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Scope of Study: An attempt has been made in this report to compile some rules and suggestions that might be of value to teachers of industrial arts who may wish to establish a public relations program. The methods of public relations discussed in this report includes the newspaper, exhibits, teacher relations, radio and television.

Findings and Conclusions: In preparing this report the writer found no books, pamphlets or other publications that were devoted exclusively to public relations in industrial arts. Neither does there seem to be any course offered in Industrial Arts Education to train adequately teachers in the field who might wish to establish a public relations program.

The writer recommends that a state-wide committee be appointed to prepare a handbook on methods and techniques of public relations for industrial arts for use of teachers in the field. Also that a course of study be organized and offered in the Industrial Arts Education Departments of colleges and universities, to educate teachers and students in modern methods and techniques of public relations for industrial arts.

ADVISOR'S APPROVAL C. E. Hoffman

METHODS AND TECHNIQUES OF PUBLIC RELATIONS FOR INDUSTRIAL ARTS

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METHODS AND TECHNIQUES OF PUBLIC

RELATIONS FOR INDUSTRIAL ARTS

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TABLE OF CONTENTS

Chapter		Page
I.	THE PROBLEM	1
	Statement of the Problem	1
	Purpose of Study	1
	Need for Study	2
	Source of Material	2
	Definitions of Terms	2
	Objectives of Public Relations	4
	Review of Similar Studies	5
II.	THE NEWSPAPER	7
	Attitude of Press and School	7
	Principles Governing School-Press Relations	8
	Establishing Press Relations	10
	Working With the Press	10
	Preparing a News Release	11
	Planning a Publicity Campaign	13
	Use of Photographs	15
	The Feature Story	16
	The Straight News Story	18
	The News Column	19
	Advantages and Disadvantages of Newspaper	20
III.	THE EXHIBIT	22
	The Exhibit	22
	Planning the Exhibit	22
	The In-School Exhibit	25
	The Out-Of-School Exhibit	26
IV.	TEACHER RELATIONS	29
	Teacher Community Relations	29
	Teacher to Teacher Relations	30
	Teacher Student Relations	30
V.	RADIO AND TELEVISION	33
	Part A - Radio	33
	Problems Involved	33
	The Radio	34
	Getting on the Air	34
	Writing Radio Script	35

Chapter Page

News Coverage 37
Spot Announcements 37
Interviews 38
Panel Discussions 39
Part B - Television 39
Getting on the Air 40
Planning the Program 40
The Demonstration 44
Cost of Radio and Television Program . . . 45

VI. Conclusion and Recommendations 47

BIBLIOGRAPHY 49

VITA . . . . . .

CHAPTER I

THE PROBLEM

The public schools of today influence more lives, and represents a greater investment than ever before percentage-wise speaking. The annual cost for maintaining and operating these schools requires a significant part of the tax dollar. In 1945, the American people spent $2,638,665,908 for education. By 1952 the amount increased to $7,344,237,000 a substantial increase of $4,705,571,092 for the seven year period. For the school year 1954 and 1955, Oklahoma alone spent $100,382,126.78 from the general fund for education. Due to increased cost, and the fact the industrial arts program probably has the highest per-capita cost of any of the curriculums, it is perhaps wise to keep the public informed as to the educative benefits which may be derived from the industrial arts program.

A Statement of the Problem. In this report an attempt has been made to make a study of the many media used in informing the public of the nature of industrial arts. This report will include those aspects of public relations considered most valuable by industrial arts leaders.

Purpose of Study. The industrial arts program, as well as the entire school system, must have the support

and good will of the public before it can hope to continue as an integral part of public education. It is the desire of the writer that the material in this report will be found useful by teachers in industrial arts who are interested in promoting a public relations program.

Need for Study. The fact that the American public is more school conscious than ever before, has brought about a need for keeping them informed on every aspect of the public school system. For many years this was neglected because advertising was not considered a good practice by some educators. Mr. Ericson lists four reasons for the lack of publicity in connection with industrial arts. They are as follows:

1. Teachers consider advertising unprofessional.
2. Some have not thought of it.
3. The work should speak for itself.
4. Some need no more students. (3, pp. 139-40)

"To fear that publicity is undignified, and hence to be avoided, betrays ignorance." (4, p. 9)

Source of Material. The material in this report was obtained through extensive reading from many books, magazines, and pamphlets in the library at Oklahoma Agricultural and Mechanical College.

Definition of Terms. The purpose for stating definitions here is to clarify their meanings so they will not be misunderstood later in this report.

1. Industrial arts is a study of the changes made by man in the forms of materials to increase their values, and the problems of life related to these changes. (11, p. 2)

2. Industrial education -- A generic term including all educational activities concerned with modern industry and crafts, their raw materials, products, machines, personnel, and problems. It therefore includes both industrial arts and vocational industrial education. (5, p. 7)

3. Vocational industrial education -- Preparation for entrance upon and for making progress in "trades" and industrial occupations of all kinds. (5, p. 7)

Due to the fact that public relations is the main topic of this report, several definitions are stated.

4. Public relations is the continuing phases by which management endeavors to obtain the good will and understanding of its customers, its employers, and the public at large; inwardly through self-analysis and correction, outwardly through all means of expression. (4, p. 11)

5. Public relations is the continued processes of keying policies, services and actions to the best interest of those individuals and groups whose confidence and good will an individual or institution covets; and secondly, it is the interpretation of these policies, services and actions to assure complete understanding and appreciation. (4, p. 11)

6. Public relations is the art of bringing about better public understanding which breeds greater public confidence for any individual or organization. (4, p. 11)

7. School public relations is the co-operative development and maintenance of efficient two-way channels of information and understanding between the school, its personnel, and the community. (13, p. 78A)

8. Educational publicity is one of the means employed to acquaint the public with general policies, purposes and aims of education. (4, p. 3)

9. Publicity is timely and accurate information that can be made interesting and significant to the public. (10, p. 7)

10. Propaganda is any organized or concerted group effort, or movement to spread a particular doctrine or system of doctrines or principles--now often secret or clandestine dissemination of ideas, information, gossip or the like, for the purpose of helping or injuring a person or institution, a cause. (4, p. 3)

Objectives of Public Relations. Dr. John Hickey, prominent educator, who made a study of the public relations programs in 83 cities of the United States, found the following eight objectives were acceptable to most educators:

1. Inform the public as to the work of the schools.
2. Establish confidence in the schools.
3. Rally support for proper maintenance of the educational program.
4. Develop awareness of the importance of education in a democracy.
5. Improve the partnership concept by uniting parents and teachers in meeting the educational needs of the children.
6. Integrate the home, the school and the community in improving the educational opportunities for all children.
7. Evaluate the offerings of the schools in meeting the needs of the children of the community.
8. Correct misunderstandings as to the aims and activities of the schools. (4, p. 15)

The following is a list of objectives drawn up for a secondary school:

1. To cause larger numbers of elementary school pupils to plan to enter high school.
2. To induce a greater fraction of the high school students to continue until graduated.
3. To inform parents about the high school in order to have their support in the effort to realize these aims, as well as to bring about more cooperation and good will in handling student problems and to prepare the way for changes requiring community support.
4. To create a greater friendliness, a more intelligent understanding, and a more liberal attitude on the part of the public toward the school and its problems.
5. To increase the confidence of the teachers, pupils, parents, and the public in the importance and value of school work.
6. To guard against harm from attacks by unfriendly interests. (2, p. 442)

No single list of objectives would be of much benefit to a teacher organizing a public relations program for his particular area. To be effective the objectives must conform to the needs of the school and community in which the school is located. Therefore, it will be necessary for the person organizing the program to make a list of objectives that will fit his particular situation.

Review of Similar Studies. The only study the writer was able to find that had any characteristics of public relations in industrial arts was a study made by Heywood, Beckham (Display Cases and Their Use in Industrial Arts). This study dealt mostly with the types and construction of display cases, and their value as visual aids in the teaching of industrial arts. He also stressed their value as a

means of drawing attention to the shop program by placing them in the hallway of the school so other students and visitors might see what the boys were doing in their shop classes.

CHAPTER II

THE NEWSPAPER

Perhaps the largest single organ for influencing local public opinion is the hometown newspaper. "It is through the news columns, the pictures, the departments, many a busy reader gets most of his education of community, state, nation, and world. Of the four, that which is nearest interests him most." (6, p. 75) The very fact that John Q. Public is more interested in local events than those outside his community, offers opportunity for school publicity.

Attitude of Press and School. Editors are aware of the local appeal of school news, and are usually willing to print items of interest concerning the school program. The reader may wonder why more school news does not appear in the local paper. The fault lies, for the most part, with the school administration. They do not always welcome the reporter with open arms, and are often critical or openly hostile toward them and the press.

Some educators do not seem to realize that articles submitted should be well organized and written in a newsworthy style, presenting the facts as they actually are. One study of school-press relations made in Michigan, covering the period (1933-1934), shows what the editors thought

of school reporting. "Eighty per cent of the editors reporting charged that most of the publicity material coming from the schools was loaded with selfish propaganda." (6, p. 82) It was not stated in the study just what would be considered "selfish propaganda", but a good example might be the administrator who has an ax to grind. His news releases are likely to contain glowing accounts of the accomplishments of public and state officials as well as his own; always taking credit and releasing only half truths. If relations between the press and school are to improve, "The school man must recognize the requirements of the newspaper and cooperate in whatever way is required." (6, p. 84)

Principles Governing School-Press Relations. "How may school administrators improve relations between the school and the press, looking toward better understanding, more cooperation, and improved publicity?" (6, p. 84) From the answers of 116 Michigan editors to the above question, the following principles governing school-press relations were formulated.

1. Establish continuous contact with the press. Do not wait until the schools need the promotion of a special project such as a building program and then rush to the editors for assistance. Reach the newspapers regularly by personal visitation, telephone, wire, or through their authorized representatives. Give reporters full consideration in connection with all incidents, accidents, accomplishments, and events related to the schools.

2. Revise educational news standards. Acquire the reportorial point of view as to what constitutes news. There exist certain definite press standards

for news by which any interested party can readily tell whether or not this or that bit of information would be desired by the newspapers. Avoid long, dull details of a technical nature in all copy prepared for the press representatives. Consultations with newspapermen will aid immeasurably in acquiring the ability to evaluate news.

3. Give the newspapers all the facts. Hesitance of school administrators to repose the confidence in reporters which this recommendation implies will inevitably lead to a similar lack of confidence in school heads by the reporters. Most newspaper reporters are keen, alert, honest, and intelligent. They will sense quickly a partial-fact policy on the part of the school official, and immediately the opportunity for the best relationships will be lost. Just as quickly they will respond with confidence and use discretion in the handling of school news if they are convinced the school head is being absolutely frank.

4. Coordinate school news service. Whether a local school system, a university, or a state teachers' federation is under consideration, the gathering and dissemination of educational news relating to that institution should be coordinated under a competent individual or group preferably trained in news reporting. Promptness, accuracy, and general efficiency in getting the news to the papers can thus be promoted.

5. Drop attempts to propagandize. Some editors understand that most school administrators do not think of the news they release as promotional propaganda and that their motives are generally sincere. But sincere or not, much that passes from the schools to the press as news is promptly labeled "propaganda" and tossed into the wastebasket. Educators must make an effort to learn what constitutes unbiased news material according to press standards, and then must conform to it strictly.

6. Acquire a new concept of relationships. Regard the school as an institution responsible to the public in all of its various activities. Conceive of the job of school administration as a stewardship. One of the important obligations of which is the continuous informing of the public on all phases of educational activity. The press then fits into the relationship of schools and public as the cooperative agent which can undoubtedly do more than any other outside institution for the gradual better-

> ment of education. If the papers sometimes severely score the schools and education, educators should regard it as generally healthy appraisal that will eventually react to the benefit of democracy. (6, pp. 84-85)

Establishing Press Relations. It is well to remember that if a good publicity program is to be carried on through the newspaper, first make contact with the paper. This may be done by telephoning or writing the editor for an appointment. Once the contact is made, explain to the editor the objectives of the industrial arts program and ask his advice on how to prepare and present news from the industrial arts department. Also it might be well to get the names of persons with whom one is going to work, and the name of the department to which the material is to be sent.

Working With the Press. Newspapers do not always depend on items sent in by the administrator. Often reporters are sent to the school to cover special occasions.

When the reporter arrives, above all, make him feel welcome and wanted. Good rapport with him is very important to the future of the public relations program. The following is a list of rules that might be observed while working with him:

1. Try to be available when he comes to the school. Work out a mutually-satisfactory time schedule for visits with the school reporter.

2. Give advance notice whenever you can of a school event or project (which is easy to do because school affairs are usually scheduled far in advance).

3. Help him get background information on school stories by digging up the facts for him. Lose no opportunity to be of service.

4. Don't demand promises that the story will appear on a certain day. The decision is not his and he is as anxious as you that it appear at the best time and in the best place.

5. Don't complain to the reporter if the story is cut, since the fitting of news items is done by the city editor and makeup editor, not the reporter.

6. If you are working with reporters from more than one newspaper, don't give out exclusives, and don't alternate your big stories. Give all the school reporters an equal chance at the news. (But if one comes to you for information about a story he thought of, don't tell it to the other papers.)

7. Don't evade or side-step a reporter's questions. He may think you have something to hide. You may refer him to the administrator if he asks about a question affecting important policies.

8. If he asks a question you can't answer, try to help him find the information from someone else in the school system. If it involves data not yet available, remember to send him the information when it is ready. (14, p. 45)

Newspapermen are only human and should be made to feel their services are actually wanted and needed. A letter to the editor expressing appreciation will be welcomed.

Preparing A News Release. The most common fault the editors find with the reporting of educators is that they don't know how to write a news release. Most newspapers have stylebooks for their reporters to follow. Educators who expect their stories to be printed might do well in becoming acquainted with these stylebooks. The rules listed below might be helpful in preparing a news story:

1. State facts only, not personal opinions.

2. Tell your story briefly, in simple language, then stop.

3. Answer the questions who, what, where, when, and why early in the story.

4. Make the report accurate and coherent.

5. Paragraph and punctuate properly.

6. Be especially careful about names, titles, hours, and subjects.

7. Avoid abbreviations, slang, adjectives, wordiness, and involved sentences.

8. Omit headlines.

9. Submit clean typewritten copy, double-spaced.

10. Always get your story in on time. (8, p. 127)

"Make the first few words count. Give all the facts in a brief fashion. Make the opening paragraph one that gets attention." (8, p. 127)

This report is not meant to be a text in journalism, but in view of facts already stated it seems the knowledge of the mechanics of preparing news stories are qualities not possessed by educators to any significant degree. The following is a list of desirable suggestions for preparing news reports for vocational administrators:

1. News releases should be typed, double-spaced on 8½ by 11 paper, with wide margins.

2. Your name, school or organization, phone number, other identifying information, and the date should be at the top of the paper. (If you design a special letterhead for news releases, be sure all the above information, except for date, is included.)

3. Do not write a headline (the newspaper hires experts to do this), but the subject of the release may be placed at the top of the story.

4. If the release runs more than one page, end each page at the end of a paragraph and write "more" at the bottom (this is done because copy is often divided and pages given to different typesetters.) At the end of release put "end" or "###".

5. Use "non-educational" language. Newspaper English dignified but vivid, simple but varied, ample but non-technical.

6. Use short sentences (an average of not more than 19 words), short words (an average of not more than 150 syllables per 100 words), and short paragraphs. Make use of words and sentences that have human interest.

7. Paragraph, punctuate, and spell properly. Avoid abbreviations, slang, adjectives, and wordliness.

8. Indicate, by means of a release date, when the story can be publishes. Write "For release on... (day)...(date)...A.M. or P.M. papers" at the top of the story. If a specific release date is not necessary, write "For immediate release" and be sure that you have typed on the release the date on which it was sent.

9. Keep in mind the release date so that the use of "today" or "yesterday" makes sense in the story.

10. Leave plenty of time for the news release to reach the papers in time for the release date. Delivery by hand is the best guarantee.

11. Send your news release to all the newspapers in town. Don't play favorites. (14, p. 47)

Since a few of the fundamentals of the mechanics of press releases have been listed, it might be well to examine some of the factors to be considered in planning a public relations program.

Planning a Publicity Campaign. To be effective, most publicity or public relations programs should be conducted over a period of years. This is going to require a considerable amount of planning, hard work and some imagination

to achieve satisfactory results. The following eight-point plan for organizing a public relations program was prepared for the vocational program:

1. Establish your objectives. Decide what publics are to be reached to achieve the objectives. Think first in terms of the policy-making individuals and groups in your community.

2. Research. Find out what your publics now believe about your objectives.

3. Reorientation of objectives. Change your plans in terms of the obtainable. (You may have to cut your problem in two parts and solve them one at a time).

4. Determine your themes. Don't begin with preconceived ideas but get your ideas from what the public currently believes.

5. Strategy. This is the step which calls for real evaluative skill in picking the right approach to make.

6. Organization. Work within the operational plan set up in your school--and think in terms of the job to be done rather than a budget. You will find people in the community who will volunteer to help you.

7. Planning. Map out your activities in chart or calendar form. Time activities so that you hit the public frequently.

8. Tactics. Selection of actual techniques and media comes last. (14, p. 7)

One important thing to remember when instituting a public relations program is to plan it so there will be a continuous flow of information about the activities of industrial arts. It is good policy not to wait until new equipment is needed or the shop floors need repairing, before apprising the public of the fact that the school does have an industrial arts program. Keep the industrial arts department continually before the public eye.

Use of Photographs. Industrial arts is very well adapted to the use of pictures or photographs in its public relations program. These photographs may be used both in news stories and in hallway or other display cases. A good picture properly presented with a news story will have much more value than a straight news story. If the school or the industrial arts department does not afford a photographer, a professional or press photographer may be used. The following list of rules should be observed when working with a photographer:

1. Newspapers prefer glossy photos, 8"x10" in size.
2. Captions for pictures should be typed on a sheet of paper which can be attached to the bottom of the photograph (on back side) with scotch tape. Do not write on back of photo or attach the caption with paper clips. To avoid damaging photo for reproduction. Do not paste caption on back of photo as this makes it awkward for editors to use.
3. Be sure that names and addresses of all individuals in the picture are included in the caption in the proper left to right positions.
4. Speed is important in getting a photo to the newspaper. Pictures of an event on Tuesday are not news on Friday.
5. Action shots are best. Have one center of interest in the picture.
6. You should have on hand up-to-date portrait shots of important school officials, in case the paper asks for one to use with announcements from the school.
7. Send an action picture when possible with a story about an individual teacher or student, instead of a head only--Take advantage of every opportunity to publicize your vocational department. (14, p. 49)

In the event a newspaper staff photographer is used, it

is well to remember that photography is his business and you should work with him in every way possible, but do not attempt to dominate the procedure. The following suggestions might be found helpful:

1. Prepare the students, committee members or whoever for the photographer's arrival.
2. Stand by prepared to write the names of the people being photographed, in order.
3. Let him select the students who in his opinion will best get over the picture's point.
4. Let him plan the pose, checking to make sure that it is in keeping with proper training requirements and that there are no objectionable features.
5. In the event of a ceremony involving a rehearsal, invite the photographer to the rehearsal, where he can make shots in advance of the event, in comparative leisure and calm. (14, p. 49)

If the above suggestions are observed, good results should be realized from the use of photography in the public relations program.

The Feature Story. There are many types of news stories which may be employed in the public relations field. Perhaps the most valuable to industrial arts public relations is the feature story, the straight news story, and the news column.

The feature story is not bound by the strict standards of the straight news story. This does not imply that the feature story is any easier to write. It does mean that the writer has a greater freedom in composition. This type story may deal, in an "interesting and entertaining way", with almost any subject and does not necessarily have to contain any news value. The success of this type of story

depends upon the skill of the writer to make his readers "laugh or cry or gawk in wonder with him". (10, p. 80)

The following is an example of the feature story:

NIGHT CLASSES AND PTA
UNITE TO IMPROVE SHOP

Drive Made by PTA and Shop Class
to End Shortage of Tools

At the beginning of the fall term at Union Center High School Mr. Bell, industrial arts teacher, organized a night class in woodwork and upholstery for parents and others who were interested.

The first few meetings went smoothly enough but when work was actually started on projects there also started a minor revolution. No longer did parents have to wonder why Johnny made only one or two small projects each year. The answer was right before their eyes, there just weren't enough hand tools and equipment to go around. Three and four people had to use the same plane, and the line formed on the right for the web stretchers. This might be all right for Johnny but not for mom and dad.

The class was in danger of failure when Mrs. Upton hit on the idea of submitting the problem at the next PTA meeting, which really started the ball rolling.

A voluntary committee consisting of the entire night class and most of the PTA, started a house to house campaign for tools of any shape, size, and condition. By the end of the week enough tools had been collected to supply amply the entire shop.

At the next meeting of the night class, all thought of working on projects was forgotten. Under the direction of Mr. Bell, the tools were cleaned, repaired, and sharpened. Now there is harmony in both the night class and the regular school

classes; thanks to a minor revolution.

No doubt the story above accompanied by pictures to illustrate conditions before the drive in contrast to conditions after the drive, would attract much attention to the industrial arts department.

The Straight News Story. The straight news story is the most common type of news story and should comply with the reporter's stylebook. The writer should use every precaution in preparing the story so that it will not wind up in the editor's waste basket. "Perhaps the most useful textbook on news writing is the newspaper itself. Read your local newspaper carefully, know the paper's attitude and approach. You'll be in a better position to turn out stories of interest to its readers than if you read ten books on '"How to Write for Newspapers."' (14, p. 46)

The following is an example of a straight news story:

ANNUAL DISPLAY
OF PROJECTS HELD

Battin and Jefferson Students
Strive for Honors

An annual autumn feature of the industrial arts department in Battin and Jefferson high schools is the exhibition of projects made in the industrial arts department. Any student enrolled in an industrial arts course may display a project. The winners are rated as first and second place and honorable mention.

> The best projects from each school have been on display in the Jones furniture company show window. They include a cedar chest from the wood shop, a hand tooled handbag from the leathercraft department and numerous useful articles from other departments.
>
> Judging is on the basis of design, workmanship and evidence of technical knowledge required to construct the project.

The News Column. A weekly column in the local newspaper can accomplish things that other types of news stories cannot. The main value of the news column is the opportunity it presents the writer to tell his story periodically. People who read the newspaper regularly will start looking for the column, therefore it should always have the same heading.

The column should comply with the reporter's stylebook, and may contain short articles from the various divisions of the industrial arts department.

To be successful it must be well planned and presented so there is a continuous supply of news for each week. The following is an example of a news column:

SHOP TALK
by
Jerry Smith
Reporter, Industrial Arts Club

> This week, the boys in Mr. Ray's woodworking class are gaining valuable experience in repairing shop machinery. The surfacer which has been with us since 1929 is on the blink again. It begins to look as if some of the projects being built for Christmas presents may be a little

late, due to this machine being out of use.

The metal shop has just completed a 12-foot gate to be installed at the south gate of the football field. Mr. Long supervised the job and estimates it saved the athletic club at least $30.

Mrs. Gay, dramatics director, treated the boys in Mr. Bills' carpentry class to a chicken dinner to show her appreciation for their cooperation in building stage props for the senior play, (The Bashful Bachelor), to be presented next Friday night at 7:30.

A good shop is a safe shop, we have a good shop.

As has been mentioned before, the news column may be about almost any subject, and may contain articles from the various departments of the school. These stories may be humorous accounts of student experiences, or any event in the school that might be of interest to the general public.

Advantages and Disadvantages of Newspaper. Any means of promoting a public relations program will have its advantages and disadvantages. The newspaper is an important medium in reaching the masses and permits a wide variety of subjects which are usually read by more than one member of the family. On the other hand, it is usually read hurriedly and thrown away. Busy persons merely scan the headlines paying little attention to the details. For this reason it

ranks second to radio in popularity. Where illustrations are to be used the possibilities are restricted to certain types, because of rough newsprint and color limitations.

Regardless of its disadvantages the educator should utilize every possibility the newspaper offers to promote the school and gain the good will of the general public.

CHAPTER III

THE EXHIBIT

There are many people still living today, who can remember the spelling bee that was held annually in the little red schoolhouse. The school doors were opened to everyone who wished to come. Nearly everyone in the community attended because this was entertainment as well as an exhibition of skill and knowledge learned in the classroom. Perhaps this was the beginning of our modern-day exhibit, for in reality the spelling bee was an exhibit as well as entertainment for the parents and students. No doubt it would be safe to say the exhibit was one of the first methods used by educators to inform the public. The little red schoolhouse is gone but the exhibit is still popular among educators as an effective means of keeping the public informed.

The Exhibit. Exhibits are primarily of two types, those presented within the school and those presented outside the school. When properly planned and presented, both are considered to be an effective means of keeping the public informed.

Planning the Exhibit. The planning of the exhibit is perhaps the most important phase of an effective presentation.

This will require a good deal of initiative and imagination on the part of the individual teacher. The following is a list of suggestions which may be helpful in planning an interesting exhibit:

1. Use photographs showing activities of your program, students at work, projects made.
2. Display objects: projects made by pupils, equipment used, models.
3. Use movement to gain attention: have students in action, a movie projector, equipment in operation.
4. Don't use many statistics--make comparisons by graphs or pictures.
5. Combine many techniques--color, action photographs--but keep the display free of too much detail, which discourages people from looking and understanding.
6. Keep it simple, direct, uncluttered, avoid attempting to show too much.
7. Include concise descriptive placards, at eye level and large enough for easy reading. (14, p. 74)

There are many questions the individual should ask himself when planning an exhibit in order to be reasonably certain it will achieve the desired effect. Some of these questions are as follows:

1. Do I want to interest parents?
2. Do I want to get over an idea to the public at large?
3. Do I want to show the value of the school program?
4. Do I want to show that students like their schools?
5. Do I want to demonstrate the growth of the school population?
6. Do I want to suggest a needed change in the program?
7. Do I want to show the expenditures for teaching materials? (8, p. 140)

After the above questions have been satisfactorily answered, the exhibit will have definite objectives. The following suggestions might prove helpful in making the exhibit successful in achieving the following objectives:

1. Have some "hand-outs" with your exhibit.
2. Use more people in your planning--the art teacher, the advertising club of your community, the dramatics teacher, the local graphic arts groups.
3. Whenever possible, station teachers or students at the exhibit to explain the vocational program.
4. Insist on good lighting and a suitable background.
5. Plan displays to show various phases of your program throughout the year.
6. Take down or change the exhibit before it becomes stale.
7. If yours is a part of a large exhibit, find out the theme and tie your vocational exhibit in with it.
8. Make provisions for protection of displays (roped off areas, "do not handle" signs, closed and locked cases, insurance). (14, p. 74)

Another list that might prove helpful in planning and presenting an effective exhibit is one prepared by Gordon O. Wilbur:

1. Give as extensive and complete publicity as possible. Use newspaper articles, assembly announcements, notices to be taken home by students, posters, and possibly the radio.
2. Make the exhibit as attractive as possible. Use table covers, colored paper, streamers, and any other devices to "set-off" the projects. The introduction of motion by use of a revolving stand to attract attention. Cooperation with the art and home economics departments in the arrangement of the display is frequently helpful.
3. Use printed and hand-lettered posters and cards to explain the exhibit.

4. Make the exhibit as representative as possible. If ample space is available, every student may well have at least one project represented.

5. If practicable, use members of the industrial arts classes to explain the exhibit and answer questions.

6. Take every precaution to protect students' projects while they are on display.

7. Avoid leaving any single exhibit too long. A week is probably the maximum effective time for which a display may be left unchanged.

8. Make a careful plan for advertising, setting up, maintaining, and taking down the exhibit. Assign definite responsibilities in each of these categories, and check continually to see that they are carried out. If properly handled, the exhibit may be made a valuable learning experience for the student. (11, p. 217)

If the rules and suggestions listed in this report are observed, the results of the exhibit, whether in school or out of school, should be gratifying.

The In-School Exhibit. The in-school exhibit is one of the earliest forms of public relations to be used by educators. This particular type of exhibit usually is conducted in connection with the annual open house. Its purpose, as well as the out-of-school exhibit, is to acquaint better the parents and the general public with the over-all school program.

The open house is usually of short duration, but the exhibit should be maintained for use as a teaching aid and to acquaint other students with the industrial arts program.

The following list of suggestions might be considered in presenting the in-school exhibit:

1. Make the program of activities as diversified as

possible. It is not particularly interesting to see a whole class working on the same project.

2. Pick projects or activities which are interesting and, to a degree, spectacular. This does not mean that the work should be unreal or staged. It does mean a judicious selection from the many activities which might be presented.

3. Use as many students as can work safely, in light of the maximum number of visitors expected. Every parent would like to see his boy or girl at work.

4. Eliminate any activities which might have any possible danger. Even a slight accident during an open house would more than undo any good-will that might be built up.

5. Rehearse students in the jobs that they are to do. Make sure that each knows exactly what is expected of him.

6. Try to anticipate some of the more common questions which will be asked and see that students know the answers. (11, pp. 218-20)

The teacher should be present at this type exhibit to meet the parents and let them know that he is glad they were interested enough to come.

The Out-Of-School Exhibit. The out-of-school exhibit presents a better opportunity to reach more people. This type exhibit can be presented in downtown store windows, local and county fairs, and anywhere people may congregate for legitimate purposes.

Most downtown merchants are usually interested in the industrial arts program and are willing to grant space in their show windows for school displays. The woodworking department might display projects in a furniture store, the metal working department might display their wares in a hardware store, while the arts and crafts class might display

their projects in the local arts and crafts shop. Other possible places for displays might be the railway station, hotel lobbies, department stores, etc.

County and local fairs presents an opportunity for exhibits of the contest type. Exhibits from neighboring schools are presented in competition with each other. The public may examine these exhibits and form an opinion on the effectiveness of the department on the merits of its exhibit. The industrial arts department is well adapted to this type of exhibit, because the public may see what is being accomplished by the nature and extent of the exhibit.

Another type of contest exhibit that has gained national prominence is sponsored by the Ford Motor Company. Projects from all over the United States are exhibited and judged in keen competition. Each year this contest becomes more popular and is adding prominence and prestige to the industrial arts program.

Some teachers who do not wish to do the extra work and planning necessary to present a good exhibit are opposed to their use. In many of these instances they feel the exhibit does not present a true representation of the work done by the student. Others feel the public becomes tired of exhibits year after year. This may be true in some instances, but if well planned and well organized exhibits are produced, the public will be disappointed if the annual affair is not staged. "Exhibits have, without doubt, been a great factor in the promotion of the school shop and of the manual-arts

idea. They are not yet obsolete, though there may be local conditions that make their value doubtful." (3, pp. 331-32)

CHAPTER IV

TEACHER RELATIONSHIPS

In every school system there is a public relations program. It may be planned or unplanned, good or bad, but whether the administration and teachers like it or not, a priori, they have public relations. The effectiveness of their public relations will depend a great deal on the individual teacher and how he conducts himself, both in the schoolroom and community.

In this chapter an attempt will be made to show how the industrial arts teacher may improve relations between the industrial arts department and the community, teachers, and the students.

Teacher Community Relations. The teacher is usually a resident of the community in which he works. As a resident he has certain obligations or civic duties to fulfill. In discharging these obligations, opportunity often presents itself for the industrial arts teacher to inform others about the industrial arts program.

Teachers are sometime given leadership roles in the community's affairs. They should know how to take the initative in organizing programs, how to speak in public and most important, how to get along with people. A teacher

with these qualifications will soon find himself holding responsible positions in local social and civic clubs and church organizations. As a member of such groups he has an excellent opportunity to promote good will and understanding between the community and the industrial arts program.

Teacher to Teacher Relations. For best results in a public relations program, it will be necessary for the industrial arts teacher to establish favorable relations with other teachers and the school administrators. This may be accomplished by giving his full cooperation in every way possible. For example, the industrial arts department may build stage props for the dramatics department; music stands for the music department, or make minor repairs around the school, etc. Perhaps the best way to gain the support and cooperation of the teachers and administrators is by being appreciative of their work. To be critical or jealous of others is not conducive to good relationships, which are necessary to a successful public relations program.

Teacher-Student Relationships. The relationship of the teacher with his students is perhaps more important to a public relations program than any other factor. Not only does the student take home oral reports, but from time to time he takes home a concrete example of what he has been accomplishing in the industrial arts shop in the form of a project. The parent will be inclined to judge the department not only on what their child has said about it, but also by

the quality of project built in the shop. The impression that is reflected by the comments of the student and the quality of work turned out, will be a significant factor in influencing the parents and friends about the value of industrial arts.

There are no set and fixed rules an industrial arts teacher can apply in establishing rapport with the students. Every class will be different, and every student will present a different kind of problem. The teachers relationship with the students will depend, in some measure, upon his ability to get along with people. The following are some things which the teacher can do to engender favorable rapport:

1. Maintain a shop which is so well arranged and attractive that students will enjoy working in it.

2. Plan projects carefully so that all students will have a better than average chance for success.

3. Be friendly with all students. Learn their problems and be worthy of their confidences. This can be done without becoming so familiar as to lose their respect.

4. Set standards as high as the ability of the students will permit. Students are not apt to respect and admire the teacher who accepts less than their best.

5. Be firm and fair in matters of discipline and organization. It is not the "easy" teacher who is most admired.

6. Develop an organization which functions smoothly. Let the class feel that it is their plan.

7. Watch for special interests and aptitudes and help students develop them.

8. Above all, remember that you are teaching children and not a course of study. Effecting changes in the behavior of students is much more important than having them master a certain number of tool processes. (11, pp. 213-14)

If the industrial arts teacher abides by the above suggestions or a similar list prepared by himself, no difficulties should be encountered in his teacher-pupil relationships.

CHAPTER V

RADIO AND TELEVISION

In recent years much has been written about radio and television and their value as an educative process. This report will not be concerned with this phase of its use. The primary purpose here is to list some rules and procedures that should be observed by persons wishing to use this media for a public relations program in industrial arts.

Part A - Radio

Problems Involved. As in any media used in a public relations program there are some problems involved. Most of these problems fall under the five general headings listed below:

1. Difficulties involved in understanding the advantages and limitations of broadcasting.
2. Difficulties involved in relations with owners of broadcasting facilities.
3. Difficulties involved in relations with other national agencies engaged in similar activities.
4. Difficulties involved in preparing and presenting effective broadcasts.
5. Difficulties involved in creating and serving a radio audience. (9, p. 29)

The foregoing statements were written before television came into popular use, but the same general difficulties or

problems face educators who are using or are planning to use either or both in their public relations program.

The Radio. There are over 120 million radio sets in use in America today. Many people depend upon their radio for much of their daily news and entertainment. The fact that the recent development of television has blinded many educators to the value of radio as a means of informing the public, nevertheless, does not lessen its value as such. This media for informing the public about industrial arts activities should not be overlooked.

Getting on the Air. Getting on the air may not be as easy as one might think. The first step is to make contact with radio officials and convince them that a good industrial arts program would be mutually beneficial to the public, the school and the station. It would be a good idea to have a program or two planned, just in case a "clincher" is needed. It might be advisable to consider the following suggestions before starting to work on a program:

1. Become acquainted with the radio station staff in your community, for a friendly station manager and program director can assist you immeasurably in telling the story of vocational education to the community.

2. Before you start to work on a radio program, visit your local station, during rehearsal and broadcasting, and observe the activity.

3. Concrete programming plans must be made before you ask for time. The station management can't guess what you mean by "an interesting series of interviews describing shopwork." If a series is planned, an outline of all programs must be prepared. Your "presentation" should be as complete and impressive

as possible, including sketches, photos, and other documentation, to effectively convey your ideas to the station.

4. The station may be reluctant to give a school time at first, because they fear "education" programs may be dull. Do not become so engrossed in getting across your message that you fail to attack the basic problem of gaining and holding the audience's attention. Your radio programs must be entertaining as well as informative to hold listener interest.

5. Don't complain about the time of day offered for your school broadcast. It probably won't be the hour with the top-rating: naturally the best time goes to those who pay for it. If your program is good enough you can attract an audience. You may even be able to boost the audience rating for the time you're alloted, and this will increase your popularity with the station management.

6. Your local radio station will gladly assign its staff of technicians and specialists to assist you in preparing your program, providing you have something worth broadcasting.

7. Accompany broadcasts by publicity in newspapers, school paper, etc. (14, p. 50)

Once the contact is made and a time assigned, no time should be lost in preparing the script for the programs that are to follow.

Writing Radio Script. Writing for radio is a specialized field within itself. Perhaps this has had something to do with the lack of enthusiasm on the part of some educators. The time element, cues, dialogue and the many other aspects of the script should be in proper order so that the likelihood of a "slip-up" will be decreased. A few pointers for writing a radio script are listed below:

1. Use short and easily pronounced words in common use.

2. Avoid tedious statistics. Give all figures the clearest possible interpretation.

3. Avoid technical language.

4. Never deviate from the facts and clearly indicate the source of the information given.

5. Time the script carefully.

6. Include in your radio script everything which is to be heard during the broadcast and indicate the sequence of each bit of dialogue, music, sound effects, and announcements. It should have a title page giving the name of the program, time of broadcast, the place of broadcast, name of the sponsoring organization, the names of the announcer and members of the cast, and the name of the producer. (Obtain a copy of a typical script from your station and follow the form carefully.)

7. Differentiate clearly between dialogue and cues, by use of underlining or capital letters, so that an actor will not read notes meant for sound effects.

8. Double-space or triple-space script copy and leave adequate margins. Avoid continuing passages from page to page.

9. Don't use onion skin paper for copies. Shuffling such paper sounds like crackling fire over the microphone. Number and identify each page of the script.

10. Have actual script writing done by students when possible. (14, p. 52)

Writing the radio script will not be an easy task. After observing several programs and studying actual scripts, the industrial arts teacher should be able to prepare a presentable program. There is always the possibility of enlisting the aid of the English and Dramatics teacher if necessary.

The script should be completed in time to allow for practice and timing. During practice, the rough spots can be eliminated and the timing element corrected to correspond to the alloted time. It is good practice to allow a little

time at the conclusion of the program to insure against being cut off before the program is completed. Often the last few minutes will be the most important in summarizing the discourse. Any time that may be left can be filled with spot announcements concerning the activities of the industrial arts department.

There are several ways in which the industrial arts teacher might utilize radio in a public relations program. News coverage, spot announcements, interviews and panel discussions are perhaps the most common. These, if properly written and presented, should be effective in a public relations program.

News Coverage. Newscasts are one of the most effective means of getting publicity for industrial arts. Much of the material prepared for the newspaper may be used, if revised, to meet radio requirements. The news editor at the station usually will be willing to give any information that is needed as to type of news and the form in which it should be presented.

Spot Announcements. The spot announcement usually is used between scheduled programs or by disc jockies and local announcers. "Spot announcements may be 15 seconds (approximately 30 words); 30 seconds (approximately 65 words); or one minute (approximately 120 words) in length." (14, p. 51) This type of announcement may be prepared and filed with the radio station so the announcer may select those best suited

for use over the air at available intervals.

A few rules for writing a spot announcement are as follows:

1. Be concise and precise.
2. Move the listener to prompt action.
3. Aim at the widest possible audience within the scope of the subject matter.
4. Confine it to a single subject or idea.
5. Clearly identify the school and industrial arts department involved.
6. Repeat important items for emphasis. (14, p. 51)

If spot announcements are made informative and narrated in story form, they should be effective in drawing attention to industrial arts.

Interviews. In the interview type of broadcast a script may or may not be used. In the event no script is to be used the participants should have a thorough knowledge of the subject to be discussed, and know in advance the questions to be asked. It is advisable to follow an outline so that important points will not be missed. This type of program can be recorded on tape and edited before it goes on the air.

The roving reporter type of interview is well adapted to the industrial arts program. The traveling microphone with its background noises of activities of the shop will appeal to the listener. An interview with the students at work gives the audience an "On-the-spot" description of industrial arts. (14, p. 51)

Panel Discussions. The panel discussion can be made an interesting type of program for public relations purposes. The success of a program of this type depends upon differences of opinion on controversial issues. A good lively discussion involving students, parents, and members of the teaching staff should attract attention if given the proper publicity beforehand. The topic of discussion might concern anything from industrial arts to current community developments.

These few pages of rules and suggestions are not all inclusive by any means, but with the help and cooperation of the local radio staff, one should be able, at least, to start a public relations broadcast. The experience gained by actually working on a program will be worth more than any book can teach.

Part B - Television

The true value of educational television has not yet been firmly established. Some educators claim it is one of the greatest teaching aids ever invented by man. Others seem to think it will never be practical as a teaching device. Arnold L. Wilkes, Director of Public Affairs and Education, WBAL-TV, says, "One of the greatest drawbacks in modern TV teaching, is the teacher who is untrained in TV techniques." (1, p. XIII) Mr. Wilkes has cooperated with many schools and colleges in producing television programs. The same difficulties also are facing administrators and

teachers who are planning a public relations program through this new media.

The purpose of this report is to present a few rules and suggestions that might be beneficial to those who are planning a public relations program via television.

Getting on the Air. All that has been written about radio also will apply to television. The first step to be considered is the type of program and making contact with television officials. The rules listed on page 34 will apply to television as well as radio. After the contact has been made, it would be wise to make frequent visits to the station to observe the techniques of planning, organizing, and producing a television program. The staff will be willing to answer questions and explain television techniques.

Planning the Program. The planning and preparation of the program is a highly technical procedure and care should be exercised in considering the time required for presentation and content of the program. Television appeals to both sight and sound which means the verbal content must coincide with the action. A simple form similar to the one illustrated on the following page will be sufficient for showing the correlation of action and sound.

The plan should include directions for members of the cast, instructions for using props, equipment and sound effects. If film or slides are to be used they should be included in the proper place. It should be remembered that

timing is very important and the sequence of events should be so established that it tends to build interest as the program progresses.

In selecting props and visual aids, care must be taken to select those that will make a good picture on television. All white equipment will cause a glare that may distract the viewers' attention. The glare may be eliminated with wax spray of off white or pastel colored paint.

There are no set rules for selecting equipment. The kind of equipment needed will vary with the type of program, and care should be exercised in its selection. "To fail to display the product demonstrated effectively results in failure to sell the idea." (12, p. 73)

A common mistake in planning a program is the tendency to put too many in the act. A crowded stage makes for confusion; use only enough actors to properly convey the idea to the audience.

Machine Shop Demonstration
(Basic Lathe Operations)
Introduction--DeGraff Stanley, Television Teacher Consultant.
William B. Steinberg, City Supervisor of Industrial Arts.
Demonstrating Teacher--Carl Cummins, San Diego High School.

Video	Audio
1. Identification Card, Credit Card, and Reporter Cards.	1. Theme song, Mr. Stanley introduces program with standard opening.
2. Mr. Stanley and Mr. Steinberg MCU (Medium Close Up).	2. Mr. Stanley introduces Mr. Steinberg to audience.
3. Mr. Steinberg and Charts on	3. Talks about and points to Chart A and then

	(a) The industrial arts program. (b) General metalworking activities. CU (close up) of charts when pointing.	Chart B. Introduces Mr. Cummins and turns program over to him.
4.	Mr. Cummins and Students-- MCU.	4. Students introduced.
5.	MCU lathe shown as well as two types of projects CU combination lock becomes demonstration project to illustrate turning, facing, boring, and turning between centers.	5. Teacher explains parts of the lathe, its importance in industry, and its place in the school shop.
6.	Bulletin board, CU to show exploded view of lock and chart of materials and processes.	6. Sketch talked about and explained. Run down of materials, tools, etc.
7.	To display bench. CU of model and also actual lock.	7. Explanation of parts and their function.
8.	To lathe. Set up for first operation. Turn, face, and bore cylinder.	8. Clamping action of chuck, type of tool bit, and position of tool holder.
9.	To display bench. Show finished cylinder on a mandrel.	9. Explanation of drilling, sawing, and filing operation.
10.	To lathe. Set up disks for turning on mandrel.	10. Center drilling, use of tailstock center, and type of tool used for aluminum. Cut in automatic feed. Use of crossfeed for a facing cut.
11.	Still at lathe. Show change of chuck and method of relief cutting.	11. Cut in automatic feed. Use of crossfeed for a facing cut.
12.	To display table. Show finished disk.	12. Explain filing of slot for pins.
13.	To lathe. Show turning of shaft for staple.	13. Explain filing in lathe and use of abrasive cloth for finish.

14.	To display table for assembly of entire lock.	14.	Explain lock mechanism and setting of combination.
15.	MCU Mr. Stanley, Mr. Steinberg, Mr. Cummins, and Students.	15.	Steinberg and Cummins review and summarize with questions and discussion.
16.	Final Credit Card and Closing Card.	16.	Stanley closes and signs off. (13, 44:315 Dec. 1955)

The following suggestions for creating an interesting picture on television was taken from a thesis written by Charlotte Dunn "Basic Principles Involved in Presenting Home Service Programs." (12, p. 74)

1. Locate equipment and supplies in sequence of use.
2. Place small articles on counter nearest the camera.
3. Arrange articles to avoid having to reach across them.
4. Arrange all equipment being used so that the viewer can see each article.
5. Arrange counter and equipment for left to right movements.
6. Do not overcrowd camera shots with props.
7. Use transparent containers whenever possible.
8. Use tray cloths, padded work surfaces and plastic film to minimize noise.
9. Intensify all color used, since television lighting bleaches color.
10. Use textured materials and contrasts in shapes and size to increase interest.
11. Spray shiney objects to prevent flare on camera lens.
12. Select display backgrounds emphasizing lightness and darkness.

13. Avoid the presentation of minute details which do not photograph well.

14. Select equipment rightly proportioned for best display of products shown.

15. Display finished products as part of the climax of program.

The Demonstration. The demonstration seems to be the most effective method of informing the public about industrial arts. Most industrial arts teachers are already familiar with the techniques of demonstrating in the classroom. With careful organization and detailed planning these demonstrations can be used effectively on a television program. The purpose will be the same as in the classroom; to show how to do something.

Listed below are a few suggestions to keep in mind while before the camera:

1. Look directly into the lens of the camera, so that you will be talking to the viewers. Smile often, relax, and address the camera with all your attention.

2. Do not make quick hand movements. In demonstrating before the camera, make deliberate and precise motions.

3. Speak clearly and not toward the floor, since the microphone is above you on the audio boom. Don't worry about whether it arrives above you as you begin to talk and start looking for it--others are paid to see that it is there on time.

4. Do not walk in front of a live camera (a live camera can be detected from one not in use by two small red lights which flash on when a camera is telecasting).

5. Watch and listen to others who are talking. Never look at the monitor set or the people in other parts of the studio.

6. Be on guard at all times, since you can never be sure whether a camera is on you or on other participants in the show.

7. Stay in place until you get a signal from the producer that you are off the air; then move quickly as he directs you, since there may be another show to telecast in the studio immediately after yours. (14, p. 54)

When students are used for the demonstration, the monitor should be placed so it cannot be seen. Seeing themselves on television can be very distracting and may result in failure to get over the idea. It is also good practice to enlist performers who are thoroughly familiar with the subject to be discussed or demonstrated.

All the possibilities of radio can be applied to television. News coverage, spot announcements, interviews, and panel discussions may all be used in a television public relations program. If these are used they should be well planned and written especially for television. The station staff will be willing to lend a hand if necessary.

Cost of Radio and Television Program. Many educators hesitate to use radio and television because they fear it will be an expensive media for public relations. This is not necessarily so. Radio and television stations are required by law to devote 15% of their time to programs of public interest. This means that no charge will be made for the time the program is on the air. Most of the expense will be for props and moving supplies and equipment to and from the studio. If there is a radio or television station

in the community, the expense of a public relations program should be negligible in proportion to the good that will be derived from it.

The first requisite of educational television is that its programs be educational. Perhaps the next requirement is that it be entertaining. No matter how well a program is planned and presented, if it is not entertaining and interesting, the viewing audience will switch to "John's Other Wife" or some other soap opera. Without a viewing audience any program is doomed to failure. If this is true, the success or failure of educational television will depend on the quality of its programs and not the amount of money invested.

CHAPTER VI

CONCLUSION AND RECOMMENDATIONS

Conclusion. Probably it has been obvious to the reader that a sizeable portion of the material used in this report was derived from sources other than industrial arts publications. Not one book, pamphlet, or report was found that was devoted exclusively to public relations for industrial arts. The lack of material in this particular field, leads the writer to form the conclusion that industrial arts people are not doing all they should to keep the general public informed about the industrial arts program.

As early as 1934, John J. Metz, editor "Industrial Arts and Vocational Education", recognized that even though much had been written about industrial arts and vocational education, very little was reaching the right people. (13, 23: 11 January, 1934) Again in 1952, he suggests that television is an excellent media for informing the public, and that industrial arts teachers should take advantage of the opportunity it offers. Obviously, he is concerned about the status of industrial arts and vocational education, and what teachers in the field are doing to make a favorable impression on the general public.

Since that time, the American Vocational Association

has prepared and published a handbook "Your Public Relations", devoted entirely to methods and techniques of public relations for the vocational program. In so far as this writer can determine the Industrial Arts Association has done very little in this respect.

Also it would seem that colleges and universities are not offering courses in industrial arts education to properly train teachers in modern methods and techniques of presenting a public relations program. Most of the larger colleges and universities have radio and television facilities which might be used in a practical course in public relations.

Recommendations. It is the recommendation of this writer that a state wide committee of leaders in the field of industrial arts be appointed to formulate a handbook on methods and techniques of planning and presenting a good public relations program, to be used by teachers in the field who are interested in informing the public about industrial arts.

Due to progress in the field of radio and television, most public relations programs in industrial arts might be considered obsolete today. If teachers in the field are to gear their programs to this modern media, there should be a course in the curriculum of industrial arts education, properly to train them to present such a program. Therefore, it is recommended that such a course of study be organized and offered for the benefit of teachers and students in industrial arts education.

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