine.

If one examines the early development of the fine arts in Southern Baptist colleges in relation to similar progress

in other colleges in America, it becomes evident that the Baptists were not alone in their hesitation to welcome the fine arts into the world of higher education with open arms. As explained in The Visual Arts in Higher Education, a study prepared for the College Art Association of America under a grant from the Ford Foundation, this development finally occurred when, in the 1930's, the necessary climate was provided for significant growth in many art programs in colleges.

This development was not accomplished without much soul searching and hesitation on the part of college administrators. The pattern of college-based studio effort had as a basis neither precedent in European education nor the broad support of social belief in the artist as a valid citizen.

For the most part, early campus offerings were presented within a liberal arts framework, with the Bachelor of Arts degree being the culminating degree.

The need for teacher preparation courses in art was sufficient justification for art in many instances. Teacher colleges maintained at the outset some of the most strongly studio-oriented campus programs. 3

Female colleges played a prominent role in the early development of the fine arts in Southern Baptist higher education. Numerous articles in the *Southern Baptist College News and Views* supported this point. A brief editorial in a 1937 issue of this publication discussed the fine arts in the curriculum of Judson College.

Judson College has just issued a bulletin which describes the divisional plan of curriculum organization. It follows the University of Chicago plan which was set up by President R. M. Hutchins...The four divisions are: 1. the Humanities, 2. the Social Sciences, 3. the Physical Sciences and 4. the Five Acts. [Fine Arts]4

Brunson, in a follow-up article in the July, 1937, issue of *Southern Baptist College News and Views*, described the Judson program as an integration of the liberal arts and the fine arts programs.

Johnson stated in an article in a 1938 *Southern Baptist College News and Views* that at that time there were, in most of the four-year colleges for women, courses in home economics, music and art. Though such courses were not usually offered in separate colleges for men, they were not softly feminized for ladies' intellects. Courses in art were designed to relate beauty to every phase of life and

4*Southern Baptist College News and Views*, I (March-April, 1937), 9.
recognize that art served as a means of individual expression.⁵

Indications of the addition of the fine arts to the curriculums of coeducational colleges appeared in several issues of Southern Baptist College News and Views in the late 1930's. One such article, "Georgetown College Stresses Division of Fine Arts", pointed out that introductory courses in the fine arts were required of all students and that "primarily the students are given the means of hearing good music and seeing reproductions of good pictures...three semester hours in both music and art are now required for graduation".⁶

Both private and church related colleges throughout America have registered a growth of the fine arts in their curriculums for the past twenty years.⁷ In Southern Baptist colleges this increased emphasis on the fine arts developed slowly in the decade of 1940 to 1950, but it was accelerated in the 1950's.


⁷Ritchie, op. cit., p. 63.
Following World War II the entry of increased numbers of men and women into colleges had its effect on fine arts in the curriculum. Freundlich stated that the expansion of colleges following World War II brought more respect and responsibility to the college art department.

Higher education in art came of age during this century when emphasis was taken away from the previously prevalent lectures on beauty and ancient art, and placed more and more upon studio work in addition to art history.8

The fact that fine arts programs have "come of age" in Southern Baptist colleges and universities was clearly evident in reports of the 1954 edition of the Southern Baptist Campus Directory. One such report, "Analysis of Subjects Offered in Southern Baptist Colleges", revealed that nineteen of the thirty-five Southern Baptist senior colleges and universities offered a four-year program of art.9

The 1960 edition of this publication showed that nineteen of the thirty Southern Baptist senior colleges and universities then in existence offered a four-year program of art.10


A similar study in the 1964 edition of the same publication showed that twenty-three of thirty-seven Southern Baptist senior colleges and universities then in existence offered a four-year program of art.\textsuperscript{11}

Aside from a general examination of the historical background of the fine arts throughout Southern Baptist institutions of higher learning, attention must be given to the fourteen Southern Baptist colleges and universities selected for this study. It must be pointed out that several of the institutions in this study have changed their names one or more times after their founding.

\section{Baylor University}

Baylor University was chartered by the Congress of the Republic of Texas on February 1, 1845. One year later a preparatory department was opened at Independence, Texas. This first class of the newly chartered institution was coeducational, having a total of twenty-four students and one teacher. The University granted its first degree in 1854. Baylor University and Waco University were consolidated and rechartered as Baylor University at Waco in 1886.

A three-year program of art was outlined in the 1886

\textsuperscript{11}\textit{Ibid.}, 1964, pp. 172-173.
Baylor University catalogue. Certificates were awarded to students completing the following three-year program:

(1) first year; charcoal, pencil and crayon drawing of two-dimensional and three-dimensional objects, (2) second year; drawing from plaster cast of features of human anatomy and painting from still life in pastel, watercolor and oil, (3) third year; drawing and painting from life and from nature, and drawing from the antique (plaster casts of human anatomy).

The 1900 issue of Baylor University's catalogue indicated that at that time the art curriculum was basically the same as that of 1886 except for the addition of an out-door sketch class, a course in tapestry, and courses in portraiture for advanced students. Work in art was applicable to the A.B. degree. In addition, a certificate was issued for the satisfactory completion of courses offered.

Between the years 1902 and 1931 several new departments were added. In addition, the schools of education, law, business, and music were added. Also, three professional schools were acquired by Baylor University. These three professional schools, located in Dallas were: (1) the College of Medicine and the School of Nursing, (2) the School of Pharmacy, and (3) the College of Dentistry.

A careful examination of the 1925 records showed that no art courses were offered that year. No explanation was given.
However, notable progress was made on the Baylor University campus between 1932 and 1947. The campus was enlarged to approximately forty-five acres. Endowment was increased and teachers' salaries were raised. These improvements were paralleled by activity in the art department. The 1940 Baylor University catalogue lists requirements for a major in art as being ten one-semester courses in art including drawing, art history, and other elective art courses. Three full-time art instructors and two part-time art instructors were employed at Baylor University in 1957.

II. BLUE MOUNTAIN COLLEGE

Blue Mountain College first opened as Blue Mountain Female Institute under the direction of Mart Perrin Lowrey and two of his daughters in 1873. Fifty young ladies attended the first session. A majority of the number were boarding students. At its beginning, the school was neither denominational nor state controlled, rather it was private in ownership and management. In 1877 the name of the school was changed to Blue Mountain Female College. Eventually the word "Female" was dropped and Blue Mountain College became the official name of the institution. Blue Mountain College was acquired by the State Baptist Convention of Mississippi in 1920.

Art courses offered just after the turn of the century
included drawing and painting from still life models and from
the antique. By 1940 a course in art education had been added
to the curriculum. Courses in color and design were required
for home economics majors as well as art majors. In 1957 one
full-time art instructor was employed at Blue Mountain College.

III. HARDIN-SIMMONS UNIVERSITY

Hardin-Simmons University, located at Abilene, Texas,
and founded by the Sweetwater Baptist Association as Abilene
Baptist College in 1891, began its first school session with
eighty-nine students in 1892. Its name has undergone three
changes since its opening. In 1892 the name was changed to
Simmons College, in 1925 the name was changed to Simmons
University, and in 1934 it was changed to Hardin-Simmons
University. Control of this coeducational, liberal arts
school passed to the Baptist General Convention of Texas in
1941. Its trustees were elected by this convention.

An examination of the 1925 Simmons University catalogue
revealed that it listed eighteen art courses leading to the
degree of Bachelor of Design. Twelve required courses covered
the areas of drawing, design, and painting. The remaining six
courses were elective art courses. In addition, three public
school art courses were listed in the 1925 catalogue.

The 1940 Hardin-Simmons University catalogue indicated
that art majors were required to specialize in one of the
following: (1) painting and drawing, (2) advertising and commercial art, (3) applied design, (4) interior decorating, (5) costume design, or (6) art education.

Three full-time art instructors were employed at Hardin-Simmons University in 1957. It was reported that ten art majors were enrolled out of the total student enrollment of 1,398 in the fall of 1957.

IV. HOWARD PAYNE COLLEGE

Howard Payne College was founded in Brownwood, Texas, by John D. Robnett in 1899 and with the help of the Pecan Valley Baptist Association opened for its first academic session in 1890. Its first degree was granted in 1895.

According to the *Bulletin of Howard Payne College, 1967-1968*, the College became a member of the Baptist Correlated System as a junior college in 1897. Later, in 1914 it resumed operation as a four-year college. Howard Payne College was awarded the privilege of granting teachers' certificates by the Texas Department of Education in 1916. Pre-medical courses were added, extension work authorized, and summer sessions were established in 1919. Mims Auditorium and Fine Arts Building was constructed in 1920.

Howard Payne College listed art courses in drawing, painting, china painting, crafts, and art history in 1925. The 1940-1941 catalogue listed twelve art courses; all were
identified only as public school art courses.

Howard Payne College's fall enrollment in 1957 totaled 954. The art department claimed ten art majors and two full-time instructors.

V. JUDSON COLLEGE

Judson College was founded in 1838 at Marion, Alabama. It was chartered in 1841 under the name of The Judson Female Institute. Its first classes opened on January 7, 1839. Since 1843 The Judson Female Institute has operated under the control of a Board of Trustees appointed by the Alabama State Baptist Convention. The school was renamed Judson College in 1903.

The years from 1900 to 1925 were developmental years for the art program. A four-year art curriculum was created for students who showed unique ability in the fine arts. It was possible by 1925 for students at Judson College to receive a diploma in art when they received their bachelor of arts degree. Credit toward a degree was given only in art appreciation and perspective drawing.

The 1940-1941 Judson College Catalogue listed ten three-semester-hour courses in art. Areas of study included in the art curriculum were: (1) art structure, (2) color, (3) design, (4) commercial art, (5) art history, and (5) painting.
Eleven art majors graduated between 1957-1958 and 1961-1962. One art instructor served at Judson College in 1957-1958. The total school enrollment at that time was 254 women students.

VI. LOUISIANA COLLEGE

Louisiana College was founded in Pineville, Louisiana, on October 3, 1906. It was the successor of two early Baptist schools in Louisiana: Mt. Lebanon, which was founded in 1852 as a college for men and Keatchie College founded in 1857. Both schools were under the control of the State Baptist Convention in 1899. When Louisiana College was opened in 1906, Mt. Lebanon College was closed, followed by Keatchie College a few years later.

Louisiana College was administered by the Education Commission of the Louisiana Baptist Convention until 1921, when the Commission was replaced by a Board of Trustees under a new charter.

The Louisiana College Art Department listed twenty-four semester hours of art offerings in the 1925 catalogue. Majors in art were required to take twenty-four semester hours of art. By 1940 this requirement had been increased to forty-two semester hours of art. Painting, arts and crafts, design, commercial art, art appreciation, and art history were required areas of study for art majors.
Louisiana College employed two full-time art instructors in 1957. The total college enrollment that year was 900, of which twenty-four were art majors.

VII. MARY HARDIN-BAYLOR COLLEGE

According to Johnson's *Higher Education of Southern Baptists, An Institutional History 1826-1954*, the charter for Baylor University, granted by the Republic of Texas on February 1, 1845, provided for coeducation training in a separate female department. Baylor Female College developed from the female department by an Act of the Legislature of Texas in 1866. It was first located at Independence, Texas, and was relocated in Belton, Texas, in 1886. Its name was changed to Mary Hardin-Baylor College in 1934.

Art courses offered in the first quarter of the nineteenth century included; drawing, painting, public school art, and art for home economics majors.

Public school art, china painting and sketching composed the art curriculum as more than 1,300 women were enrolled at Mary Hardin-Baylor College in 1925.

Art education courses such as arts and crafts and art appreciation were emphasized in 1940. Courses needed by home economics majors such as design, interior decoration and costume design were also offered at that time.

The total student enrollment at Mary Hardin-Baylor College was 362 in 1957; there were two art majors enrolled,
and one art teacher was employed.

VIII. MERCER UNIVERSITY

Mercer University first opened as Mercer Institute on January 14, 1833, at Penfield, Georgia. Five years after the founding, Mercer Institute was enlarged and made into a University. Three distinct educational divisions were formed; the Academy, the College, and the Theological Seminary. Because of the Civil War, the Theological Seminary was discontinued in 1862. After the war it was opened again. In 1871 the University was moved from Penfield to Macon.

Art was first listed in the Mercer University catalogue in 1944-1945. At that time students majoring in art took their art courses at Wesleyan Conservatory and transferred the credit to Mercer for fulfillment of the A.B. degree requirements in art.

Although two full-time art instructors were employed in 1957 and the total school enrollment for the four-year liberal arts college of Mercer University was reported to have been more than 1,500 students, no major was offered by Mercer in fine arts. A major in art was not to become a reality until 1967.

IX. OUACHITA BAPTIST UNIVERSITY

Ouachita Baptist University was founded in November, 1885, by the Arkansas Baptist State Convention. At that
time it was named Ouachita College. The trustees voted to locate the institution in Arkadelphia, Arkansas. Ouachita College opened its doors in September, 1886. In 1965 the Board of Trustees voted to change the name from Ouachita College to Ouachita Baptist University.

In 1900 two courses were indicated in art. The "regular" course included drawing with pencil and pen and ink, painting, watercolors, and pastel painting. A separate course in the history of art was offered.

In 1925 sketching, china painting, design and public school art filled the art curriculum. By 1940 the Ouachita College art department was offering thirteen art courses which covered the areas of art education, design, drawing, art history, painting and art research.

Three special art courses were offered for home economics students. They were: (1) introduction to art, (2) costume design, and (3) home planning and furnishing.

In 1957 Ouachita College's art department claimed eight art majors and three art minors. The total college enrollment was 750 students. One art instructor was employed at that time.

X. SAMFORD UNIVERSITY

Samford University opened its doors on January 3, 1842, in Marion, Alabama. At that time it was named
Howard College. In 1887 the school was relocated in Birmingham, Alabama. Howard College was officially elevated to university status on November 9, 1965. At that time the institution was named Samford University in honor of Frank Park Samford, Chairman of the Howard College Board of Trustees and the institution's most generous individual benefactor. In 1966 three divisions were elevated to school status; the Division of Business Administration became the School of Business, the Division of Pharmacy became the School of Pharmacy, and the Division of Teacher Education became the School of Education. Each newly organized school was headed by an administrative dean. Howard College continued to exist but as a part of the greater institution, Samford University.

No courses were offered in art at Howard College until 1925. Howard College catalogue listed ten one-semester courses in art in 1940. The courses listed were: general art, interior decoration, color and design, advertising art, and public school drawings.

Two full-time instructors staffed the department of fine arts at Samford in 1957. Three students were listed as art majors during that year. The total enrollment at Samford University at that time was 1,628 students.
XI. SHORTER COLLEGE

Shorter College was founded in 1873 at Rome, Georgia, as the Cherokee Baptist Female College. The name was changed to Shorter College in 1877. It became a coeducational institution in 1957.

Two main areas of art included in the 1900-1901 Annual Catalogue of Shorter College were painting and decorative arts.

Art courses listed in the 1925 Shorter College catalogue were general history of art and history of architecture.

Seven applied art or studio courses were listed in the Shorter College catalogue published in 1940. They included the following: (1) introductory art course, (2) drawing and design, (3) advanced drawing and design, (4) color and abstract design, (5) craft and hobby course, (6) oil painting, and (7) advanced oil painting. Lecture courses listed in the 1940 Shorter College Catalogue were art history, art theory, and art appreciation.

Ten lecture courses were offered in art appreciation and art history, and two lecture courses were offered in interior design in 1957. In addition, nineteen studio art courses were offered which covered areas such as drawing, painting, design, ceramics, sculpture, and advertising art. The total student enrollment was 233 students in 1957. Shorter College reported that three art majors were enrolled that year. One art instructor was employed by
XII. STETSON UNIVERSITY

Stetson University in DeLand, Florida, was founded in 1883 as DeLand Academy. It became a college in 1885 and was renamed Stetson University in 1889. The charter required that at all times three-fourths of the trustees should be Baptist.

Four colleges comprise the University. The four are: The College of Liberal Arts, The Law School, The Music School, and The School of Business Administration.

The 1887 DeLand University catalogue indicated that instruction was given in every phase of mechanical and industrial drawing, painting, crayon drawing, clay modeling, and design. Art education courses were provided for public school teachers. A diploma was given students completing any of the art courses.

John B. Stetson University's catalogue listed the following art courses in 1900: drawing in charcoal, crayon, pencil, pen, and ink. Painting was offered in oil and watercolor. Porcelain design, tapestry making, clay modeling, and etching were also offered.

Art courses were divided into elementary and advanced courses according to the John B. Stetson University Catalogue, 1925-1926. Emphasis shifted from the division of courses according to media to that of arranging classes according to
art technique. Elementary art courses offered were: free-hand perspective, light and shade, theoretical design, applied design, life drawing, color, and art history. Advanced courses were offered in art history and a study of techniques of painting.

The 1940 offerings in art included twenty-four one-semester courses covering the areas of art appreciation, art education, drawing, painting, interior design, commercial art, and independent study in art.

In 1957 two instructors taught art at Stetson University; forty art majors were registered that year.

XIII. TIFT COLLEGE

Tift College at Forsyth, Georgia, was first chartered as The Forsyth Female Collegiate Institute in 1847. Records from 1860 show an enrollment of 170 women from thirty counties. There were ten teachers, five women and five men.

In 1867 the name was changed to Monroe Female College. Once again in 1907 the name was changed to Bessie Tift College. The final change of name came on February 9, 1956, when it was changed to Tift College.

Early records of Monroe Female College showed that drawing, painting, and industrial drawing were offered in a four-year art program in 1900.

The 1925 Bessie Tift College catalogue listed a four-
year program of drawing. Glass decoration was also offered. A diploma was offered for sixty term-hours in art.

XIV. WAYLAND COLLEGE

Wayland Literary and Technical Institution, located at Plainview, was chartered by the State of Texas in 1908. Two years later, in 1910, the name was changed to Wayland Baptist College. Some college preparatory courses were offered by the college until 1941. Wayland College was a junior college until 1948, at which time it became a four-year college. In 1956 the college was admitted to membership in the Southern Baptist Association of Colleges and Schools.

The 1925 Wayland Baptist College catalogue lists freehand drawing, oil tapestry, water color, and china painting as offerings in the art department. Art courses were not listed in the 1940 catalogue. By 1954 a four-year program in fine arts was listed in the catalogue. Wayland College enrolled two art majors in 1957; one art instructor was employed at that time.

XV. SUMMARY

In summarizing the development of the growth of the fine arts in Southern Baptist institutions of higher learning it must be stated that historical data from the nineteenth century yielded little light that could point the way to the growth that was to take place in this field after the first
third of the twentieth century.

The early beginnings of the fine arts in the curriculums of these schools were marked by numerous obstacles common to the fine arts both in non-denominational and church-related institutions. Some of these obstacles were a result of the characteristic Baptist attitudes concerning the purpose of higher education or indeed, even its existence.

Despite obstacles and a lack of precedent in European schools, studio courses and art history courses have replaced early emphasis on lectures about classical beauty and ancient art.

The close of World War II marked the beginning of rapid acceleration of fine arts in the curriculums of American higher education. Southern Baptist higher education shared in this development. The growth of the fine arts was apparent in the examination of the Southern Baptist College Campus Directory charts labeled, "Analysis of Subjects Offered in Southern Baptist Colleges". These charts showed a growth in four-year art programs throughout Southern Baptist colleges and universities. In 1954, 58.5 per cent of all Southern Baptist four-year institutions of higher learning reported four years of art in their curriculum. By 1964 this figure had risen to 62.1 per cent.
CHAPTER IV

SURVEY OF FINE ARTS IN SELECTED
SOUTHERN BAPTIST COLLEGES AND UNIVERSITIES

The purpose of this chapter was to present a descriptive survey of the data concerning art programs in fourteen selected Southern Baptist colleges and universities. Comparisons and contrasts were made to delineate changes which occurred and conditions which persisted from 1957-1958 to 1966-1967 in certain areas of the investigation.

Information was secured by examination of the catalogues of each institution for the academic sessions of 1957-1958 and 1966-1967. In addition, interviews incorporating the use of a check list were held with art department chairmen and other key administrative personnel on each campus. In some instances personal observations were useful in verifying data and in supplementing data gathered in interviews.

In the early planning stages of the study the idea of a pilot study was conceived to be conducted at one institution. The institution selected for the pilot study was Mississippi College at Clinton, Mississippi.

The use of a pilot study in the investigation proved to be a highly desirable research technique. The appointed institution, Mississippi College, was independent from the fourteen institutions which were carefully chosen for the whole study. Procedures planned for use in the whole study,
for traveling, making appointments, conducting interviews, observing art departments, and conducting on-campus library research were checked for practicality and efficiency. It was ascertained from the pilot study at Mississippi College that one day in each school, rather than three days, would be sufficient time to acquire the needed data. To facilitate this schedule it was necessary to mail copies of the check lists to the necessary persons a few days in advance of the actual visit and interviews. Minor changes were made in the wording of some questions on the check list when it was discovered during the pilot study that the questions were vague and misleading.

Areas included in the investigation were: (1) enrollment, (2) departmental facilities, (3) staff and organization, and (4) curriculum. The following factors were revealed in the interviews: (1) the changes which had occurred and the conditions which had existed specifically in enrollment, departmental facilities, staff and organization and curriculum during the decade, (2) the effects and results of these changes, (3) specific practices at the given institution, (4) the weaknesses and strong points, and (5) the contemplations for future developments or changes. Each of the four topics under investigation was examined in the light of data processed from the institutions surveyed in this study.

It was revealed after a visit to one of the schools
in the study, Tift College, in Forsyth, Georgia, that the current formal art program had been underway only since 1961. That fact made the data from Tift College invalid for the portion of the study pertaining to conditions existing between 1957 and 1961. This only served to justify visitation and personal interview procedures of data gathering as opposed to research based entirely on secondary sources such as library materials. An examination of early Bessie Tift College catalogues revealed that, indeed, there had been a formal art program in earlier years, but the teaching of fine arts courses was halted prior to 1940, not to be resumed until 1961.

I. ENROLLMENT

Although the general enrollment of each school in the study increased significantly between 1957-1958 and 1966-1967, only two institutions reported an increased number of art majors graduating in 1966-1967 over the number graduating in 1957-1958. These two institutions were Louisiana College, which had one art major graduating in 1957-1958 and four art majors graduating in 1966-1967, and Shorter College, which graduated three art majors in 1957-1958 and five art majors in 1966-1967. The total number of art majors reported to have graduated in 1957-1958 from schools in the study was twenty-four. The total graduating in 1966-1967 was reported as
twenty-seven. These figures indicated a lack of rapid
growth in the number of art students who graduated from
Southern Baptist college art departments.

Data revealed that the number of art majors increased
during the decade under investigation in only seven of the
institutions studied. Some of the increases were slight,
such as in Shorter College which reported an increase from
Two colleges, Hardin-Simmons College and Louisiana College,
each reported an increase of forty art majors from 1957-1958
to 1966-1967. Hardin-Simmons College reported a 1966 fall
semester enrollment of fifty art majors while Louisiana College
reported a 1966 fall semester enrollment of sixty-three art
majors.

Of the seven remaining institutions in the study which
did not report increases in the number of art majors enrolled
during the period under investigation, it must be pointed out
that four of them, Judson College, Mercer University, Tift
College and Wayland Baptist College did not have an art
curriculum which specifically outlined a major for art
students to pursue during the whole decade covered by the
study. Stetson University reported a decrease of twenty art
majors, and Samford University reported a decrease of one art
major during the decade. Mary Hardin-Baylor did not provide
information due to records having been destroyed in a recent
fire.
The total number of enrolled art majors reported by schools surveyed numbered 158 in 1957-1958 and 329 in 1966-1967.

Item eight in the check list, which pertained to the per cent of male and female art students enrolled, was deleted. In most instances art department chairmen maintained the only records of the number of art majors enrolled annually. Their records showed the total number of art majors enrolled without regard to sex.

A number of different problems were listed concerning enrollment of art students. Some of the more common problems mentioned by art department chairmen were: (1) a lack of students resulted in discontinuing the major offered in art, (2) an insufficient number of semester hours of art were offered in the major to attract prospective students, (3) additional art teaching staff was needed before increased enrollment was possible, and (4) administrative policy restricted enrollment.

Screening prospective students. The practice of screening prospective art majors was reported by five of the institutions. They were: (1) Hardin-Simmons College, (2) Louisiana College, (3) Ouachita Baptist University, (4) Judson College, and (5) Stetson University. A sixth school, Shorter College, was reported to screen only art majors seeking scholarships. Methods of screening art
students' work included subjective evaluation of art work submitted to the art department chairmen. One school, Hardin-Simmons College, allowed art majors to take a few courses in art prior to an evaluation of their art work to determine if they should continue as art majors.

Recruitment of students. It was revealed that eight of the schools made deliberate efforts to increase their enrollment of art majors. These efforts included public relations efforts such as career day conferences, distribution of printed brochures, awarding scholarships, and personal contact by either the chairman of the department or the public relations director at the institutions responding positively to the inquiry. Three institutions indicated future plans for a more active recruitment.

Tuition and student aid. All institutions in the study offered scholarships of various kinds to prospective students in all fields of study including the fine arts. Blue Mountain College, Judson College, Louisiana College, and Stetson University reported that special scholarships, loans, and grants were provided specifically for art majors.

All schools in the study provided one or more grants, loans, or scholarships for ministerial students and other church-related or missionary students.
Tuition costs increased appreciably between 1957-1958 and 1966-1967 in institutions included in this study. The overall average increase in tuition was 100.99 per cent for the decade surveyed. Shorter College reported that their tuition increased 14.20 per cent. This was the smallest percentage of increase in tuition for the decade covered by this study. The highest percentage of increased tuition was reported by Baylor University where tuition costs were raised from $6.66 per semester hour (translated from quarter hours) in 1957-1958 to $25.00 per semester hour in 1966-1967; this reflected an increase of 275.39 per cent. Additional data on tuition costs are available in Appendix E.

All schools in the study provided numerous scholarships, grants, and loans. Eight schools administered the National Defense Student Loans for needy students. Loans were made from funds received under the provision of this 1958 Act in which an undergraduate could have borrowed as much as $1,000 each academic year to a total of $5,000. Graduate students could have borrowed as much as $2,500 per year to a maximum of $10,000. Repayment period and interest at the rate of three per cent a year began nine months after the student ended his studies. The repayment period extended over ten years. No monthly payment for less than $15 per month was permitted. Any full-time teacher could have had as much as half his loan forgiven at the rate of ten per cent for each of five years teaching service. Eligibility for this loan was dependent upon proven
financial need by a full-time student.

Five institutions in the study administered Educational Opportunity Grants. The state and federal government co-operatively provided non-obligatory grants-in-aid to students who showed exceptional need and demonstrated potential academic and creative ability. These grants ranged from $200 to $800 per year and could not have amounted to more than one-half of the total assistance from all sources. Students in the upper half of their class during the preceding academic year could have received an additional $200.

Summary. A significant increase in general student enrollment was reported by each school surveyed for the decade of 1957-1958 and 1966-1967. Only two institutions reported an increased number of art majors graduating at the end of the decade studied.

Problems of enrollment of art majors in the institutions studied centered around curriculum and staff inadequacies. Eight of the schools made deliberate efforts to increase their enrollment. Scholarships and other student financial aids were available in varying amounts in each school surveyed.

II. FACILITIES

Visual aids. All art departments surveyed in the study indicated that a special room that could be darkened for
showing slides and movies was available for use in teaching art history and other art courses. Also, each department reported that an organized slide collection of renowned artwork was available for art instructors to use with their lectures. Each of these slide collections represented key periods of artistic development in the history of art. All departments surveyed reported that they used 35mm. transparent slides. Howard Payne College reported the smallest collection numbering 2,000 slides while Mercer University and Stetson University each reported the largest collections of 6,000 transparent slides. The average number of 35mm. transparent slides possessed by the fourteen art departments in the study was 2,757. Two institutions reported the possession of opaque slides in addition to the 35mm. transparent slides. They were Louisiana College with 5,000 opaque slides and Hardin-Simmons College with 400 opaque slides.

**Painting facilities.** Eight of the art departments were observed to have had only one room for use as a painting studio. Four art departments had two painting studios. The art department chairman at Blue Mountain College reported that they had three painting studios. The art department chairman at Mary Hardin-Baylor College reported that no special room was used for a painting studio due to the multi-purpose function of all rooms in the department. The size of painting studios in the various schools ranged from 375 square feet at Wayland Baptist College to a maximum of 3,200 square feet at Baylor University.
In every art department the painting studio was equipped with sinks and running water. The number of students normally taught in each studio, hence the number of easels used in each studio, ranged from six at Ouachita Baptist University to thirty-six at Baylor University. Nine departments reported possession of drying racks where wet paintings were stored. Only two art department chairmen reported that smoking by students was permitted in the painting studios. At Baylor University smoking in the painting studio depended upon the option of the instructor. Mercer University permitted art students to smoke in the painting studios. Eleven art department chairmen reported that fire extinguishers were available in their art departments. Three schools, Howard Payne College, Mary Hardin-Baylor College, and Blue Mountain College indicated that no fire extinguishers were located in their art departments.

Ceramics facilities. A total absence of ceramic studios was observed in six of the schools visited. However, it was discovered in interviews with art department chairmen that in three of these departments ceramics was taught in whatever space was available. The remaining three schools totally lacking ceramic studios were Blue Mountain College, Judson College, and Tift College. Six art departments had one studio for ceramics. Two art departments each reported that they had four studios for ceramics. They were:
(1) Hardin-Simmons University which reported three regular ceramics studios and one unique outdoor studio, and (2) Baylor University. Sizes of various ceramic studios in the survey ranged from ninety-six square feet for one of the smallest studios at Baylor University to 1,200 square feet for one of the largest studios at Hardin-Simmons University. All schools which taught ceramics reported ownership of at least one potter's wheel. Wayland College reported possession of seven potter's wheels. The average number of potter's wheels owned by the eleven schools teaching ceramics was three. In each department having a special allocation of space for teaching ceramics there was at least one sink with running water for student use. Eight art departments indicated that "wet storage" was available for ceramics classes while nine art departments reported that "dry storage" was available.

It was interesting to note that even though only ten schools in the study offered courses in ceramics, all fourteen schools owned electric kilns that could be used to fire ceramic objects. The average number of kilns in the fourteen schools was slightly more than two kilns per department. Department chairmen indicated that the largest number of students that could have been taught conveniently in ceramics classes ranged from ten to thirty depending on the space available in ceramics studios.
Sculpture facilities. Sculpture was taught in eight of the art departments surveyed. Each of the eight department chairmen indicated that one area was specified as a sculpture studio. The eight art departments which had sculpture studios were: (1) Hardin-Simmons University, (2) Howard Payne College, (3) Louisiana College, (4) Mary Hardin-Baylor, (5) Mercer University, (6) Ouachita Baptist University, (7) Shorter College, and (8) Stetson University.

The smallest studio for sculpture was an 800 square foot area at Ouachita Baptist University. Two schools, Hardin-Simmons University and Louisiana College, indicated that 1,200 square foot areas were available for sculpture studios. The largest number of students that could be accommodated in sculpture classes ranged from eight students at Hardin-Simmons University to fifteen students at Stetson University according to reports of each art department chairman.

Various media such as clay, plaster, stone, metal, plastics and wood were used by the eight institutions where sculpture was taught. In Appendix F was presented media used in each school. Seven art departments reported that they had adequate storage facilities available for sculpture tools and materials.

General facilities. Facilities and materials for art education, art appreciation, drawing, design, advertising art,
graphics and photography were not reported in depth as in the case of art history, painting, ceramics, and sculpture because: (1) these areas of study did not require the highly specialized work space and materials necessary in teaching art history, painting, ceramics, and sculpture, (2) the needed facilities overlapped in some cases, and (3) too few schools taught some of the art subjects such as art education, art appreciation, drawing, design, advertising art, graphics, and photography to justify an in-depth study of facilities used.

Collections of fine art. Five institutions reported that they had developed permanent collections of fine art created by prominent artists. Baylor University listed in its permanent collection seventy-five prints, eight wood sculptures, and thirty watercolors. The estimated value of this collection was reported as $15,000. Mary Hardin-Baylor College reported a $1,000 collection of block prints. Louisiana College listed a collection of lithographs, etchings, block prints, paintings, and sculpture valued at an estimated $8,000. Mercer University owned sculpture, paintings and prints reported to be worth $5,000. Stetson University owned a collection valued at more than $10,000, according to the chairman of the art department.

Funds for the acquisition of permanent collections of art were acquired from departmental budgets and gifts in the cases of Baylor University, Louisiana College, and Mary Hardin-Baylor College. A special exhibition fund was
established by Mercer University. Funds were made available through the school's general fund for the Stetson University art collection.

**Library materials.** All schools in the study stated that library funds were available for the acquisition of fine arts books by their art departments. In ten schools the chairman of the art department selected the books to be purchased. The entire art staff selected library books for purchase in four schools.

**Budgeted funds.** Purchases of either materials or equipment or both were made by the chairmen of eleven of the art departments surveyed. Records of these purchases were kept by them also. The bookstore handled this job in the case of one school, an art instructor was responsible in another school, and a student helper handled all purchases and record keeping in still another school. In eleven schools the bookstore stocked art materials needed by students. Eleven schools reported that they made periodic inventories of materials and equipment in their art departments.

In reply to the question, "What factors regulate the amounts of money available in your departmental budget?", five schools reported students' fees to be that factor. Five art department chairmen indicated that funds came from their institution's general fund. Three department chairmen reported that the source of their funds was unknown. Further contact
with the academic dean of each school revealed that funds originated in the school's general fund and were provided on the basis of need. One school did not respond to the question.

**Strong points in equipment and facilities.** Department chairmen in all schools were asked to list strong points concerning their art department's equipment situation. Three department chairmen did not indicate strong points regarding their equipment. Other respondents listed adequate funds, good budgets, ample display space, and adequate lighting as favorable equipment conditions in their departments.

**Weaknesses in equipment and facilities.** Weaknesses listed were: (1) lack of adequate visual aids equipment, (2) lack of adequate storage space, (3) lack of adequate lighting, (4) lack of air conditioning, (5) lack of adequate maintenance and labor for equipment upkeep and improvement, and (6) lack of single pieces of expensive equipment for specialized areas of study.

**Contemplated improvements of equipment and facilities.** New fine arts buildings were contemplated by art department chairmen at Howard Payne College and Wayland Baptist College. New major equipment additions were contemplated by art department chairmen at Baylor University, Hardin-Simmons University, Louisiana College, and Mercer University.
No plans for improvement in equipment and facilities were contemplated by six of the art department chairmen. One of the six simply answered the question about plans for future improvements in equipment and facilities with the word, "hopeless".

**Summary.** To summarize, it may be stated that greater emphasis was given to equipment and facilities directly related to: (1) art history, (2) painting, (3) ceramics, and (4) sculpture than was given to other subject areas. This was due to the fact that these other subject areas did not require the highly specialized work space and materials necessary in teaching art history, painting, ceramics, and sculpture. In six schools there were neither plans to add new equipment and facilities nor to improve existing equipment and facilities. Wide differences were observed in the quantity and quality of equipment in the four curriculum areas just mentioned. There appeared to be little uniformity in the equipment and facilities of the art departments surveyed. This diversity may be attributed to the autonomy of individual art departments in this study. This autonomy parallels the independent character of all Southern Baptist colleges and universities.

**III. STAFF AND ORGANIZATION**

**Number of art staff.** An examination of staff records
revealed that there has been a slight increase in the number of full-time art teachers as well as part-time art teachers at institutions included in the study. In 1957-1958 there were twenty-four full-time art teachers and two part-time art teachers employed at these institutions. This was an average of 1.85 full-time art teachers employed at each school surveyed.

The total number of full-time art teachers increased to twenty-nine in 1966-1967. Part-time art teachers numbered four that year. The average number of full-time art teachers was increased to 2.07 per institution in 1966-1967.

**Academic standing of art staff.** The highest earned academic degrees held by art teachers in 1957-1958 ranged from those holding no degree to those holding the M.F.A. degree. The highest earned academic degrees held by art teachers were reported to be the following: (1) four held no degree, (2) two held the B.A. degree, (3) fourteen held the M.A. degree, (4) three held the M.F.A. degree, and (5) one held the M.Ed. degree.

Only one art teacher held no degree in 1966-1967. The remaining teachers reported their highest academic degrees to be the following: (1) three held the B.A. degree only, (2) one held the B.S. degree only, (3) seventeen held the M.A. degree, (4) four held the M.F.A. degree, and (5) two held the M.Ed. degree, and (6) only one held the Ed.D. degree.

These figures revealed a reduction in the number of
art teachers holding no degrees and an increase in the number holding the B.A. degree and the B.S. degree during the decade surveyed. Also, a slight increase was shown in the number of art teachers holding the M.A. degree, the M.F.A. degree, and the M.Ed. degree during the same period.

Tenure of art staff. The average years of service of an art instructor in 1957-1958 at the institution of employment was 8.20 years. However, in 1966-1967 this average had increased to 10.83 years of service per instructor.

Staff size related to enrollment. Seven institutions indicated an increased enrollment in art majors during the decade studied, however, all did not show an increase in art staff. Each school which showed an increased art staff did not necessarily show an increased enrollment of art majors.

Any attempt to correlate these factors was futile. This was due to the fact that schools with increased total enrollments needed additional art teachers for art appreciation courses and art education methods and lecture courses whether or not there was an increase in the number of art majors.

Staff salaries. Unlike public institutions operating on public funds, Southern Baptist institutions were under no obligation to make salary figures available to the public and to researchers. Several institutions, while making every
effort to co-operate in the study, indicated that the data on salaries which they revealed were confidential. Requests were made by these institutions that no direct quotations from their salary data be presented in the study. In an effort to honor these requests, no specific institution was mentioned in connection with salary data. An effort was made to present data which gave an overall view of the salary conditions existing in the fourteen institutions under consideration in 1957-1958 and in 1966-1967. Trends which occurred during the decade covered in the survey were presented. Notations were made of the lowest salary on this salary scale and the highest salary on the salary scale in each of the academic ranks. An average for bottom and top salary in each academic rank is given which covers all institutions in the study. It must be pointed out that all salary data presented related to all faculty members in the colleges surveyed. The academic dean in each school indicated that the art instructors' salaries were based on the same salary scales as other faculty members in the colleges of liberal arts.

Salary scale data are indicated in Table I. A marked increase from 1957-1958 to 1966-1967 was noted in salaries at all academic ranks. The lowest paid instructor earned $1,325 more in 1966-1967 than in 1957-1958. The highest paid instructor earned $3,362 more in 1966-1967 than in 1957-1958. Assistant professors' salaries increased in the amount of $2,675 for those lowest paid. The highest paid assistant
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Minimum</td>
<td>Maximum</td>
<td>Average</td>
<td>Minimum</td>
</tr>
<tr>
<td>Instructor</td>
<td>$1,575</td>
<td>$5,000</td>
<td>$3,451</td>
<td>$2,900</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>2,025</td>
<td>6,000</td>
<td>4,109</td>
<td>4,700</td>
</tr>
<tr>
<td>Associate Professor</td>
<td>2,000</td>
<td>6,500</td>
<td>4,814</td>
<td>4,620</td>
</tr>
<tr>
<td>Professor</td>
<td>3,150</td>
<td>8,000</td>
<td>5,550</td>
<td>5,450</td>
</tr>
</tbody>
</table>

An examination of average salaries revealed the following average percentage of increase during the decade under consideration in each of the academic ranks: (1) instructor, 67.69 per cent, (2) assistant professor, 61.40 per cent, (3) associate professor, 59.45 per cent, and (4) professor, 59.87 per cent. It was apparent from these figures that the greatest increase in salaries during the period from 1957-1958 to 1966-1967 occurred at the instructors' rank.

Teacher contracts and other employee benefits. First-year teachers in each institution except Mercer University signed one-year contracts upon employment by their institutions. Wayland Baptist College and Shorter College were the only two institutions which did not report the existence of a tenure policy for teachers at their schools. Six institutions reported having a formal sick leave policy. Sabbatical leaves with pay were practically non-existent. Only two schools in
the study, Samford University and Ouachita Baptist University, reported having sabbatical leaves with pay. Each school provided some form of retirement system for the benefit of its faculties. Summer study grants were provided for faculty members in eight of the fourteen schools surveyed. In two of the eight schools which had summer study grants it was indicated that such grants were provided on an informal basis as funds were made available. Six institutions provided research funds for faculty members. The amount of such funds ranged from $50 to $1,500 per school year. It was reported that three schools provided their staff with studio materials for research and experimentation. These schools were: Baylor University, Louisiana College, and Stetson University.

**Office facilities.** The survey revealed that five art teachers out of a total of thirty-three did not have private office space. Only sixteen art instructors were provided with studio space. Thirteen of the fourteen art department chairmen were provided with office space. Desks, chairs, file cabinets, and telephones were available in eleven offices. Storage cabinets, typewriter and secretaries' desks were found in ten offices.

The chairmen of nine art departments assumed responsibility for assigning office and studio space to new art teachers. The academic dean assigned office space in three institutions. The registrar and president made such assignments in two institutions.
Art faculty meetings. Art faculty members were brought together periodically for professional faculty meetings in ten of the fourteen institutions. Because of the limited number of art teachers in the schools, most of these meetings were held on an informal basis. The regularity of the meetings varied from once a week to once a month. Four art department chairmen called special meetings prior to grade-report periods to examine students' grades.

Art faculty committee responsibilities. Art teachers were required to serve on college-wide committees in thirteen schools surveyed. All art department chairmen reported that committee duties within the art department were shared by art teachers.

Guest lecturers. The use of guest lecturers to assist in teaching art courses was practiced by nine art departments surveyed. Most guest lecturers were artists who gave lectures or demonstrations to painting students.

Team evaluation of art work. The evaluation of students' art work by two or more art teachers was practiced by eight of the fourteen art departments surveyed.

Policies regulating the art faculties' manner of dress. Only three schools in the study had policies regulating their faculties' manner of dress. However, these policies did not apply to art teachers who taught in studio art courses.
Faculty exhibits. Art teachers were encouraged to show their art work in exhibitions by art department chairmen in each of the ten schools having more than one art teacher on the staff. Only one institution reported that faculty exhibitions were not held at that institution. In every case where faculty exhibits were held, faculty participation was on a voluntary basis.

Employing art teachers. Eight institutions reported that the art department chairmen were responsible for the initial recommendation of prospective art teachers for employment by the school. In four instances this responsibility was shared by the academic dean or president and the art department chairman. In one school only the dean and the president were involved in the selection of a new faculty member.

The responsibility for actually employing and dismissing faculty members belonged to the presidents of eight institutions. In five institutions it was reported that this responsibility was shared by the president and the academic dean. The board of trustees was solely responsible for employing and dismissing faculty members according to one school report.

Terminal degree for art teachers. Opinions varied from institution to institution concerning which academic degree constituted the terminal degree for art teachers.
Seven schools indicated that they considered the M.A. degree to be the ultimate degree necessary for the art teacher. The M.F.A. degree was considered the top degree by two institutions. Five schools indicated that the Ph.D. degree was the only degree that they considered terminal, while only one school indicated that professional standing was considered equivalent to a terminal degree.

**Salary increases and promotions.** Promotions and annual salary increases were recommended by the academic dean alone in six schools surveyed. This was a joint responsibility shared by the art department chairman, the academic dean, and the president in the other eight schools. Consideration was given for professional activities of art teachers such as commissions, gallery exhibits, one-man shows, professional writing and community activities when recommendations for promotions and salary increases were made. Each school reported that consideration was also given to teaching preparation, effective classroom leadership, and careful evaluation of student work prior to promotions and salary increases.

Six schools indicated that the academic dean observed studio and lecture classes at some time during the school year. Observation of classes and studio activities by the art department chairman was reported by nine colleges in the study. In two schools the actual granting of salary increases and promotions was the function of the academic dean. In one
case the academic dean and the chairman of the art department co-operated in the endeavor. The academic dean and the president shared this duty in two institutions. The president and the board of trustees granted salary increases and promotions in the remaining nine institutions.

Church affiliation of art teachers. Eight of the twenty-six art teachers employed by the fourteen Southern Baptist institutions in 1957-1958 were members of a Baptist church. By 1966-1967 sixteen of thirty-three art teachers in the fourteen schools surveyed were members of a Baptist church. Twelve schools reported the practice of employing non-Baptist faculty members of one of the Protestant faiths. Seven schools reported that they had, at some time, employed non-Christians on their staff.

Academic freedom. Policies concerning academic freedom were in existence at thirteen of the institutions surveyed. Only one art department chairman reported that academic freedom had been a point of controversy between 1957-1958 and 1966-1967 in his department.

While lack of academic freedom was not reported to be a factor in the lowering of staff morale in the art departments surveyed, several other morale-lowering factors appeared. The following was a list of factors which were reported to have contributed to the lowering of the morale of art teachers in the schools studied:
1. The art teacher was required to do art work for the administration without compensation.

2. The salary was inadequate.

3. There were no prospects for the development of the department.

4. There was a lack of equipment and facilities.

5. The fine arts were not given recognition as a liberal arts effort.

6. Overwork of the teaching staff was reported.

7. The failure of the administration to recognize the growth potential of the art department was reported.

Factors which were reported to be a boost to the morale of certain art teachers were as follows:

1. Ample office and studio space were provided.

2. Prospects of having a new building in which to work encouraged the staff.

3. Freedom to conduct lectures and studio courses as the instructor deemed necessary was reported.

4. There was ample time for the art staff to do creative art work.

5. There were regular salary increases.

6. A dynamic college atmosphere was identified as a favorable morale factor by one art department chairman.

7. Recognition of the role of the fine arts as a significant factor in the total liberal arts program contributed to the high morale of the art staff.

The most frequently mentioned factor that lowered art staff morale was that of low salaries. The most frequently mentioned factor that helped boost art staff morale was that
of freedom to teach and work creatively.

**Organization.** Due to the small number of art staff employed by each institution in the study, no extensive administrative organization existed within the art departments. No school surveyed had more than four art teachers including part-time art instructors. Each art department with more than one art faculty had one person designated as the chairman.

In some instances the "Department of Art" was established within the Fine Arts Department which included the Music Department and in some cases the Dramatics Department.

**Summary.** To summarize data gathered on staff and organization it was observed that the teaching staffs in the schools surveyed had increased slightly over the decade from 1957-1958 to 1966-1967. The average number of art teachers at the beginning of the decade was 1.85 per school while this average increased to 2.07 per institution in 1966-1967. More art teachers held higher academic degrees at the end of the decade studied than at the beginning. Also, there was a reduction in the number of art teachers holding no degree during the decade in question.

The increase in salaries from 1957-1958 to 1966-1967 is illustrated in Table I, page 58. The greatest percentage of increase in salaries occurred at the instructor's rank
while the smallest percentage of increase occurred at the associate professor's rank.

Annual contracts were used by the majority of the schools. Faculty fringe benefits included: (1) tenure policy in twelve schools, (2) sick leave in six schools, (3) sabbatical leaves with pay in two schools, and (4) retirement benefits in fourteen schools.

A wide variety of procedures was reported for the employment, promotion, and dismissal of faculty members. Most of the responsibility of these matters was borne by those above the department chairman in the administrative structure.

There seemed to be a shortage of Baptist art teachers at the beginning of the decade under study when only eight of the twenty-six art teachers in schools surveyed were members of a Baptist church. By 1966-1967 there were sixteen Baptist art teachers employed out of a total of thirty-three art teachers.

Academic freedom was almost unanimously a strong point in the fourteen art departments surveyed. Only one art department chairman reported academic freedom to have been a point of controversy during the decade under study.

Low salaries was the one factor most frequently mentioned as cause for low morale of the art teaching faculties of the fourteen Southern Baptist colleges and universities in the study.
IV. CURRICULUM

Major courses of study in art. A major course of study in art was offered at eleven of the fourteen schools surveyed. There was a wide variance in the number of semester hours of art required for a student to complete the major in art. One school, Shorter College, required twenty-four semester hours in art for a major. This was the smallest number of semester hours required for a major in art. The greatest number of hours necessary for a major was ninety semester hours required by Baylor University. It must be pointed out that the twenty-four semester hour requirement for a major at Shorter College was a requirement for the B.A. degree; whereas, the ninety semester hour requirement at Baylor University was for the B.F.A. degree.

The B.F.A. degree. Louisiana College and Baylor University were the only two schools in the study which offered the B.F.A. degree. Louisiana College required seventy-eight semester hours of art for its major in the B.F.A. degree. The remaining nine schools in the study required an average of thirty-two semester hours of art for the art major under the B.A. degree curriculum.

Minor courses of study in art. Twelve schools in the study offered a minor in art. The smallest number of semester hours in art required for the minor was eighteen semester
hours. Six schools required eighteen semester hours in art for a minor. The greatest number required for a minor in art was twenty-four semester hours. Four schools required twenty-four semester hours of art for a minor. The average number of semester hours required for the minor in art was 21.75 semester hours.

The B.A. degree and the B.S. degree. The B.A. degree with a major and/or a minor in art was available in each school in the study. The B.S. degree in art was available at four of these schools; while the B.F.A. degree in art, as mentioned earlier, was offered by two of the institutions in the study.

Catalogue listings. The smallest number of catalogued art courses was fourteen. Three schools, Ouachita Baptist University, Tift College, and Wayland Baptist College, listed fourteen art courses in their catalogues. The greatest number of art courses, forty-five, was listed in the Howard Payne College catalogue. The average number of art courses listed by all schools in the study was twenty-three. The average number of art studio courses listed was twenty while art lecture courses averaged three in each catalogue examined.

Each school listed from one to eleven art courses specifically identified as art education courses. The average number of such courses in each school's catalogue was two.
In Table II is listed the number of semester hours offered by each department in various areas of art.

The number of art courses taught during a regular nine month school year ranged from six courses to forty-six courses. The average number of art courses taught for all schools surveyed was twenty and one-third courses per year.

**Summer school.** Ten institutions indicated that they taught art courses in summer school. The number of summer school art courses ranged from two to nine. The average number of summer school courses taught in the ten schools was three and one-half courses. Factors determining the salary rate for art teachers teaching summer art courses varied from school to school. The following list indicated the numerous methods of arriving at salary rates for summer school:

1. About eleven per cent of the regular semester salary was paid for six-week summer session.
2. Faculty was paid by rank at fixed rates.
3. One-eighth of yearly salary was paid for two or more classes per six-week semester.
4. The summer school salary was $50 for each semester hour taught.
5. Two-ninths of annual salary was the summer salary.
6. One-sixth of nine month salary was the summer salary.
7. The annual contract was for twelve months and included summer school.

**Night classes.** Ten institutions reported offering
<table>
<thead>
<tr>
<th>Institutions of Higher Learning</th>
<th>Areas of Instruction†</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13</td>
</tr>
<tr>
<td>Baylor University</td>
<td>3 18 9 18 15 6 12* 12 6 15 0 0 114</td>
</tr>
<tr>
<td>Blue Mountain College</td>
<td>0 6 3 6 6 11 0 0 0 3 0 0 35</td>
</tr>
<tr>
<td>Hardin-Simmons University</td>
<td>6 9 15 18 3 3 6 6 6 12 0 0 84</td>
</tr>
<tr>
<td>Howard Payne College</td>
<td>6 6 18 12 6 6 6 6 0 12 0 0 76</td>
</tr>
<tr>
<td>Judson College</td>
<td>3 6 3 12 12 3 0 0 0 6 0 0 45</td>
</tr>
<tr>
<td>Louisiana College</td>
<td>3 6 6 18 12 12 3 6 0 42 0 0 108</td>
</tr>
<tr>
<td>Mary Hardin-Baylor College</td>
<td>0 6 9 9 6 6 3 3 3 3 0 3 51</td>
</tr>
<tr>
<td>Mercer University</td>
<td>0 13 1/3 3 1/3 6 0 0 6 0 0 6 46 2/3</td>
</tr>
<tr>
<td>Ouachita Baptist University</td>
<td>0 7 3 10 6 6 3 3 4 6 0 3 51</td>
</tr>
<tr>
<td>Samford University</td>
<td>2 4 2 12 10 10 6* 6 3 4 0 0 49</td>
</tr>
<tr>
<td>Shorter College</td>
<td>3 15 6 6 6 6 4 12 0 6 0 0 64</td>
</tr>
<tr>
<td>Stetson University</td>
<td>0 17 6 12 6 6 9 6 0 6 0 0 68</td>
</tr>
<tr>
<td>Tift College</td>
<td>3 1/3 1/3 6 0 2 2/3 6 2 0 0 0 2 32 2/3</td>
</tr>
<tr>
<td>Wayland Baptist College</td>
<td>1 3 6 6 6 4 3* 6 3 0 0 2 40</td>
</tr>
</tbody>
</table>

† 1. Art Appreciation 7. Sculpture  
2. Art History 8. Ceramics  
3. Art Education 9. Printmaking (graphics)  
4. Painting 10. Advertising Art  
5. Drawing 11. Photography  
6. Design 12. Others  
13. Total hours offered in art

*The chairman indicated that the subject was not taught.
night school classes in art. Nine of these institutions considered evening courses as part of the art instructor's regular teaching load, and he received no extra compensation for them.

**Clock hours.** The amount of class time scheduled weekly for a three-semester-hour art lecture course was three clock-hours in thirteen of the schools surveyed. Samford University reported that two clock-hours were scheduled per week for each three-semester-hour art course. The amount of class time scheduled weekly for a three-semester-hour art studio course ranged from four to six clock-hours. Eleven schools required six clock-hours per week for three-semester-hour art studio courses. Three schools required four clock-hours per week for three-semester-hour courses.

**Catalogue additions and deletions.** Five schools reported that the curriculum committee made the final decision in cases where art courses were to be added or dropped from the catalogue. This responsibility was placed in the hands of the entire faculty in nine of the schools surveyed.

There was no policy regarding the frequency at which art courses listed in catalogues must be taught in eight of the schools. All art courses listed in two schools' catalogues must be taught annually while two schools required all listed courses to be taught only every two years. Two other institutions had an informal policy which required listed
art courses to be taught about every three to five years.

Seven schools required art teachers to submit teaching outlines for courses to be taught.

Art courses open to non-art students. A specified number of art courses ranging from two to twenty-three per semester were open to non-art students in all the schools surveyed. Many courses listed in catalogues surveyed had prerequisites; however, four institutions listed no prerequisite courses for any of their art courses. One school, Howard Payne College, listed sixty per cent of its art courses with prerequisite courses. The school indicating the smallest number of prerequisite requirements, except for those which required none, was Blue Mountain College with six and one-fourth per cent of its art courses requiring a prerequisite course.

All art department chairmen interviewed, except one, indicated that their art courses were designated as freshman, sophomore, junior, and senior courses. However, only two of these chairmen indicated that there was rigid adherence to this designation.

Academic requirements. In Table III is shown a comparison of specified academic subjects required for a B.A. degree in art at each school in the study in 1957-1958 and 1966-1967. Subjects which showed an increase in the average number of semester hours required were mathematics, English,
natural science, and physical education. Those subjects which showed a decrease in the average number of semester hours required were foreign languages and social studies.

In Table IV are indicated similar comparisons for the B.S. degree in art. Social studies was the only subject which showed a decrease in the number of semester hours required for the B.S. degree in art.

Curriculum weaknesses. The following responses were given by department chairmen in reply to the question, "What do you consider to be your greatest problem regarding the curriculum in your department?":

1. Courses were not offered often enough to be effective.
2. Overcrowded classrooms and studios.
3. Lack of sufficient number of art teachers.
4. Not enough semester hours of art required in any one area of art.
5. Could not convince the President of the validity of the B.F.A. degree.
6. Teachers required to teach out of their specific area of training.
7. Lack of a major program in art.

Although items two, three, five, and six in the previous list do not pertain directly to curriculum, the individuals responding to the questions felt that these problems were indirectly causing curriculum weaknesses.

Anticipated developments in curriculum. The future
### TABLE III

**AVERAGE NUMBER OF SEMESTER HOURS IN NON-ART COURSES REQUIRED BY THE SCHOOLS SURVEYED FOR THE B.A. DEGREE IN ART**

<table>
<thead>
<tr>
<th>Subject Matter Area</th>
<th>1957-1958</th>
<th>1966-1967</th>
<th>Average Increase</th>
<th>Average Decrease</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign Language</td>
<td>10.33</td>
<td>10.25</td>
<td>0.07</td>
<td>0.00</td>
</tr>
<tr>
<td>Mathematics</td>
<td>4.25</td>
<td>5.50</td>
<td>1.35</td>
<td>0.00</td>
</tr>
<tr>
<td>English</td>
<td>10.50</td>
<td>12.00</td>
<td>1.50</td>
<td>0.00</td>
</tr>
<tr>
<td>Social Studies</td>
<td>12.50</td>
<td>12.20</td>
<td>0.30</td>
<td>0.00</td>
</tr>
<tr>
<td>Natural Science</td>
<td>6.25</td>
<td>8.00</td>
<td>1.75</td>
<td>0.00</td>
</tr>
<tr>
<td>Physical Education</td>
<td>4.20</td>
<td>4.25</td>
<td>0.05</td>
<td>0.00</td>
</tr>
</tbody>
</table>

### TABLE IV

**AVERAGE NUMBER OF SEMESTER HOURS IN NON-ART COURSES REQUIRED BY THE SCHOOLS SURVEYED FOR THE B.S. DEGREE IN ART**

<table>
<thead>
<tr>
<th>Subject Matter Area</th>
<th>1957-1958</th>
<th>1966-1967</th>
<th>Average Increase</th>
<th>Average Decrease</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign Language</td>
<td>0</td>
<td>0</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Mathematics</td>
<td>4.50</td>
<td>7.50</td>
<td>3.00</td>
<td>0.00</td>
</tr>
<tr>
<td>English</td>
<td>12</td>
<td>12</td>
<td>0.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Social Studies</td>
<td>12</td>
<td>8.25</td>
<td>0.00</td>
<td>3.75</td>
</tr>
<tr>
<td>Natural Science</td>
<td>6</td>
<td>12</td>
<td>6.00</td>
<td>0.00</td>
</tr>
<tr>
<td>Physical Education</td>
<td>4</td>
<td>4</td>
<td>0.00</td>
<td>0.00</td>
</tr>
</tbody>
</table>
developments anticipated regarding curriculum were reported as follows:

1. Addition of a major program.
2. Additional staff anticipated.
3. Additional courses in advertising art.
4. Additional courses in art education.

Summary. In summarizing the survey of data on curriculum in the fourteen Southern Baptist colleges and universities in the study, it was found that a majority of the schools offered a major program of study in art as well as a minor program of study in art. Most schools offered the B.A. degree in art, some offered the B.S. degree in art, and two institutions offered the B.F.A. in art. There was wide variance in the number of courses offered annually from school to school. A majority of the schools offered night classes in art for which the instructor did not receive extra compensation.

About one-half of the schools have a policy regulating the frequency with which art courses listed in the catalogue must be taught. One-half the schools required lesson plans to be made in advance by art teachers. In all schools surveyed some art courses were available to the non-art student. There has been little change in academic requirements for the B.A. degree in art during the ten-year period covered in the survey; however, more significant changes have occurred in reference to
the B.S. degree in art during this same period. It was reported by art department chairmen that problems in curriculum development stemmed from two main sources: (1) lack of finances and (2) lack of administrative co-operation. Plans for future developments in the art curriculum were centered around adding courses and degrees.
CHAPTER V

SUMMARY AND CONCLUSIONS

In this study, summaries were recorded at the end of each chapter or division thereof as in Chapter IV. The material included: (1) a report of studies, surveys, and formal research related to college and university fine arts departments; (2) the development of the fine arts in the curriculums of Southern Baptist institutions of higher learning during the nineteenth and twentieth centuries; and (3) a descriptive analysis of enrollment, departmental facilities, staff and organization, and curriculum in fourteen selected Southern Baptist college and university departments of fine arts.

I. SUMMARY

The purpose of this study was to survey the fine arts departments of fourteen selected Southern Baptist colleges and universities in 1957-1958 and 1966-1967 and to delineate changes that occurred and conditions that existed during that decade in enrollment, departmental facilities, staff and organization as well as curriculum.

This study was designed to: (1) to provide data for administrators who contemplate the creation of new art programs in institutions where none existed, (2) to serve as a guide for curriculum planners who wish to compare and evaluate their
art programs with those included in this study, and (3) to provide information concerning enrollment, departmental facilities, staff and organization, and curriculum in institutions selected for this study with a view toward the improvement and the overall coordinated development of factors related to the development of quality programs of fine arts in Southern Baptist institutions of higher learning.

Schools were selected for this study which were four-year, degree-granting, Southern Baptist institutions of higher learning. Each school selected had to offer at least thirty-two semester hours in art. Each institution had to be regionally accredited, and each had to be within the geographical bounds of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, and Texas. Check lists were prepared in advance to facilitate interviews and to insure an efficient assimilation of data. A pilot study was conducted prior to the actual data gathering process. The pilot study, conducted at Mississippi College in Clinton, Mississippi, facilitated the survey procedures which were to be conducted in other schools.

Data for this study were obtained in the following ways: (1) catalogues of the selected institutions were surveyed for specific facts relating to curriculum, staff, and financial aid for students; (2) personal interviews were held with art department chairmen, registrars, and academic deans; and (3) related literature was examined to identify recent studies that
provided useful data for this survey.

The method of treating the data was a descriptive analysis of the survey of the fourteen participating institutions. Patterns of change and existing conditions in enrollment, facilities, staff and organization, and curriculum were tabulated and summarized.

The procedure used in this research involved extensive interviews with art department chairmen, registrars, and academic deans in each school surveyed. Related literature was surveyed and official bulletins from each institution were examined for historical background information and other pertinent data related to the study.

**Summary of enrollment data.** Several points were evident from an examination of data related to enrollment in the fourteen institutions surveyed. They were condensed to the following:

1. All schools in the study reported a significant increase in general student enrollment during the decade of 1957-1958 and 1966-1967.

2. One-half of the schools in the study reported varying degrees of increase in the enrollment of art majors during the same period.

3. Only two institutions reported an increased number of art majors who graduated during the decade studied.

4. The total number of enrolled art majors in the fourteen institutions surveyed increased from 158 in 1957-1958 to 329 in 1966-1967.

5. Aside from recruiting incentives such as scholarships and other student financial aid found in all
schools surveyed, eight institutions made other deliberate efforts to recruit and enroll art majors.

6. Most art department chairmen who listed problems causing low enrollment of art majors voiced the opinion that such problems stemmed from an inadequate art curriculum or an underdeveloped art teaching staff.

7. Those department chairmen who listed strong points in the area of enrollment of art majors voiced the opinions that new facilities, adequate teaching staff, and an art curriculum designed to offer the student the greatest possible number of courses in art were primarily responsible for their art departments' increased enrollment of art majors.

Summary of equipment and facilities. Equipment and facilities varied greatly from one institution to another in the study. Most schools had adequate visual aids equipment for use with art history and art appreciation lectures. Painting equipment and facilities were generally observed to be adequate. Ceramics equipment and facilities were available in eight of the schools surveyed. Adequate sculpture facilities and equipment were present in eight institutions.

Weaknesses in equipment and facilities listed by individual art chairmen were:

1. Lack of adequate visual aids equipment.
2. Lack of adequate storage space for materials used in all art courses.
3. Lack of adequate lighting.
4. Lack of air conditioning.
5. Lack of adequate maintenance and labor for upkeep and improvement of equipment and facilities.

Strong points related to equipment and facilities listed by individual art department chairmen included:

1. An adequate budget was available for equipment.

2. A regular program of improvement was planned for facilities by the schools' administration.

3. A new fine arts building provided adequate space for classes.

No plans for improvement in equipment and facilities were contemplated by six of the art department chairmen interviewed, while eight art department chairmen reported plans for adding new equipment and facilities or improving existing facilities.

Summary of staff and organization. The average number of art teachers employed by the institutions surveyed increased only slightly from 1957-1958 to 1966-1967. In 1957-1958 the average number of art teachers employed by each school was reported to be 1.85 per school. This figure increased to 2.07 art teachers per school in 1966-1967.

More art teachers held higher academic degrees in 1966-1967 than in 1957-1958. Art teachers had served for a greater number of years in the same posts in 1966-1967 than in 1957-1958. Finally, it was observed that significant increases in salary had occurred at all academic ranks during the decade studies. The rank of instructor showed the greatest
increase (67.69 per cent), while the rank of associate professor showed the smallest increase (59.45 per cent) during the ten-year period surveyed. Despite increases in salaries, low pay was the one factor most frequently mentioned by the art department chairmen interviewed as cause for low morale of art teachers.

Academic freedom was clearly specified by art department chairmen as a factor which boosted the morale of the art teaching staff. Only one art department chairman reported that academic freedom had been a point of controversy during the decade under consideration in this study.

It was observed that due to the small size of each institution's art faculty, no extensive, formal administrative structure of organization was used.

**Summary of curriculum.** Eleven of the fourteen art departments selected for the study provided a major in art in their curriculums. The number of semester hours of art required for the major in art varied with each institution. The average number of semester hours of art required for the B.A. degree was thirty-two.

Twelve of the fourteen art departments selected for the study provided a minor in art in their curriculums. The number of semester hours of art required for the minor in art ranged from eighteen to twenty-four; the average requirement was 21.75 semester hours in art.
The B.A. degree with a major and/or a minor in art was available in all schools surveyed. The B.S. degree in art was available in four schools; while the B.F.A. degree in art was available in two schools surveyed. The average number of art courses taught during a regular nine-month school year was twenty and one-third courses. The average number of art courses taught during summer school was three and one-half courses. Ten institutions offered evening school art courses.

Reported weaknesses relating to curriculum were:

1. Courses could not be offered often enough to be effective.

2. The number of art teachers was insufficient.

3. A sufficient number of semester hours was lacking in a specific area of art.

II. CONCLUSIONS

The findings obtained in this investigation led to several conclusions. They were:

1. The enrollment of each school in the study increased significantly between 1957-1958 and 1966-1967. However, only one-half of the schools surveyed indicated an increased enrollment of art majors during the decade studied.

2. The availability of facilities varied from school to school. The adequacy of facilities varied from course to course within most art departments.

3. The total number of art teachers employed by schools in the study increased from twenty-six in 1957-1958 to thirty-three in 1966-1967.

4. A wide variance in salaries existed during 1957-1958 within each academic rank in the different schools surveyed.
5. A significant increase in salaries at each academic rank for 1966-1967 over salaries in 1957-1958 was noted. However, a wide variance in salaries continued to exist within each academic rank from school to school.

6. Curriculums leading to majors in art in one or more of the following degrees were: (1) Bachelor of Arts, (2) Bachelor of Science, and (3) Bachelor of Fine Arts. Eleven of the fourteen institutions surveyed offered a major in art.
SELECTED BIBLIOGRAPHY

A. BOOKS


B. PUBLICATIONS OF LEARNED SOCIETIES AND OTHER ORGANIZATIONS


C. PERIODICALS


*Southern Baptist College News and Views*, I (March-April, 1937), pp. 9-10.


**D. CATALOGUES**


________. *Bulletin of Baylor University, 1940-1941*, Vol. XLII, No. 2, Waco, Texas, April, 1940.


______. Bulletin of Judson College, 1940-1941, Vol. CIII, No. 1, Marion, Alabama, March, 1940.


Louisiana College, Bulletin of Louisiana College, 1925-1926, Vol. VIII, No. 1, Pineville, Louisiana, April, 1925.


TIFT COLLEGE, BULLETIN OF MONROE COLLEGE, 1900-1901, Vol. I, No. 1, Forsyth, Georgia, April, 1900.


BULLETIN OF WAYLAND BAPTIST COLLEGE, 1940-1941, Vol. XXXIII, No. 3, Plainview, Texas, May, 1940.


E. UNPUBLISHED MATERIALS


APPENDIX
APPENDIX A

INTERVIEW SCHEDULE

1. Supply the following data:

<table>
<thead>
<tr>
<th>School year</th>
<th>Number of art majors-minors</th>
<th>School enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957-1958</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1958-1959</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1959-1960</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960-1961</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961-1962</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962-1963</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1963-1964</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1964-1965</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1965-1966</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966-1967</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. What was the tuition cost per semester hour in 1957-1958?

3. What was the tuition cost per semester hour in 1966-1967?

4. List scholarships and amounts available to prospective students.

5. List other financial assistance available to prospective students such as loans, grants, etc.

6. Have any deliberate efforts or innovations been made by you or any member of your school's faculty or staff to increase enrollment in your fine arts department? Briefly list these efforts or innovations.

7. How many out-of-state art students were enrolled in the 1956-1957 school year? How many in the 1966-1967 school year? Use fall enrollment figures only.

8. If your school is co-educational, what percent of your 1957-1958 art students were men? What percent of your 1966-1967 art students were men? Use fall semester figures only.

9. How many art students graduated during the 1957-1958 school year? How many of these were men?
10. How many art students graduated in 1966-1967? How many were men?

11. What developments are contemplated with regard to your art enrollment?

12. What is your greatest problem regarding enrollment?

13. Do you screen prospective art students? Describe criteria used.

14. How many painting studios do you have? List square footage in each.

15. How many easels are available in each painting studio?

16. How many sinks with running water are located in each painting studio?

17. Are drying racks available for storage of wet paintings?

18. Are students permitted to smoke in the painting studios?

19. What is the maximum number of students that can be accommodated in one painting class?

20. How many ceramics studios are available in your department? What is the approximate square footage of floor space in each ceramic studio?

21. How many potter's wheels are available for student use in your department?

22. How many sinks with running water are in the ceramics studios?

23. Is "wet storage" space available?

24. Is "dry storage" space available?

25. What is the maximum number of students that can be accommodated in a ceramics class?

26. How many kilns do you have? Gas____ Electric____

27. How many sculpture studios do you have? List approximate square footage in each sculpture studio.
28. What is the largest number of students that can be accommodated in a sculpture class?

29. Check media used in sculpture classes.

<table>
<thead>
<tr>
<th>clay</th>
<th>metal</th>
<th>wood</th>
</tr>
</thead>
<tbody>
<tr>
<td>plaster</td>
<td>wax</td>
<td>synthetic plastics</td>
</tr>
<tr>
<td>stone</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

30. Are storage facilities available for sculpture tools and materials?

31. Can your art history classroom be darkened for showing films and slides?

32. Does your art department have an organized slide collection? Does it represent key periods included in art history courses?

33. Approximately how many slides of the following types are available for use in your art department?

- 35mm slides
- 16mm slides
- 16mm filmstrips
- opaque slides
- others (specify)

34. What fire fighting equipment is available in your art studios?

35. Do your students go on organized field trips?

36. Are school owned vehicles available for use on field trips?

37. If so, is there a charge for their use?

38. Does your department sponsor student art exhibits? How often?

39. Does your department have a permanent collection of fine art?

40. If so, list works according to media and approximate monetary value.

41. From what sources were the funds obtained for acquisition of your fine art collection?
42. Does your department sponsor traveling art exhibitions for showing in your department or college?

43. Who handles purchases and keeps records of materials used in each class?

44. Does your college bookstore stock art supplies commonly used in art classes?

45. Are library funds available for the acquisition of fine arts books by your department?

46. If so, who selects the books to be acquired?

47. What factors regulate the amount of money available in your departmental budget?

48. Do you conduct periodic inventories of art department equipment?

49. Are the art teachers' grade reports made available to the department chairman prior to being issued to students?

50. Who sets up teaching schedules (prior to each semester) for each art teacher?

51. Who assigns office and studio space to new art teachers?

52. Who assigns classroom and teaching studio space to art teachers?

53. Does the art department chairman have a secretary?

54. If so, approximately how many hours per week does the secretary work?

55. Check the following items of equipment that are available in the art department chairman's office:

- telephone
- office desk and chair
- storage cabinet
- file cabinet
- secretary's desk
- typewriter

56. What do you consider to be the strong points in your department's equipment situation? The weak points?

57. What future developments are contemplated regarding departmental equipment and facilities.
58. Supply the following information about your 1957-1958 art teaching staff (place asterisk by part-time teachers):

Academic rank
Name
Date of birth
Degrees
Semester hours taught
Clock hours taught
Years taught at your school
Total years teaching experience

59. Supply the following information about your 1966-1967 art teaching staff (place asterisk by part-time teachers):

Academic rank
Name
Date of birth
Degrees
Semester hours taught
Clock hours taught
Years taught at your school
Total years teaching experience

60. What was the nine-month salary range for each of the following academic ranks in art during the:

<table>
<thead>
<tr>
<th>1957-1958 school year</th>
<th>1966-1967 school year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor to</td>
<td>Instructor to</td>
</tr>
<tr>
<td>Assistant Prof. to</td>
<td>Assistant Prof. to</td>
</tr>
<tr>
<td>Associate Prof. to</td>
<td>Associate Prof. to</td>
</tr>
<tr>
<td>Professor to</td>
<td>Professor to</td>
</tr>
</tbody>
</table>

61. What was the minimum academic degree required for art teachers at your school in 1957-1958? In 1966-1967?

62. How many teachers in your art department have private office space? How many have semi-private offices? How many are not provided office space?

63. How many art teachers in your art department are provided with private studio space? How many have semi-private studios? How many are not provided studio space?

64. Are art teachers encouraged by the department chairman to show their art work in exhibitions?
65. Are faculty exhibitions held on campus at your college? How often? If not, are any planned for the future?

66. Is faculty participation in these campus exhibitions on a voluntary basis?

67. Who is responsible for the initial recommendation of prospective art teachers to be hired at your school?

68. In the past, have individuals who were members of non-evangelical protestant faiths been employed at your college? Have evangelical non-Baptists been employed?

69. In the past, have non-Christians been employed at your school?

70. How many of your art teachers in 1957-1958 were Southern Baptists?

71. How many of your art teachers in 1966-1967 were Southern Baptists?

72. Who has final responsibility in employing and dismissing faculty members at your school?

73. What degree is considered by your college administration to be the terminal degree for art teaching personnel?

74. Who is responsible for recommending annual salary increases and promotions for art teachers?

75. Is consideration given for professional activities such as commissions, gallery exhibits, one-man shows, professional writing and community art activities when recommendations for salary increases and promotions are made?

76. Is consideration given for adequate teaching preparation, effective classroom leadership and careful evaluation of art work when recommendations for salary increases and promotions are made?

77. Who is responsible for granting pay raises and promotions at your school?

78. Does the dean of your college observe studio or lecture activities in your art department?
79. Does the department chairman observe teaching activities in art studio or lecture situations?

80. Are "resource people" brought into your art department to assist in studio or lecture activities? If so, in what courses?

81. Do art teachers practice "team evaluation and criticism" of students' art work?

82. Are art faculty members brought together periodically for art faculty meetings?

83. Does your school have a policy concerning academic freedom? If so, briefly state.

84. Has academic freedom been a point of controversy in your department at any time between 1956-1957 and 1966-1967?

85. What factors, if any, seem to contribute to the high morale of your art teaching staff?

86. What factors, if any, seem to contribute to a lowering of morale on your teaching staff?

87. Does your school have a policy relating to the faculty's manner of dress while teaching?

88. If so, does this policy conflict with the manner of dress necessary while teaching painting, sculpture, ceramics and other studio courses?

89. Are art faculty members required to serve on college-wide committees?

90. Do teachers hired by your school sign contracts?

91. For what length of time are these contracts in effect?

92. Does your school have a tenure policy? If so, briefly state it.

93. Does your school have a sick-leave policy? If so, briefly state it.

94. Does your school provide a sabbatical leave with pay?
95. Does your school provide a retirement program for teachers?

96. Does your school provide summer study grants for faculty members? If so, what are the eligibility requirements?

97. Are studio materials furnished to art faculty members for research and experimentation?

98. Are research grants provided for art teachers?

99. Are teachers required to present teaching outlines for each course to be taught?

100. Does your college have a policy which states how often courses listed in your catalogue must be taught?

101. How many art courses listed in your catalogue were actually taught during the 1966-1967 school year? Include evening school courses and summer semester courses.

102. How many art courses are listed in your catalogue?

103. How many of your art courses are lecture courses? How many are studio or laboratory courses?

104. How many of your courses are exclusively art education courses?

105. Specify which art courses are open to non-art students.

106. What percent of your courses require prerequisite art courses?

107. Are your art courses designated as first, second, third, and fourth year courses?

108. If so, are the freshmen art students permitted to only take first year art courses; the sophomore art students, second year art courses and so on?

109. Do you offer a major in art? If so, how many semester hours are required in art for a major?

110. Do you offer a minor in art? If so, how many semester hours of art are required for a minor?
111. What degrees can an art student acquire at your school?

112. Provide the following information giving the number of semester hours required in each academic subject under the appropriate degrees offered in art at your school during 1957-1958 and 1966-1967:

<table>
<thead>
<tr>
<th></th>
<th>1957-1958</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>BA art</td>
<td>BA art education</td>
<td>BS art</td>
<td>BFA art</td>
<td>Other</td>
</tr>
<tr>
<td>Foreign language</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>Mathematics</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>English</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>Social studies</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>Natural science</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>Physical education</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1966-1967</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>BA art</td>
<td>BA art education</td>
<td>BS art</td>
<td>BFA art</td>
<td>Other</td>
</tr>
<tr>
<td>Foreign language</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>Mathematics</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>English</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>Social studies</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>Natural science</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
<tr>
<td>Physical education</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
</tbody>
</table>

113. What is the amount of time scheduled weekly for a three semester hour art studio course?

114. What is the amount of time scheduled weekly for a three semester hour art lecture course?

115. What future developments are contemplated with regard to curriculum in your school's fine arts department?

116. What do you consider to be your greatest problem regarding curriculum in your department?

117. What procedure must you follow in order to drop or add a course in your catalogue?

118. Are art classes scheduled during the evening hours?
119. If so, are they part of the instructors' regular teaching load?

120. If evening classes are not considered part of the instructors' regular teaching load, on what basis and at what rate is he compensated for teaching evening classes?

121. What is the average number of art courses taught during a regular school year? During the summer session?

122. On what basis and at what rate are art teachers paid for teaching in summer school?

123. Indicate the number of semester hours offered in your department in each of the following areas of art:

<table>
<thead>
<tr>
<th>Art history</th>
<th>Drawing</th>
<th>Advertising art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art appreciation</td>
<td>Design</td>
<td>Printmaking (graphics)</td>
</tr>
<tr>
<td>Art education</td>
<td>Sculpture</td>
<td>Photography</td>
</tr>
<tr>
<td>Painting</td>
<td>Ceramics</td>
<td>Others (specify)</td>
</tr>
</tbody>
</table>
### SELECTED SOUTHERN BAPTIST INSTITUTIONS

<table>
<thead>
<tr>
<th>1.</th>
<th>Baylor University</th>
<th>Waco, Texas</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Blue Mountain College</td>
<td>Blue Mountain, Mississippi</td>
</tr>
<tr>
<td>3.</td>
<td>Hardin-Simmons University</td>
<td>Abilene, Texas</td>
</tr>
<tr>
<td>4.</td>
<td>Howard Payne College</td>
<td>Brownwood, Texas</td>
</tr>
<tr>
<td>5.</td>
<td>Judson College</td>
<td>Marion, Alabama</td>
</tr>
<tr>
<td>6.</td>
<td>Louisiana College</td>
<td>Pineville, Louisiana</td>
</tr>
<tr>
<td>7.</td>
<td>Mary Hardin-Baylor</td>
<td>Belton, Texas</td>
</tr>
<tr>
<td>8.</td>
<td>Mercer University</td>
<td>Macon, Georgia</td>
</tr>
<tr>
<td>9.</td>
<td>Mississippi College (pilot study only)</td>
<td>Clinton, Mississippi</td>
</tr>
<tr>
<td>10.</td>
<td>Ouachita Baptist University</td>
<td>Arkadelphia, Arkansas</td>
</tr>
<tr>
<td>11.</td>
<td>Samford University</td>
<td>Birmingham, Alabama</td>
</tr>
<tr>
<td>12.</td>
<td>Shorter College</td>
<td>Rome, Georgia</td>
</tr>
<tr>
<td>13.</td>
<td>Stetson University</td>
<td>Deland, Florida</td>
</tr>
<tr>
<td>14.</td>
<td>Tift College</td>
<td>Forsyth, Georgia</td>
</tr>
<tr>
<td>15.</td>
<td>Wayland Baptist College</td>
<td>Plainview, Texas</td>
</tr>
</tbody>
</table>
APPENDIX C

EXCERPT FROM THE 1964 ISSUE OF SOUTHERN BAPTIST CAMPUS DIRECTORY

<table>
<thead>
<tr>
<th>Institution</th>
<th>Years of Work Offered in Fine Arts</th>
<th>Years of Work Offered in Commercial Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Baylor University</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>2. Blue Mountain College</td>
<td>4</td>
<td>1/2</td>
</tr>
<tr>
<td>3. Hardin-Simmons University</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>4. Howard Payne College</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>5. Judson College</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>6. Louisiana College</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>7. Mary Hardin-Baylor College</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>8. Mercer University</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>9. Ouachita Baptist University</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>10. Samford University</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>11. Shorter College</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>12. Stetson University</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>13. Tift College</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>14. Wayland Baptist College</td>
<td>4</td>
<td>0</td>
</tr>
</tbody>
</table>
APPENDIX D

GEOGRAPHIC LOCATIONS OF SOUTHERN BAPTIST COLLEGES
AND UNIVERSITIES INCLUDED IN THE STUDY

1. Baylor University
2. Blue Mountain College
3. Hardin-Simmons University
4. Howard Payne College
5. Judson College
6. Louisiana College
7. Mary Hardin-Baylor College
8. Mercer University
9. Mississippi College (pilot study)
10. Ouachita Baptist University
11. Samford University
12. Shorter College
13. Stetson University
14. Tift College
15. Wayland College
### APPENDIX E

TUITION COSTS IN 1957-1958 AND 1966-1967 WITH PER CENT OF INCREASES NOTED FOR SELECTED SOUTHERN BAPTIST COLLEGES AND UNIVERSITIES

<table>
<thead>
<tr>
<th>Tuition cost per semester</th>
<th>Tuition amount per hour in 1957-1958</th>
<th>Tuition cost per semester</th>
<th>Amounts of increase</th>
<th>Per cent of increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baylor University</td>
<td>$6.66 $25.00 $18.34</td>
<td>$25.00</td>
<td>$18.34</td>
<td>275.39</td>
</tr>
<tr>
<td>Blue Mountain College</td>
<td>8.00</td>
<td>15.00</td>
<td>7.00</td>
<td>87.50</td>
</tr>
<tr>
<td>Hardin-Simmons University</td>
<td>12.00</td>
<td>23.00</td>
<td>11.00</td>
<td>91.66</td>
</tr>
<tr>
<td>Howard Payne College</td>
<td>12.00</td>
<td>20.00</td>
<td>8.00</td>
<td>66.66</td>
</tr>
<tr>
<td>Judson College</td>
<td>15.00</td>
<td>26.00</td>
<td>11.00</td>
<td>73.33</td>
</tr>
<tr>
<td>Louisiana College</td>
<td>10.00</td>
<td>18.00</td>
<td>8.00</td>
<td>80.00</td>
</tr>
<tr>
<td>Mary Hardin-Baylor College</td>
<td>8.00</td>
<td>15.00</td>
<td>7.00</td>
<td>87.50</td>
</tr>
<tr>
<td>Mercer University</td>
<td>5.40*</td>
<td>14.54*</td>
<td>9.14</td>
<td>169.00</td>
</tr>
<tr>
<td>Ouachita Baptist University</td>
<td>9.00</td>
<td>17.00</td>
<td>8.00</td>
<td>88.88</td>
</tr>
<tr>
<td>Samford University</td>
<td>10.00</td>
<td>24.00</td>
<td>14.00</td>
<td>140.00</td>
</tr>
<tr>
<td>Shorter College</td>
<td>17.50</td>
<td>20.00</td>
<td>2.50</td>
<td>14.20</td>
</tr>
<tr>
<td>Stetson University</td>
<td>20.00</td>
<td>33.33</td>
<td>13.33</td>
<td>66.66</td>
</tr>
<tr>
<td>Tift College</td>
<td>4.73*</td>
<td>8.66*</td>
<td>3.93</td>
<td>83.09</td>
</tr>
<tr>
<td>Wayland Baptist College</td>
<td>10.00</td>
<td>18.00</td>
<td>8.00</td>
<td>80.00</td>
</tr>
</tbody>
</table>

*Changed from another system of credit such as trimester cost, quarter-hour cost, or total cost per semester (normal student load was fifteen semester hours).
APPENDIX F

MEDIA USED BY EIGHT INSTITUTIONS IN TEACHING SCULPTURE

<table>
<thead>
<tr>
<th></th>
<th>Clay</th>
<th>Plaster</th>
<th>Stone</th>
<th>Metal</th>
<th>Plastics</th>
<th>Wood</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardin-Simmons University</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Howard Payne College</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Louisiana College</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Mary Hardin-Baylor College</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Mercer University</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Ouachita Baptist University</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Shorter College</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Stetson University</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>
VITA

Grady Murrell Harper was born in Alexandria, Louisiana, October 6, 1932. He received his early education in the Rapides Parish Public School System. After graduating from Bolton High School in Alexandria, Louisiana, he attended Louisiana College, where he received his B. A. degree in 1955. He began his graduate work at Northwestern State College at Natchitoches, Louisiana, in the summer of 1955. He completed his Master's degree majoring in Educational Administration in the summer of 1957.

His teaching career began in 1955 as a teacher of seventh-and eighth-grade art and social studies at Pineville Elementary School in Pineville, Louisiana. In 1957 he was transferred to the newly opened Alexandria Junior High School as art teacher. He entered college teaching in 1959 when he was employed as Assistant Professor of Art by Louisiana College in Pineville, Louisiana. In 1964 he was named Chairman of the Department of Art and promoted to the rank of Associate Professor.
EXAMINATION AND THESIS REPORT

Candidate: Grady Murrell Harper

Major Field: Education

Title of Thesis: An Analytical Survey of Fine Arts Departments
In Selected Southern
Baptist Colleges

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

March 31, 1969

[Signatures]