

PROMOTING PUBLIC UNDERSTANDING OF INDUSTRIAL ARTS,

By

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L. T.

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CHAPTER I

PROMOTE THE INDUSTRIAL ARTS PROGRAM

What is industrial arts? Is it a single subject or is it made up of more than one subject? Who is it for; who can enroll in it? What benefits do students derive from it? Do we need it in our school curriculums? If so, should it be offered in junior high, high school or college? These and many other questions are often asked by the various "publics" and need to be answered for the benefit of all concerned; those asking and those in industrial arts. Industrial arts people are best qualified to answer these questions and must do so to promote public understanding of their subject area. The amount of public support for the industrial arts program depends upon its quality, how well the public understands it and the extent to which the public feels it is beneficial in the school curriculum.

There are several "publics" with which the various areas of public education must be concerned. (19, page 26) These include students, parents, taxpayers, fellow teachers, administrators and representatives of business and industry. All of these "publics" develop opinions and attitudes about industrial arts, either good or bad. Whether the student wants to enroll in a class depends to an extent upon his impression of it. Whether the school board member supports industrial arts or works toward having it removed from the school curriculum depends upon the impression it has made upon him. It therefore becomes the duty of the industrial arts teacher to

convince the public of the value of his program; to sell them on it, if you please.

A Statement of the Problem. The problem dealt with in this study is that of promoting or selling the curricular area of industrial arts to its various "publics". The study originated in the post-sputnik days when much emphasis was being placed upon science and mathematics, when the writer was told by his superintendent, "you need to sell your program." This statement was made as a result of not enough students enrolling in order for an industrial arts class to materialize. At the time, the writer was deeply concerned about this statement because it was felt that the program was one which had the support of the administration and the patrons of the school district. It was also felt that the program and the instructor had the support of the students. Consequently, an inquiry was made for reasons as to why students were not enrolling in industrial arts classes. It was found that much emphasis was being placed upon preparation for college entrance and that a very necessary part of this preparation was additional science and mathematics courses. It was also found that students needed 17 high school credits to graduate and that many of these credits were required courses in English, social studies, mathematics and science. Most students had only enough time in their schedules for one or two elective courses and industrial arts was in competition with band, physical education, home economics and other subjects as an elective. The writer was told by one very talented student who had already had one year of mechanical drawing and woodwork, "I would really like to be able to take more industrial arts classes but I just don't have room in my schedule because of all the other subjects that I have to take." Upon the realization of the needs of

such students as well as the need of attracting more students into industrial arts classes, the writer decided to make this study.

Purpose of the Study. The purpose in making this study is to deal with the problem as stated above. A basic assumption is that people in general do not fully understand the purpose of industrial arts nor do they realize the value it has to offer its students. The main purpose of the study is to make an investigation into the need for a better understanding, the type of program needed to foster favorable opinions and acceptance of the program, and ways of promoting public understanding. This study is primarily one of public relations for industrial arts.

Methods of Research. Descriptive research was used in making this investigation. A review of several indexed references was made in order to locate books, magazine articles or previous thesis material which would be helpful in the writing of these thesis. A study was made of articles dealing with the problem, or some aspect of it, in two professional magazines, School Shop and Industrial Arts and Vocational Education. Only issues of these magazines for the years 1959 through 1963 were studied. The current five years were chosen in an effort to keep the subject up-to-date with trends that are developing in the field of industrial arts at the present time. Articles in other magazines, brochures and pamphlets were also reviewed and some use was made of information found in them. A review of books dealing with industrial arts and with public relations has been made and much information has been gained from those books with the most recent copyright dates, also in an effort to keep the study current. In addition to this, books having to do with specific public relations media such as newspaper articles and exhibits have been studied.

Definitions of Significant Terms. The following is a list of terms and their definitions as they are used in this study:

Promoting. The word promoting is used in this study in the sense of selling the public upon or convincing the public about the values of industrial arts.

Publics. The term "publics" as used in this study means the different broad groups of people with which industrial arts has to deal. These groups include students, parents, taxpayers, administrators, fellow teachers and representatives of business and industry.

Public Relations. The term public relations is used in this study to mean a planned program for purposes of "...improved understanding, increased appreciation and the enlargement of the circle of friends who will speak and act for the institution." (20, page 267)

Education. Education, in the author's definition, and as used in this study, means that part of life which prepares one for a better life.

General Education. General education usually means those courses or that portion of the curriculum required of all students. (11, page 61)

General education is designed to furnish a common background for a responsible and satisfying life in a democratic society through acquainting students with our common heritage, by developing skills and attitudes and values which will help individuals to solve their personal problems and to participate in their society. (11, page 64)

Industrial Education. Industrial education is a generic term which includes all educational activities dealing with modern industry, with the exception of agriculture and engineering. (10, page 24)

Industrial Arts. Industrial arts is the study of the tools, materials, processes, and problems of industry pursued for general educational purposes. (10, page 25)

As a subject for educative purposes, industrial arts is a study of the changes made by man in the forms of materials to increase their values, and of the problems of life related to these changes. (6, page 70)

Vocational Education. This term denotes that phase of the educational program concerned with systematic

preparation for ones calling, profession or occupation regardless of the type.

Trade and Industrial Education. That phase of vocational education which trains for useful employment in a trade or industrial pursuit. It is designed to meet the needs of persons over 14 years of age who are preparing for, or who have entered upon the work of a trade or industrial pursuit.

Technical Education. Technical education is terminal education intended to prepare the student for gainful employment as a technician, a laboratory assistant, a junior draftsman, or other similar occupation upon completion of his training.

Distributive Education. A phase of vocational education which has to do with merchandising; mainly sales and servicing. It is a cooperative program between part-time student and part-time work in cooperation with some business.

Curriculum. The word curriculum is used in this study to mean the total of all the courses offered by an educational institution.

Curricular Area. This term is used in this study to mean one area of the total curriculum, such as industrial arts or mathematics.

Quality Program. In the sense that the word quality means a degree of excellence, the term quality program as used in this study means an excellent industrial arts program.

Promotional Media. This term is used in this study to mean methods which the alert teacher will consider in presenting his program to the various publics.

Plan for Presentation of Materials. The various aspects of the problem as stated are discussed in the study in the following order:

- (1) the need for better public understanding of industrial arts, supported by quotations from authorities in the field;
- (2) an explanation of the place of industrial arts in education and in industrial education;
- (3) the type of quality program needed to convince people of the value of industrial arts; and
- (4) the media by means of which industrial arts

people can promote the program. The discussion of this problem is presented with the hope that it will be beneficial, not only to those who are interested in the subject as a whole, but also to those who may be interested only in certain portions of the problem.

Review of Similar Studies. A check of indexed references has revealed no studies that have been made upon this specific subject or one similar to it. No work in the form of a thesis was found to have been done in the area of public relations for any specific area of public education. Two theses were found to deal with a specific media which is mentioned in this study. Many magazine articles have been written upon the subject of public relations and more specifically, public relations for a certain area such as industrial arts, and these have proven very helpful in this study.

It is the belief of the author that research in promoting an understanding of industrial arts through public relations is pertinent to the needs of teachers in the field. Many examples could be found, especially in the smaller schools, of industrial arts programs that are virtually struggling for their existence. It is also the belief of the author that many patrons of these local school districts do not realize the tremendous value of industrial arts; what a good investment in general education it is, especially for the large percentage of present-day students who will not graduate from a college and who must find a place for themselves in the world of work.

To best serve the needs of industrial arts, the public relations program must be well planned and it is to that end that this study is directed.

CHAPTER II

NEED FOR PUBLIC UNDERSTANDING

There are several guide lines by which one can ascertain that the various school "publics" lack an understanding of the industrial arts subjects. One of these guide lines is statements which people make; statements about industrial arts, made by students, parents, fellow teachers, administrators, counselors and others which lead one to believe that there is a need for better understanding of industrial arts. Another guide line is the stigma attached to the word "work", or the idea of physical labor being involved. Work seems to have lost its dignity and since industrial arts involves work, some parents want their children to avoid it and some students want to avoid it. Still another guide line which points to a lack of public understanding is the confusion of terms used in reference to industrial arts.

Lack of Understanding. Often statements are heard or read which reflect the fact that there is a need for public understanding of industrial arts classes. Sometimes a fellow teacher is heard to make the statement that the woodshop is the place where students learn to drive nails and saw boards, without realizing that in reality the objectives and accomplishments are far more reaching than this. At enrollment time a fellow teacher may say, "He's not smart enough to do well in academic subjects so

I think he should be placed in the shop classes." And there is the complaint most often heard or read by the industrial arts instructor, to the effect that his classes are "dumping grounds" for students of low academic achievement. The superintendent may be heard to say, "We'll let the shop have these old chairs, they should be able to fix them up and maintain them." Statements such as the foregoing reflect a need for public understanding of industrial arts.

There is a stigma attached to the thought of something involving physical labor. The word "work" seems to have lost its dignity. Because of this, some parents try to guide children away from an occupation which involves physical labor and into one of the professions, often when the child is not interested in the area toward which he is being guided. Sometimes one hears the statement, "I don't want my children to have to work as hard as I have had to. I want them to have a better life than I have had." This is admirable to an extent, while at the same time children need to be taught to have respect for work and to be allowed to choose what their lifework will be. Because industrial arts classes are still thought of as manual training on the part of many parents, this "work stigma" is attached to them and consequently, parents often try to guide children away from "shop classes" toward something more dignified. As a result of this kind of thinking, the mechanic who wanted his mechanically minded son to become a dentist so he "will have a better life than I have had", sees the son become a mechanic or body and fender man without the benefit of a well planned program of the proper school training.

Industrial educators need to take steps to foster, on the part of students and parents, an understanding of the dignity of work, the real

joy and satisfaction to be received from accomplishment and the value of developing hand and eye coordination and motor skills. It is the opinion of the author that the person who goes through life without the ability to look at a drawing and interpret it, without the ability to make even a simple sketch, or without the ability to use tools and create things with his hands is handicapped to the same extent as the person who cannot read and write. The only difference is that the handicap is in another area. Some examples are:

Person watching a man cut a piece of glass, "If I'd done that, it would have broken into a thousand pieces." Husband, "I'll have to call a plumber to fix that leaky faucet." Housewife, "I get more paint on the floor and the windows than I get on the wall." Man talking to a machinist, "I know what I want made but it's hard to describe and I can't draw it for you."

Example after example could be given but these are sufficient to illustrate the handicap of those who have not learned to be creative and to do things with their hands. One needs only to think how different the illiterate person's life could have been if that person had learned to read and write. Consider also the feelings of pride and personal satisfaction received from a lifetime of work and creativity. Upon a comparison of the two, the need for better parental understanding of the dignity of work and the value of training and experience in industrial education is made more evident.

One author makes this statement concerning the value of industrial arts education:

Industrial arts is a relatively new field in general education and if viewed strictly from the standpoint of per-pupil cost, it is expensive. The intelligent person looks beyond the immediate costs to the values to be derived. It is essential, therefore, that the public-relations program present these values simply and clearly so that the people will understand the benefits the pupils receive. (35, page 26)

In speaking of the value to be derived from industrial arts, John R. Feirer makes some statements in an article written as a result of a walk taken through the city where he was living. During the walk, he ran onto his former paper boy, who, as a result of an interest developed in a mechanical drawing class, was working as a draftsman. Next, he met a boy working on a carpentry job who had gotten a start in an industrial arts class and finally a man who was the chief accountant for a pharmaceutical firm who turned out wooden bowls as a hobby. Mr. Feirer makes these statements:

The great majority of young people who are going to enter the workaday world in the next ten years will have to find their positions in manufacturing, construction or service. A much smaller group will be able to find their opportunities in the professions. Because of this job picture, a sound industrial arts program at the senior high school level should have high priority in any comprehensive school program. I came home from my little walk much more enthusiastic about our industrial arts program than I have ever come home from a national convention. Here I saw real everyday, down-to-earth proof that industrial arts serves a real need in our society. (17, page 15)

For many high school students, industrial arts becomes the experience which determines a lifetime occupation. Industrial educators need to promote better public understanding of the values of this field of education.

No doubt there is some misunderstanding of industrial arts due to the confusion of terms used in reference to industrial arts and its various phases. When talking with parents, more often than not, they will refer to industrial arts as manual training. This is partly due to the limited contact which parents have had with industrial arts classes. William F. Tierney, in an article concerning public relations for industrial arts teachers, makes the statement that, "...only one out of

every six parents has had firsthand experience with industrial arts courses..." (35, page 26) The shopwork experience which most parents have had dates back to the time when industrial arts was known as manual training, and remembering their experiences, and having had little contact with the school since, they are inclined to refer to industrial arts as manual training. Along this line of thought, John R. Lindbeck makes the following statement: "To parents, industrial arts means manipulation, or making things, and developing skills. They may remember the foot stool they constructed in the manual training classes of their high school years, or perhaps the coin purse they laced." (5, page 14) Besides this misuse of the name, there are other terms which might cause people to become confused. Mechanical drawing is also referred to as graphics or drafting and there is a recent trend to refer to shops as industrial arts laboratories. Besides these, there is much confusion as to just what is the meaning of such terms as general education, industrial education, trade and industrial education, industrial arts education, technical education, and vocational education.

Not only does this confusion exist on the part of students and parents, but teachers in one particular area may not have a full understanding of the meaning and objectives of other areas. Recently the author overheard an instructor of a technical education course make the statement that he was going to have to lower himself to teach an industrial arts class. This type of thinking is all too typical of the type of internal strife going on even within a school of industrial education. To paraphrase a biblical quotation, "When for the time that we should all be pulling for one another, we have need that one teach us again not to be fighting against one another." One need only to scan

the writings of industrial educators to become aware of the "quarreling" that has been going on through the years between industrial arts people and vocational education people. It becomes necessary that a full explanation of the various areas of industrial education and their objectives be given and that the relationship of one to the other be explained. This will be found in chapter three.

Support from Authorities. An effort is made here to support the idea that there is a need for public understanding of industrial arts by citing quotations made by several authors. Some of these writers state explicitly that this need exists while it is only implied in the statements of others. These quotations represent the writings of authors concerning this subject during the most recent five years and are used to show that the thoughts in the foregoing parts of this chapter are not the ideas of this author alone. Levine, in an article on public relations for industrial arts says:

The industrial arts have, since their incorporation into formal education, fought a long and tedious uphill battle for their just place in the educational sun. Not only administrators, supervisors, teachers, but boards of education have continually attempted to slow its growth. This condition exists mainly through the lack of knowledge on the part of the previously mentioned and the lack of effective public relations on the part of the industrial arts personnel.

The problem facing the industrial arts division is one of informing the public all inclusive of what industrial arts is, how tremendous is its potential in education, how it can upgrade and help all areas of education.

Reasons for "selling" industrial arts:

1. We are in the eyes of many a "Johnny come lately"
2. There is a reluctance on the part of some educators to accept industrial arts as part of general education

3. Industrial arts is a new area in the curriculum
4. Many cannot comprehend the exploratory values inherent in the teaching of industrial techniques and materials
5. The stigma of being the "dumping grounds" for those of lower intellectual ability
6. The failure of colleges to accept our courses for engineering and liberal arts entrance requirement
7. The inadequacy of present-day supervisors
8. The "tinkering" with our program by administrators
9. The mistrust and fear because of lack of knowledge about the industrial arts
10. The failure in the past of embarking on a sound and fruitful public relations program

We cannot bring an understanding of industrial arts to others unless we ourselves fully understand it. Therefore, it is increasingly evident that the most potent source of good public relations for industrial arts is the man who teaches or supervises the program. (25, pages 16 and 17)

Phares makes these statements:

...We want our potential customers to become acquainted with our product. Are we sure they know what we mean when we say industrial arts? Sloyd, manual training, wood shop: these they might have encountered in school but too often we find confusion even among the school people. Many persons consider industrial arts as some kind of drawing for industry, a combination technical illustrator and commercial artist.

One of the space-age dilemmas confronting the American public is that of determining what is the best education for our youth. In most instances they are looking to our educational leaders for direction. Dr. Connant's statement at the Chicago A.V.A. / American Vocational Association / convention indicated some insight into vocational education and industrial education. Yet it appears that he, and other educators and laymen too, apparently do not fully understand the place of industrial arts education in the general education of all youth. If the leading spokesmen for

our profession are not clear about industrial arts, we have indeed a job to do. We have a good product—the best general education for a technological society. It can stand on its own merits if the public is informed. We need to not only teach about American industry but we should also recognize, as they do, the value of keeping our product before the public. (28, page 18)

In the following statement, Ruley cites the need for public understanding:

There are at least three important factors which pertain to interpreting industrial-education programs to the administration. One must explain, first, the changes which are taking place in the nature of the goals and methods of our industrial-education classes; second, the increasing importance being attached to the need for public understanding; and, third the evolving and expanding meaning of democracy. (29, page 100)

Barnhart says:

It should be obvious to anyone connected with education that the present status of industrial arts in the total educational program is far less secure and enviable than it has been for many years. (9, page 42)

Spence says:

Certainly a planned public relations program is necessary if we are to develop a public understanding of the nature and function of industrial arts. All teachers of industrial arts should be concerned with interpreting their programs to the public. (33, page 16)

Ostlund says:

In order to change the negative public image of the industrial educator, the following suggestions seem appropriate:

1. Support further research.
2. Tap the power of the press; present industrial education favorably.

3. Stress opportunities which industrial education training offers nationally and internationally.
4. Obtain the support and cooperation of the fair sex.

Because of high vocational mobility, the industrial educator is employable anywhere at any time. This factor, coupled with low academic prestige, predisposes him to leave the profession when some precipitating incident occurs. It is an ironic comment upon our cultural values to consider that the same man, with the same qualifications, goes up the ladder of social prestige when he exchanges his cap and gown for a business suit! (27, page 62)

Gordon O. Wilber, who is recognized as an outstanding writer and authority for industrial arts, makes the following comments concerning public relations and the need for better public understanding:

Because industrial arts is a relatively new addition to the school curriculum, and because the per-pupil cost of conducting an industrial arts class is apt to be higher than that for a purely academic subject, it is frequently necessary to defend the value and advisability of continuing this subject in the school program. Some people or groups who know little of the objectives or functions of industrial arts are apt to label it a "fad" or "frill" and to contend that it has no real educational value. Any movement looking to a means for lowering educational costs and reducing taxes will invariably point to the high per-pupil cost of industrial arts and will suggest that this subject could easily be eliminated from the school curriculum without harm to the total program.

To those who are acquainted with the aims and purposes of industrial arts and who are thoroughly familiar with all an industrial arts program can accomplish in preparing youths for successful and profitable citizenship, it is obvious that this should be one of the last subjects to be attacked. It becomes absolutely essential, therefore, that the public be well informed concerning all phases of the program. Not only must the industrial arts teacher be thoroughly convinced of the value of his subject, but he must be articulate and be a salesman who can sell his conviction to the public.

Some of the more important reasons why industrial arts must be sold to the public are: (1) A clear understanding of the program will help win support from the community; (2) a good public relations program will gain greater support from the school administration; and (3) a successful program of educating the public about industrial arts will tend to improve relationships between the entire school system and the community. (7, pages 227 and 228)

Lindbeck says:

...The yearly school project exhibit features row upon row of student-made articles, lined up for appraisal by the critical public eye. The evaluation of the quality of that product is frequently made the sole criterion for the evaluation of the instructional program. As biased and unsound as the action may seem, the situation does persist. The parental knowledge of the total program is, at best sketchy for he or she is uninformed regarding such educational objectives as forming good work habits and attitudes, of learning about the world of work, or of securing consumer knowledge. ...It is small wonder this subject area is so little understood. (5, page 14)

In this chapter it has been set forth that there is a need for promoting public understanding of industrial arts. It has been shown, with support from authorities, that many have a sketchy idea of the functions of industrial arts in education and that even industrial educators need a better understanding along this line. In an effort to try to abate some of this lack of understanding and to elevate the status of the industrial arts program and instructor, the following chapters are presented.

CHAPTER III

THE PLACE OF INDUSTRIAL ARTS

Since there is some misunderstanding on the part of many as to the objectives and values of industrial arts, and since the names of the several areas of industrial education are easy to be confused, it is appropriate to define as accurately as possible just what the place of industrial arts is within the total educational pattern and, in particular, within the curricular area of industrial education. In this chapter Industrial Arts is defined and a brief history of its development is given, after which its relationship to education and to industrial education is set forth. Then a discussion follows as to the type of industrial arts program needed to foster favorable public relations.

Definition of Industrial Arts. Some areas of endeavor such as agriculture, mining, hunting or fishing are concerned only with producing or securing the raw materials used by industry. These occupations make no changes in the form of the materials they provide for industry. It is the art of industry to transform raw materials into consumer products. The term industrial arts refers to the ways in which industry makes desirable changes in the form of raw materials. Included in the term are only those occupations which have to do with changing the form of raw materials, and not occupations which are concerned with producing

or transporting raw materials. (6, page 69) In consideration of the foregoing, Bonser and Mossman define industrial arts as follows:

As a subject for educational purposes, industrial arts is a study of the changes made by man in the forms of raw materials to increase their values, and of the problems of life related to these changes. (6, page 70)

Wilber defines industrial arts as:

...those phases of general education which deal with industry - its organization, materials, occupations, processes, and products - and with the problems resulting from the industrial and technological nature of society. (7, page 2)

It can readily be seen from these definitions that industrial arts is no longer the manual training of yesterday. It includes the practical values that manual training had, but is much more broad in scope in that it applies to the vast industrial and technological society of today. It can also be seen that industrial arts is very different from the fine arts which are concerned mainly with aesthetical values.

Historical Development of Industrial Arts. The beginning of industrial education is spoken of by Anderson, who says:

About four hundred years ago, in attempts made by men fired with the spirit of the Renaissance to imagine and describe an ideally perfect manner of human life, the earliest suggestions were made that the study and practice of the industries be incorporated into the general education of the young. ...Toward the beginning of the eighteenth century the earliest attempts were made at the school instruction and training of the young in the industries. (6, pages 16 and 17)

School men began to recognize the fact that handwork training had educational values. The earliest influence of shopwork instruction was a broadening of the educational philosophy of school men to the extent it began to be included in programs along with reading, writing, and

arithmetic. The main reasons for including handicraft training were for economical purposes; probably so children could help at home or help earn a living, but from this there evolved an understanding of the practical values of handicraft work. The beginning of shopwork instruction was slow and, perhaps, the most significant thing during the seventeenth century was this change in the philosophy of educators concerning practical handwork training in the schools. This led to the inclusion, in formal education, of some of the better known systems of shopwork instruction which were to follow.

The greatest progress in teaching shopwork was made in northern Europe. The work of Johann Basedow, a German, Johann Heinrich Pestalozzi, a Swiss, Philip Emanuel von Fellenberg, another Swiss, and Uno Cygnaeus of Finland stimulated the development of formal teaching of several types of handicrafts. (2, page 57) Northern Europe has always been a leader in shopwork education. We need only to look to our present-day furniture designs to see that this leadership still has its influence. Furniture design of Scandinavian origin, especially Danish modern, is the vogue of the day. Early European efforts at handwork training in the schools had an influence upon the sloyd and Russian systems which followed.

The sloyd system was developed in the Scandinavian countries. It was an effort to revive the household system of apprenticeship over the factory system of apprenticeship. Sloyd was a program of instruction in handwork, based upon the house occupations. It evolved into a well organized toolwork system for boys and girls of twelve to fifteen years of age. Seven hours of instruction per day were devoted to wood sloyd, wood turning, wood carving and saddlery for boys, and weaving, spinning, knitting, sewing and cookery for girls. Otto Salmon, a Swiss, was a

leader in the instruction of sloyd work. (2, page 58) He developed a basic course of instruction around fifty household projects to be made of wood. Each pupil made the fifty projects and the experience was supposed to give specific educational values such as dexterity, neatness, attention, accuracy, aesthetic sense, patience, honesty, perseverance and love of labor. This was good in the respects mentioned, but the system left little room for creativity or initiative on the part of the pupil. This formalizing and systematizing of instruction reflected school-mens' efforts to make instructional methods fit a large class and resulted in "schoolish" and less practical types of instruction in shopwork. (2, page 59)

The Russian system of shopwork instruction was started by Victor Della-Vos, who carefully organized tool exercises and projects with definitely stated values. (2, page 59) Della-Vos was probably one of the first to use the analysis technique. This was done by analyzing the construction trades into elemental operations in order to arrive at the instructional content of the courses. Next, the elemental operations were arranged according to a logical sequence of difficulty and grouped according to the materials used and trades employed. Then, definite methods of instruction were given in the use of tools. These methods were accompanied by exercises in joinery, wood turning, pattern-making, forging, bench metal, and machine metal work. Della-Vos gave training in an instruction shop and then supplemented this with practical experience in a construction shop where the student applied his knowledge in the making of a project. A display of work done by Della-Vos' students was exhibited in the Centennial Exposition in Philadelphia in 1876, where it attracted the attention of several American educators

who were interested in shopwork instruction as a supplement to other academic subjects.

The American system of shopwork instruction had its beginning on the college level with a program known as the manual labor movement. Here the objectives were not those of developing skills and knowledge that would be useful in employment, but were a means of providing the student with physical exercise and a means of helping defray the expenses of getting an education. Another early form of shopwork instruction in the United States was the Mechanics Institute. It provided a type of education known as trade extension training which was given as evening instruction supplemental to daily employment. Also, there were early technical schools in America which produced marketable goods that were sold on a commercial scale. In these technical schools, students worked as apprentices in a trade in addition to studies in mathematics and science. A stimulus in the development of shopwork in America was the Land Grant College Act of 1862, which provided for the establishment of schools for purposes of agricultural, mechanical, and scientific pursuits as well as military tactics.

The first manual training school in America was opened by Dr. Calvin Woodward at Washington University after visiting the Russian display in Philadelphia. Woodward was an instructor of mathematics who discovered that students had a lack of knowledge of, and ability with, tools. Another to view the Russian display was I. D. Runkle, the president of the Massachusetts Institute of Technology. Runkle, who reorganized the shopwork at the Institute after the Russian system, believed that students who entered engineering courses with some shop experience were better able to find employment upon completion of engineering school. Both

Woodward and Runkle saw the possibilities of systematic instruction for high school students, and did much to make it possible. Soon after Woodward introduced this type of instruction, thirty-eight public high schools began a type of shopwork based upon the Russian system. Manual training had been established in the high school as a general education subject along with the academic subjects.

As industry expanded and technological needs grew larger and larger, it began to be recognized that manual training was no longer manual training, but was actually the teaching of the arts of industry in the high school. About 1900, a movement was begun to change the name from manual training to one more appropriate. As early as 1904, Charles Richards, in an article entitled A New Name, had this to say with respect to the name manual training:

Behind every other subject in the curriculum is a body of ideas of fundamental meaning and importance. The industrial arts which stand for one of the most vital and important phases of modern civilization, throw away their claim to recognition by masquerading under a term /manual training/ at once inappropriate and misleading. Such a term is both an obstacle to the full and free development of our work and to its recognition and appreciation on the part of the public. (6, page 52)

Richards proposed the name industrial arts. He said:

Such a term indicates a definite field of subject matter. The word art is inclusive of both the technical and aesthetic element, and the qualifying word points specifically and comprehensively to the special field of our material. (6, page 52)

Since that time, the name manual training has given way to the name industrial arts. However, one can still see the influence of the Russian system in the industrial arts programs of today. In addition to the general, exploratory courses in shopwork in our high schools,

many other programs for teaching shopwork on a vocational basis have been established in order to prepare the students of these programs for gainful employment.

Industrial Arts in Education. Education has been defined in this study to mean that part of life which prepares one for a better life. In this sense, it is a generic term which applies to all learning, both formal and informal. Much of man's education is an informal discovery and retention process, but the term education as used here refers to formal efforts to study and learn. Of these formal efforts to study and learn, some are of a general nature and some are of a specific nature which, when put together, represent a total school curriculum. This total school curriculum may be broken down into curricular areas which are either a part of general education or a part of specialized education. (7, page 31) The industrial arts department is representative of a curricular area of general education and the trade and industrial education department is representative of specialized education. Each of these curricular areas may be made up of one or more courses.

General education is defined by Burkhardt as follows: "General education usually means those courses or that portion of the curriculum required of all students..." (11, page 61) It is general in nature in that students study in several areas of learning such as the sciences, the social sciences, and the humanities. Its purpose is to produce a well-rounded, generally-cultured citizen. In speaking of general education again, Burkhardt says:

General education is designed to furnish a common background for a responsible and satisfying life in a democratic society through acquainting students with our common heritage, by developing skills and

attitudes and values which will help individuals to solve their personal problems and to participate in their society. (11, page 64)

In reference to industrial arts as part of general education, Sommers makes the following statements:

There is usual agreement that industrial arts is an integral part of general education - that it provides competencies needed by all persons in their becoming complete individuals and contributing members of our society. ...Therefore, a general statement of mission would indicate that industrial arts is a phase of general education which has as its major function the development of understandings of technology and industry. ...Understandings that come from meaningful activities that relate theory to reality. (32, page 20)

In writing concerning the present-day image of industrial arts, Feirer says:

It is now industrial arts, a modern curriculum area representing some of the major industrial facets in American life. It includes electricity and electronics; power mechanics; metalworking; woodwork; drafting; graphic arts; and industrial crafts. (16, page 50)

One can begin to see from the thoughts of these men that industrial arts is considered a part of general education and not specialized education.

The greater part of all public education falls under the heading of general education. However, several areas of specialization have been introduced into secondary education. Some of these are vocational courses such as vocational agriculture, and the trade and industrial courses such as automobile mechanics or carpentry. These have the definite objective of preparing one for an occupation. Industrial arts is not one of these areas of specialized education. It is a part of general education and as such is usually termed an elective course rather than a required course. Students may choose to enroll in one or more industrial

arts courses but are not required to as is the case with English, some mathematics courses, social science and others.

In answer to the question, "Why is industrial arts a part of general education rather than specialized education?", Warrick explains:

Industrial arts is a part of general education precisely because the "subject matter" of industrial arts - industry - is basic to our way of life. No one can expect to be thought of as an informed person if he is not aware of the dominant element of our culture. The contribution of general education in this or any instance is to make it possible for youth to understand and to exercise better control over their environment, their culture, their life. (37, page 28)

It should not be hard for one to understand that the objectives of general education differ from those of specialized or vocational education. Neither should it be hard for one to understand that the objectives of industrial arts, as a part of general education, differ from the objectives of vocational education. Yet, there seems to be much confusion concerning the purposes of these various phases of the total educational program.

In order to better understand why industrial arts is a part of general education, let us examine the objectives of general education and of specialized education. One must remember that even though industrial arts is a part of general education and fulfills general education objectives, it has some unique objectives of its own. Burkhardt, in an article entitled General Education and Industrial Arts, lists the objectives of general education as follows:

1. the conservation of values and knowledge
2. the transmission of values and knowledge
3. the search for truth and new knowledge (11, page 22)

In a similar list, Wilber gives the three basic purposes of general education as follows:

1. to transmit a way of life
2. to improve and reconstruct that way of life
3. to meet the needs of individuals (7, page 3)

It is readily seen that these objectives are general in nature and pertain to life as a whole. All general education subjects, while having some unique objectives of their own, do subscribe to these objectives. In contrast to these, areas of specialization have more specific objectives. The distinct and specific objectives of specialized education as listed by Conner are: "...preparing for, entering upon and progressing in gainful employment." (2, page 15)

While subscribing to general education objectives, industrial arts has several unique objectives. These unique objectives evolve from the industrial, technological, and democratic nature of the subject area. Several of these cannot be fulfilled anywhere else in the school curriculum. Shoemaker lists the unique objectives of industrial arts as follows:

1. ...to help each student understand American industry
2. ...to present consumer education so that each student may select, purchase, use properly, and maintain the products of industry
3. ...to develop the wise use of leisure in constructive pursuits and to enjoy the satisfaction derived from useful creativity
4. ...to help each student understand the world of work and himself with aims of realistic selection of occupational choice
5. ...to encourage each student to think through problems, plan procedures for solution, test conclusions, and make recommendations
6. ...to develop personal-social qualities through

democratic practices in the shop or laboratory

7. ...to develop safe work habits and concern for the safety of others, to follow sound principles of mental and physical health, and to recognize the importance of maintaining a balance of leisure and work
8. ...to develop an aesthetic appreciation for creative ability and to practice aesthetic values in daily living with reference to form, color, texture, design, styling and function
9. ...to develop skills in the use of tools, equipment and materials in a technological age. (6, pages 135-138)

In the April issue of The Oklahoma Industrial Arts News, Dr. Jerry Brownrigg lists the following three objectives as the ones through which industrial arts can make the greatest contribution toward the education of youth. They are the ones with which industrial arts receives the least amount of help from other educational areas and therefore, the ones which should be emphasized the most:

1. ...to develop skill in the care and use of the common tools, machines, and materials of industry
2. ...to provide exploratory experiences in a variety of industrial activities, with the view toward assisting youth in the selection of an occupation and the subsequent training therefor
3. ...to develop skill and understanding in the making and reading of working drawings. (10, page 25)

Wilber, through an analysis of three general education objectives as previously stated, has shown that the objectives of industrial arts are directly related to the general education objectives. His list of industrial arts objectives is as follows:

1. ...to explore industry and American industrial civilization in terms of its organization, raw

materials, processes and operations, products, and occupations

2. ...to develop recreational and avocational activities in the area of constructive work
3. ...to increase an appreciation for good craftsmanship and design, both in the products of modern industry and in artifacts from the material cultures from the past
4. ...to increase consumer knowledges to a point where students can select, buy, use, and maintain the products of industry intelligently
5. ...to provide information about, and-in so far as possible-experiences in, the basic processes of many industries, in order that students may be more competent to choose a future vocation
6. ...to encourage creative expression in terms of industrial materials
7. ...to develop desirable social relationships, such as cooperation, tolerance, leadership and followership, and tact
8. ...to develop safe working habits
9. ...to develop a certain amount of skill in a number of basic industrial processes (7, pages 42 and 43)

Upon an examination of objectives of general education as compared with objectives of specialized education, and in view of the industrial and technological nature of present-day American society, a society in which all must be educated to succeed, the implication is that a study of industry and technology is general in nature and has many values for all of its students. This is industrial arts, a part of general education in the public schools.

Industrial Arts in Industrial Education. At institutions of higher education one will usually find either a single department called the industrial arts department, or a curricular area called the industrial education department, made up of all phases of industrial

education whether general or vocational. On the general education side of this department is industrial arts. On the vocational education side of this department are a number of programs dealing with the preparation of youth and adults for various occupations. (10, page 24) These include Vocational Trade and Industrial Education, which is primarily a teacher training program on the college level, and a trade training program on the high school level, Technical Education, also called Technical Institute Training, and Distributive Education. Also classified as vocational education are Manpower Development and Training, Vocational Agriculture, Area Redevelopment, Vocational Home Economics, Vocational Nursing, and Vocational Fishing Education, but these are separate curricular areas.

Industrial arts has already been defined as a part of general education, and in order to better clarify the areas of industrial education on the vocational side, these definitions are given:

Trade and Industrial Education. That phase of vocational education which trains for useful employment in a trade or industrial pursuit. It is designed to meet the needs of persons over 14 years of age who are preparing for, or who have entered upon the work of a trade or industrial pursuit.

Technical Education. Terminal education intended to prepare the student for gainful employment as a technician, a laboratory assistant, a junior draftsman or other similar occupation upon completion of his training.

Distributive Education. A phase of vocational work which has to do with merchandising; mainly sales and servicing. It is a cooperative program between part-time student and part-time work in cooperation with some business.

Those who are concerned in any way with industrial education, or any phase thereof, need to have an understanding of the place it occupies

in the total educational picture. They need to understand the purpose of each area of industrial education, the values to be derived from each area, and need to be working together in harmony. It is often stated that industry and technology are twenty to thirty years ahead of the schools and if this is true then the situation warrants the cooperation of everyone concerned. It is hoped that this explanation of how the various programs of industrial education are related and what they are striving to accomplish will cause many to realize the place and importance of all areas and will bring about a more unified effort on the part of educators connected with industrial education, and especially industrial arts, to promote the program. Of course the program must be one worthy of promotion. To this end, a discussion of the industrial arts program and the duties of the instructor follows.

The Industrial Arts Program. Whether in the public schools or on the college level, the industrial arts program must be a good one in order to have the support of all the groups which have an interest in it. It must be good, not only from the standpoint of equipment and organization, but it must also have good instruction. One reason industrial arts is often looked upon as an unnecessary subject in the school curriculum is the quality of the job done by the instructor. Also, there are too many instances where the administration of a school district will hire a teacher for a combination of industrial arts and some other subject. When this is the case, one subject usually suffers at the expense of the other. This especially seems to be the case when the athletic coach teaches industrial arts. Other reasons for criticism of industrial arts are as follows:

1. too many students in one class
2. poor administration of the industrial arts department
3. inadequate instruction
4. large teacher turnover
5. lack of planning - no course outlines or lesson plans
6. not enough working time in classes
7. too much emphasis upon subject matter and not enough on problem solving, design and craftsmanship
8. no public relations
9. no well defined and executed objectives

These and other reasons are the true basis for the loss of esteem for industrial arts. These conditions can and must be corrected if industrial arts is to have a respectable place in education.

No one can expect an industrial arts instructor to do a good job if his laboratory is not properly equipped and organized. The instructor must work closely with the administration in order to have physical provisions which are adequate for the instruction to be given. To do a good job, class sizes must be limited and the laboratory must be fully equipped for the class size. In addition to equipment and materials, there must be sufficient working and storage space, adequate lighting, heating, and ventilating facilities, adequate restroom and cleanup facilities, lecture and demonstration areas and office space. There must be either a shop library or an up-to-date reference section for industrial education in the school library. There must be a sufficient amount of visual-aids equipment such as projectors, screens, charts, bulletin boards, teaching aids and any other visual materials which may

be used for effective teaching. If there is a lack of any of these physical provisions, the instructor should work closely with the administration to make corrections and in so doing, prove to the administration that he is sincerely interested in the work.

The provision of adequate physical facilities does not guarantee an industrial arts program of good quality. There are many other aspects of the program which must be good. The instructor must have a working knowledge of subject matter. By a "working knowledge" is meant skill in the use of tools and machines in addition to knowledge of the subject. He must be a professional teacher with a pleasing personality, must be well groomed and take an active part in school, civic, and community affairs. The instructor can do more to bring about a favorable image for industrial arts than any other facet of the program. Wilson says, "The teacher who does his job well is at the same time achieving the finest kind of public relations." (38, page 21)

Besides adequate physical facilities and good instruction, there are several other things which are necessary to a good industrial arts program. To begin with, it must be suited to the needs of the community. This is not so important as it once might have been because of the high mobility of present-day population but it is still necessary. Conversely, for the same reason, it is necessary to teach all areas of industrial arts even in a community in which all branches of industry are not represented. Besides fulfilling the needs of the community, the program must be interesting to its students. Students make up one of the most important groups toward which the public relations of the program needs to be directed. The program and each subject taught in it must fulfill its objectives. The industrial arts department must be an integral part of the school.

It must not withdraw from other school activities even though its facilities might be separated from the rest of the school. Another necessity for a good program is to take advantage of industrial advisory committees. Advice should be forthcoming from leaders in industry concerning matters relating to the overall pattern of industrial education in the publicly supported schools. It is the public, mainly business, industry and labor that employs the graduates of the schools. Some advantages to be gained from advisory committees are as follows:

1. providing correct facilities for shops
2. instructional materials
3. procurement of materials
4. technical data on new industrial developments
5. information about job opportunities
6. financial assistance
7. speeches for promotional purposes
8. field trips (39, page 18)

There are many other things which the instructor can do to bring about a good program of industrial arts. Some of these come under the heading of public relations and will be discussed in the next chapter. To sum up this discussion of what constitutes a good program, the following quotation by Wesley Sommers serves well: "If we truly strive toward excellence in industrial arts there need be no fear of professional extinction." (32, page 20)

In this chapter, Industrial Arts has been defined, its historical development has been given and its place in education has been shown. A discussion of the type of industrial arts program needed for good public relations has been given. The industrial arts teacher who has an under-

standing of the information contained herein will be better prepared to carry out a planned program of public relations.

CHAPTER IV

PUBLIC RELATIONS AND PROMOTIONAL MEDIA FOR INDUSTRIAL ARTS

Whether a curricular area or a school as a whole has a public relations program, it has publicity. The chances of this publicity being favorable are much better if there is a well-planned public relations program. For this program to be a success, the most effective means of communication must be utilized. In this chapter, the public relations program for industrial arts will be discussed from the standpoint of the groups with which it must communicate and the promotional media by which it can best communicate with each group. Later in the chapter, each medium of communication will be discussed as to how it can be most effectively used.

PART A

Public Relations for Industrial Arts

This discussion is best begun by a quotation from William F. Tierney, who says:

Public relations programs may be thought of as having two distinct phases, the spontaneous and the organized.

The spontaneous phase is that part of the program which takes place without any apparent direction on the part of the teacher, children or parents. The child is the medium through which this phase of the program operates. It is through the child that

parents obtain a great portion of their knowledge of the school and the teachers learn a great deal about parents and the community. Therefore, the first prerequisite of a sound public-relations program is an effective educational program. If the school program is meeting the needs of the child, the spontaneous phase of the interpretive program will promote good will and a satisfying relation between the home and the school.

In relation to the spontaneous phase of the interpretative program there is a great deal that the teacher of industrial arts can do continuously to improve and strengthen the industrial arts program. Since this phase of the public-relations program is undoubtedly the most important and the most effective, it should be considered first in the development of public opinion. The teacher should constantly evaluate his program in terms of its purposes. He should be alert to the changing needs of his students, and he should evaluate his courses in terms of their effectiveness in meeting those needs. (35, page 26)

Tierney's thoughts point out the tremendous emphasis which must be placed upon the quality program of industrial arts as discussed in the preceding chapter. It follows that if the industrial arts program is a well-planned and well-organized one, and if the instruction is good and the instructor is well-liked, the greater part of all public relations will already be taken care of. However, as has been pointed out by Tierney, the instructor must be alert to the many ways in which desirable spontaneous publicity may be achieved. If the program and instruction are poor, the publicity will be there, only it will be unfavorable.

In addition to spontaneous publicity, it will be necessary for industrial arts personnel to use an organized publicity program which consists mainly of making use of the various means of communication for presenting industrial arts to the public. This organized public relations program should be planned by the instructor in cooperation with

the administration at the beginning of the school year. By doing this, dates for the many phases of the program can be established without conflict with other school activities. It will be found that there is little or no relationship between this public relations program and the budget. It is only a matter of the instructor's outlining a yearly plan of things to do to place the program before the public. This plan may consist of a list of bulletin board displays, talks before various groups, assemblies, open house, field trips, window displays, radio and television programs, news releases, exhibits, printed information, orientation of incoming students, awards presentations, performing work for charitable organizations, club activities, and others. Whatever is done, it must be worked into the time schedule of the instructor in such a way as to not detract from regular teaching duties. Much of the public relations will be worked into the class schedule and will be executed by student participation. Many phases of the public relations program fall in line with the objectives of planning, problem solving, social relationships, and aesthetic appreciation, and as such are good group projects for industrial arts students. These promotional media will be discussed later in the chapter.

Public Relations Directed Toward Students. There are two aspects of public relations for industrial arts as far as students are concerned. First, and most important, is that the student is the medium through which the spontaneous phase of the public relations program operates. Second, is the need for convincing students of the values of industrial arts for enrollment purposes.

The spontaneous phase of public relations for industrial arts is

carried into business, industry and the community by the working student.

In this connection, Wilson says:

Industrial and vocational education particularly adapt to public relations because these students are being trained for almost immediate contacts with and contributions to their communities. Many of them have these important contacts with the public while they are in school, working and training at the same time. Their enthusiasm and gradually improving abilities prove to parents and the community that shop experience is useful - and that is good public relations. (38, page 22)

Through comments made by students about industrial arts, this spontaneous publicity is carried to parents. Wilber says, "One of the most potent forces available to the teacher for good or bad is the opinion and reports of his students." (7, page 230) Before giving a favorable report for industrial arts, the attitude of the student toward it must be favorable. To effect this, it is the duty of the instructor to conduct a class which will be interesting and challenging to the student. The nature of subject matter in industrial arts classes helps the instructor in this respect. The student studies subjects which are interesting and also has the opportunity to do things with the hands. Nevertheless, there are things which the instructor must do to favorably affect the attitudes of the students. Wilber lists the following suggestions:

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 student 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. (7, pages 231 and 232)

If the instructor will do these things and will make a determined effort to provide a good industrial arts program, and to encourage his students to be motivated, there should be no worries concerning the spontaneous phase of public relations.

Sometimes industrial arts personnel find the enrollment below what it should be. Through publicity directed toward the student, this situation may be alleviated. One of the strongest inducements to enroll will be seeing other students enjoying industrial arts classes, and seeing the things being done in these classes. Publicity for enrollment purposes should consist of special assemblies, bulletin board displays, student open house, cooperation with other subject areas, and any other "in school" means which the instructor can use to interpret industrial arts to the student body of the school. Students should receive an accurate interpretation of what industrial arts is, what its objectives are, and what the values to be received are. The program should never be "glossed over" in an effort to attract students. As one author has said, it will stand on its own merits if the public is informed.

Public Relations Directed Toward Parents. Parents want to know what

subjects children are studying in school, and to know what is being taught in each subject, why it is being taught, and how it is being taught. One definite step the teacher can take toward good parent relations is to explain the nature of classroom activities and the curriculum.

There are several facets of an organized public relations program which can be directed toward promoting a better understanding of industrial arts on the part of parents. These include written materials to be carried home by students, such as invitations to open house or other programs, newspaper articles, public displays of students' work in store windows, radio and television programs, talks before parent-teacher association meetings, father and son night in the shop, meeting and talking with parents at open house or any other school occasion, and providing an industrial arts booth at the county fair. These are media which have special parent interest, and the instructor should take advantage of every opportunity to use them.

Public Relations Directed Toward Administrators. It is very important that the administration of a school system actively support the industrial arts program. Wilber says:

In many schools the administration may be only lukewarm in its enthusiasm for, and support of, industrial arts. This condition may be due to some unfortunate experience or simply to a lack of understanding. However, when an administrator hears that his industrial arts teacher has addressed the local Rotary or Kiwanis Club concerning his work, or reads an account about the industrial arts department in the local paper, or sees an exhibit of excellent work in a store window or a corridor cabinet, his whole attitude toward both the teacher and the department is likely to change to one of pride and interest. Many cases are known where an intelligent approach to a public relations program has changed the attitude of

the administrator from one of non-cooperation to one of such active interest that the industrial arts shop is the first place shown to visitors at the school. (7, pages 229 and 230)

One of the most important things the industrial arts instructor can do to bring about the active support of the administration is to show convincingly a dedication to the work and make every effort to perform all duties as ably as possible. There must be enthusiasm about the work, and cooperation with the administration concerning all phases of school duties. The instructor must realize that administrators are busy and be concise and to the point in conferences so as not to waste time.

In an article entitled Ten Ways to Impress Your Administrator, Feirer gives the following list of suggestions:

1. file a course of study
2. adopt up-to-date texts
3. check your inventory
4. send specific materials to administrator for examination, not bulky general items
5. speak up - be active at teachers meetings
6. write a yearly report
7. produce display materials
8. encourage formal invitations
9. attend a convention
10. justify requisitions (15, page 21)

If the industrial arts instructor is professional in dealings with the administration and if the administration supports the industrial arts program, public relations for others concerned will be greatly enhanced.

Public Relations Directed Toward Teachers and Counselors. Fellow-teachers and counselors need to have a knowledge of what takes place in industrial arts. The industrial arts instructor should encourage visits by members of the faculty and, in like manner, should visit other classes in the school to be well informed and to promote general goodwill in the school. The industrial arts instructor should participate in hall duty, lunch hour duties, and all other extracurricular activities in which teachers are to share. He should actively participate in local, state, and national education associations, and should attend parent-teacher association meetings along with other teachers.

An important part of industrial arts public relations which concerns other faculty members is cooperation with, and work with, other areas of the curriculum. Industrial arts could cooperate with the science department in the construction of science projects. It could cooperate with elementary teachers in helping the smaller children make Christmas presents for parents. It could cooperate with the English department by having students write term papers about industrial subjects, to be graded for grammar and composition by the English teacher, and for content by the industrial arts instructor. These are just a few of many examples of cooperation which could be carried out. There are always problems in every department of the school which can best be solved in the industrial arts shops. Many industrial arts instructors seem to resent the small jobs which are continually brought to them, when in reality they are probably the best public relations medium for goodwill from fellow-teachers.

Public Relations Directed Toward Business and Industry. A list of

benefits derived by the school from close association with business and industry has been given in chapter three. In addition to the ways the school can profit from industry, the school needs to consider the ways in which it can help industry. A two-way channel of information between the school and industry should be established. The industrial arts or industrial education department of the school must be advised by industrial committees so it can educate students for future employment in industry.

One of the best forms of public relations for business and industry is for industrial educators to become personally acquainted with people in business and industry. Industrial educators should attend meetings of business, industry, labor, and civic organizations, make purchases and do business with local merchants, make personal contacts and invite people from business and industry to participate in school activities, make field trips to plants and shops, and let industry know that it is represented in the school.

If the public relations program is actively carried to all of the foregoing groups, industrial arts will have the support of the community.

PART B

Promotional Media for Industrial Arts

Many of the more important mediums of communication for public relations are discussed here in the general order believed to be of value to the public relations program. There will be some repetition from previous parts of this study concerning a few of the means of communication since it is the desire of the author to make as complete

a list of media as possible here. Each medium of communication will be discussed for the implications and values it has for an industrial arts public relations program. In connection with the discussion of each medium of communication, suggestions will be made for its use.

A Quality Program. The excellence of the industrial arts program is the first prerequisite of the public relations program. The need for organized public relations to win public support should decrease as the excellence of the industrial arts program is increased. Ruley says, "The most important public-relations devices that can be used are a sound industrial-education program and you. Make the industrial-education public-relations program your public-relations program." (29, page 100) The type of industrial arts program needed for good public relations was discussed earlier in the study, in chapter three.

Students. As has been pointed out earlier in the study, students are the most important means of contact between parents and the school. It is necessary, therefore, that the school program be such that students will present it favorably. A discussion of some things instructors can do to assure that the reports of students to parents will be favorable is found on page 37 of this study.

The Written Word. The written word, in the form of news releases, printed information to parents, articles in professional publications, articles in city, county, state, and national educational publications, and articles in industrial publications, labor magazines, and national magazines, is probably the most important "outside-of-school" media for publicity.

News releases in the school paper are a good means of getting information about industrial arts to students, and many times the school paper is carried into the home where parents read it. There should be someone in the industrial arts department or in the industrial arts club designated to serve as reporter. It should be that person's duty, with cooperation from other students and the instructor, to see that there is some timely bit of information in each issue of the school paper. If there is no reporter designated from industrial arts, the opportunity for the department to cooperate with the journalism class exists. If the school is equipped for printing pictures in its newspaper, either photography forthcoming from the department or that done by other means should be included along with articles.

Releases in local newspapers are perhaps the best means of publicity as far as parents and the general public are concerned. Most newspaper editors will be willing and happy to publish articles which are timely and of interest to the people of the community. Ciernick says there are two kinds of news releases, "straight news items, such as an event that is news today and history tomorrow, and the feature story, such as a classroom project or something that is usually timeless." (12, pages 23-25) When submitting a straight news item, one must consider the time element involved. Stories about programs and events should be printed before they occur, and other straight news articles as they occur or immediately afterward. When submitting a feature story, one or two sentences should be included to present a little educational philosophy. Some of the objectives of the program, what it is striving to accomplish, or some of the specific values to be received by students should be related. The article should be concise

and to the point. The reporter should be able to do a fair job of writing a feature story by basing remarks upon the who, what, when, where, and why of the subject, but should understand that the editor may want to make changes in the article. There should be a lead or introductory sentence followed by a short description pointing out unusual or human interest items concerning the subject. Photographs should be included where possible. Personal reactions, comments, and opinions should be omitted. Some suggested ideas concerning news releases in the local paper are as follows:

1. Get to know the editor or reporter.
2. Understand that editors have the right to accept or reject any submission.
3. Type or write clearly all submissions, supplying your name and address in case the editor wants to reach you.
4. Be brief.
5. Make sure all names in the article are spelled correctly and lettered plainly.
6. Before submitting a news item, check to see if the editor is interested.
7. Invite the local editor or reporter to visit the industrial arts department.
8. Supply stories with names. (12, page 25)

The industrial arts instructor should take advantage of this very excellent means of publicity whenever possible. Neglected opportunities for publicity are very much to blame for much of the misunderstanding which is prevalent concerning industrial arts.

Printed information to parents is a good avenue for publicity if it is not overdone. Perhaps once during the school year, the department should prepare a leaflet to be taken home to parents, telling about the

courses offered in the industrial arts program and stating the objectives and expected outcomes of these courses. Also included in this leaflet could be a brief explanation of the relationship of industrial arts to other areas of education and why it is an important area of study. Other printed information to parents should include announcement of events, reports of pupil progress, and invitations to visit the department. All printed material should be brief, neat, and well executed.

Articles in professional publications, educational publications, industrial publications, labor magazines or national magazines are a good means of publicity for fellow-teachers, administrators, and representatives of business and industry. Although articles of this nature would require considerably more time to prepare than shorter articles of a local nature, editors of these publications are happy to receive contributions.

Exhibits and Displays. There are several promotional ideas which come under the heading of exhibits and displays. By dictionary definition the two terms are used synonymously, but for purposes of this study, open house exhibits and exhibits at the county fair are termed exhibits, while store window displays, displays in cases in the school, and bulletin board displays are listed under displays. Regardless of the type or size of exhibit or display, all have the same basic function, that of placing items and information for public showing. All require planning in order to communicate effectively.

Open house for the industrial arts department is usually carried out in one of two ways, either in connection with open house for the school as a whole or as a separate department. Industrial arts instructors

usually prefer an open house exhibit which comes near the end of the school term as this permits students to complete projects for showing. Open house exhibits are an excellent opportunity for anyone in the community who is interested, to see what the industrial arts department is doing. It is an opportunity for patrons of the school district to see the school facilities and to discuss the program with the instructor.

An exhibit for industrial arts at the county fair would require much the same preparation as would an open house exhibit. About the only difference would be the time element. The exhibit at the fair would probably occur early in the school year, and in contrast to the open house which is usually a one evening event, the fair exhibit may last for two or three days.

Due to the fact that some instructors question the worth of open house exhibits, the following lists from a discussion of the value of exhibits and displays by Ericson are given:

Objections to Exhibits

1. Exhibits may have been used year after year in the same way in the same place, until they have lost both novelty and attraction.
2. The articles shown in exhibits are seldom representative of the average accomplishment of work done, but rather of a selected few, and often the teacher's finishing touches can be recognized upon articles exhibited.
3. The prospect of the exhibit discourages the less talented worker who is just as honest and industrious as the one who is better adapted for the work.
4. Work held for exhibition is kept beyond the time when boys and girls will have further interest in it, and so the keen pleasure of ownership is destroyed, imperiling possible interest in future work.

5. The fact that the work is to be displayed to the public tends to lead to dishonesty in production, getting help from other students and the teacher with the difficult parts of the work.
6. In many cases the hardest and most difficult work done is not recognized as compared with some of the more showy and superficial type.
7. When students know that their articles are to be exhibited, this fact may influence their choice of work rather than real necessity and personal desire.
8. Students limited financially are at a disadvantage, since they cannot pay for material for a large and expensive article.
9. Some of the articles are often damaged in shipment or transfer or lost entirely, working a great injustice to their owners.

Advantages of Exhibits

1. If parents and patrons are accustomed to annual exhibits, there would probably be more disappointment than the teacher expects, should he leave them off any one year. Exhibits do not have to be put up in the same way each year.
2. The prospect of the exhibit will stimulate better effort on the part of practically all students, and such stimulation can be kept in the right channels by the capable and interested instructor.
3. New students are attracted through the proper type of exhibits, largely because they are inspired by the success of other students whom they know.
4. Taxpayers and patrons, and even the superintendent and the principal, have an opportunity to see how the money has been spent and what has been accomplished.
5. Exhibits stimulate the teacher to renewal of effort toward producing high-grade work. A little thought of approbation on the part of the teacher is no disqualifying trait.
6. There is value in the thought, on the part of both teacher and student, of spending their energy in such a way that the result will show to best

advantage. This ability need not be mingled with dishonesty, and is usually rewarded in practical life.

7. The exhibits involve opportunities for special training and practice in spacing, arrangement, poster making, and lettering, as well as meeting and dealing with the public and explaining the work. (3, pages 330-332)

In addition to the preceding discussion of the values of exhibits by Ericson, the following list of suggestions by Wilber for making the exhibit of maximum value as a public relations device is given:

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 and television.
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, ..., helps 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 cate-

gories, and check continually to see that they are carried out. (7, pages 233-235)

Displays in store windows, in display cases in the hall or on bulletin boards are good ways of publicizing industrial arts also. Displays of this type are usually left in contact for a longer period of time than open house or county fair exhibits, but as has been pointed out by Wilber, this type of display becomes ineffective after about a week. This is especially true of bulletin board displays, which should be changed every few days in order to be of maximum effectiveness.

One idea regarding small displays is to have a portable easel or display case which can be set up in a convenient place for a short time. This type of equipment could double well as an aid when giving talks before groups. Another idea regarding exhibits and displays would be to use plywood or masonite backdrops for projects and to provide light from student-built lamps. Some instructors set up an exhibit in the shop, using the shop workbenches for tables, while others prefer to display students' work apart from the shop, possibly in the gymnasium or auditorium, and have visitors go through the shop afterward. Some instructors include contests such as guessing contests or nail driving contests as a stimulus for interest. Usually if contests are included in an open house, the prizes will be donated by local merchants and acknowledgments to this effect will be posted. Other ideas for exhibits and displays include film showing, refreshments, background music, student participation, sequence layouts of work, project name cards, name tags for students and instructors, display of new teaching materials, and display of plaques and ribbons to be presented at awards assembly.

Participation In Activities. The instructor should participate in several things to manifest an interest in the school as a whole. The idea here is to be a part of the school and to be seen participating by the public.

Industrial arts instructors should take advantage of school assemblies for publicizing their program. The industrial arts department may put on a play or a program specifically for purposes of publicity. Some suggested ideas along this line given by Wilber are:

1. a short play illustrating the purposes and results of industrial arts
2. a demonstration of industrial arts processes
3. a panel discussion concerning the values of industrial arts
4. a talk by one or more students, illustrated by colored slides taken in the industrial arts shop (7, page 239)

If there is an all-school awards assembly at the end of the school year, the industrial arts instructor should recognize outstanding students in each area of industrial arts.

A publicity feature which creates active interest on the part of students is the industrial arts club. Every effort should be made to make club activities interesting. If every meeting is nothing more than a work session, students will soon lose interest. It is true that the industrial arts club is a good place for special projects such as repairing Christmas toys. Performing charitable work of this nature should make good publicity, but this should be only a small part of the total club activities. The club activities should be carried out democratically and in accordance with rules of order. At each meeting, business should

be taken care of in an orderly manner, refreshments should be provided, and programs should be planned and carried out which will truly be of interest to all present. If the student enjoys the club meeting and really receives some benefit from it, he will promote it.

Often times one notices a group of school boys who are dressed carelessly, who are not well groomed, and who do not display manners of the type thought by most to be desirable. If the students of the industrial arts department fall into this category, something should be done about it. The industrial arts club is a place where the instructor must set an example in dress, grooming, manners, and speech. Students should be encouraged to dress in a seemly manner, especially when attending club meetings and when the group is on a field trip or similar excursion. Much of value could be accomplished through a properly guided student industrial arts association.

The instructor may wish to have students participate in local, state, or national industrial arts fairs. One way of doing this democratically is to let the students decide whether they want to attend. There will be more enthusiasm if the student is sincerely interested. One mistake instructors make is to choose the best projects from the class to send to the fair. This is damaging in the realm of public relations in the effect it has on the instructor, the department, and the school. Students resent this and talk about it. Another mistake instructors make is to put too much "teacher polish" as it has been called, on students' projects. Student and parent interest in project fairs is usually good. Recognition for outstanding work makes for good publicity for all concerned.

Other activities in which the industrial arts instructor should

participate and show an active interest include local and state teachers meetings, local, state, and national education association meetings, and school extracurricular activities such as sports events, plays, musical programs, and assemblies. This type of activity on the part of the instructor promotes goodwill with fellow teachers and the administration.

Speeches Before Groups. Speeches are an excellent means of publicizing industrial arts if properly used. A speech, like a news release, should be brief, timely, and interesting. It should be given when the opportunity presents itself. The industrial arts instructor is sometimes called upon to give a talk before the parent-teacher association, various civic groups, or a school assembly. These are all good opportunities to interpret industrial arts to the public.

Radio or Television Programs. Radio and television, like the newspaper, are termed as mass media. They reach large audiences and because of this are good means of publicity. Since time is limited on radio or television, programs must be short and to the point. Radio and television programs present an excellent opportunity for cooperation between industrial arts and other departments of the school in preparing programs. Some suggestions for radio programs are:

1. Practice the program before going on the air.
2. Teachers and students should concentrate on speaking clearly and distinctly, listening intently to those speaking, and addressing remarks to a specific person by name.
3. Get down to the business of the program as quickly as possible.
4. Avoid extensive memorization. Students should be thoroughly familiar with the topic and should talk about it rather than try to recite memorization.

5. The closing for the program should be flexible for timing purposes. (8, pages 32 and 33)

Some suggestions for the use of television programs are :

1. Have students show their projects and explain the values of their construction.
2. The instructor might show bulletin-board displays and teaching aids and explain how they are used in teaching industrial arts.
3. Promote carftwork and home hobbies.
4. Give actual demonstrations of various techniques and processes. (35, page 28)

Preparation for radio and television programs requires a considerable amount of time and this may be why many instructors do not take advantage of these means of publicity. Instructors should make an effort to give at least one radio or television program each year. If only one is given, the educational philosophy, objectives, and values of industrial arts should be stressed.

Out-of-School Relationships. Out-of-school relationships include church attendance, relationships with business and industry in dealings, and personal contacts made by the instructor. These are all a part of being known and of belonging to the community. People observe the personal life of the teacher.

Other Mediums of Publicity. Listed here are other public relations media which might offer suggestions for use to some. Included are adult classes in the school shop, father and son night in the shop where both work together, informing counselors of the industrial arts program and of its importance in helping to make vocational choices, encouraging shop visits by others, performing work for charitable organizations,

orientation of incoming students, and field trips.

It is the hope of the author that the suggestions made in this chapter will be helpful to many. It is hoped that the instructor will benefit from the many suggestions made for the improvement of the department and that through use of ideas contained herein, industrial arts will be better understood and accepted by the public.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The problem of promoting public understanding of industrial arts has been dealt with in this thesis. The need for better understanding has been established and an explanation of how industrial arts is related to the total educational curriculum and to the curricular area of industrial education has been given. A discussion of the type of industrial arts program conducive to favorable public opinion, and suggestions for outlining a yearly program of public relations followed. Many mediums of communication have been discussed and suggestions for their use in the industrial arts public relations effort have been given.

CONCLUSIONS. Writings of men in the field of industrial arts indicate there is a lack of public understanding of the subject area. In addition to the general public, indications are that industrial educators do not fully understand the objectives and values of all areas of industrial education. These writings lead a person to believe the underlying reason for lack of understanding to be neglect in the use of public relations media by industrial educators.

The purpose of this study has been to promote better understanding by defining the relationship of industrial arts to general education and to industrial education and by encouraging the use of a public relations program. It has been concluded that a good industrial arts

program would be the first prerequisite of effective public relations and that in addition to the spontaneous publicity that a good program would have, it would be necessary to plan and effect an organized public relations program. To this end, ways of publicizing industrial arts and suggestions for their use have been given.

Recommendations. The author recommends the use of an organized program of public relations for industrial arts, and that this program be in the form of a yearly plan. All of the media discussed in this study are recommended for use in implementing the program.

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