INTERPRETING INDUSTRIAL ARTS IN THE

SCHOOL–COMMUNITY

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SCHOOL-COMMUNITY

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# TABLE OF CONTENTS

LIST OF TABLES ........................................ iv

Chapter

I. INTRODUCTION ....................................... 1

  Statement of Problem
  Definitions
  Limitations of the Study
  Sources of Data
  Method of Procedure
  Related Studies

II. NEEDS, PURPOSES, PRINCIPLES, AND CRITERIA INVOLVED IN DETERMINING A PUBLIC RELATIONS PROGRAM IN A SCHOOL-COMMUNITY ........ 11

  Needs for a School Interpretation Program
  Purposes of a School Interpretation Program
  Principles of an Interpretation Program

III. CURRENT PRACTICES USED TO INTERPRET INDUSTRIAL ARTS IN 125 SCHOOLS IN TEXAS ........................................ 42

IV. CURRENT PRACTICES USED TO INTERPRET INDUSTRIAL ARTS PROGRAMS IN 125 SCHOOLS COMPARED WITH RECOGNIZED PRINCIPLES ........ 58

V. SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS ........ 64

  Summary
  Findings
  Conclusions
  Recommendations

APPENDIX ........................................... 71

BIBLIOGRAPHY ........................................ 76
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Phases of Industrial Arts Taught in 125 Schools of Texas During the 1953-1954 School Year</td>
<td>43</td>
</tr>
<tr>
<td>II. Date Open House was Held in 109 Schools in which Industrial Arts Instructors Taught</td>
<td>44</td>
</tr>
<tr>
<td>III. Types of Programs Involving TV and Radio as Mediums of Interpreting Industrial Arts in Fourteen Schools</td>
<td>46</td>
</tr>
<tr>
<td>IV. Types and Number of Home Visits Made by Fifty-six Industrial Arts Instructors</td>
<td>47</td>
</tr>
<tr>
<td>V. Data Concerning Use of Persons Representing Industry in Industrial Arts Programs in Nineteen Schools</td>
<td>48</td>
</tr>
<tr>
<td>VI. Number and Types of Field Trips Conducted by Twelve Industrial Arts Instructors</td>
<td>49</td>
</tr>
<tr>
<td>VII. Types of Community Drives Participated in by Industrial Arts Students in Fifty-four Schools</td>
<td>51</td>
</tr>
<tr>
<td>VIII. Types of Community Civic Organizations Participated in by Twenty-seven Instructors</td>
<td>53</td>
</tr>
<tr>
<td>IX. Places Used by 115 Industrial Arts Instructors to Exhibit Students' Projects</td>
<td>54</td>
</tr>
<tr>
<td>X. Data Concerning the Relationship Maintained between Maintenance Personnel and Instructors in Industrial Arts in Seventy-six Schools</td>
<td>56</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

The interpretation of the public schools to the community has received much attention within recent years, as well as the interpretation of the community to the school. As a result, this attention indicates that public education should be closely identified with community living. The objectives and programs of the school should be attuned to the welfare of the people who compose it, especially its boys and girls.

Through past experiences, educational leaders have come to accept the maintenance of satisfying school-community relationships as a vital part of school administration. It is evident that the educational pattern reflects the ideas, attitudes, and purposes of social patterns. While the public school influences a community, it is in turn profoundly influenced by the people who compose that community.¹

To a large degree, education is the reflection of the popular will of the people within the nation, state and community. These wills may take the form of a mutual concern for the common good, or the wills may undergo a sudden transformation and emerge as pressure groups concerned only with

some selfish end. In each community both types of forces are constantly at work, and it is the duty of a good public relations program to control and guide the outcome of these forces.\textsuperscript{2}

Statement of the Problem

This is a study of school interpretation and current practices used to interpret industrial arts as a phase of the curriculum to the school-community in 125 schools in Texas.

Definitions

Certain terms pertinent to the study were defined as follows:

"Industrial Arts" has been defined as that phase of general education which deals with industry, its organization, materials, occupations, processes, products, and with the problems resulting from the industrial and technological nature of society.\textsuperscript{3}

"Interpretation" has been defined as "the means used to explain, expound, and to make more intelligible the public school program to the community."\textsuperscript{4}

"Public relations" has been defined as "a program designated to aid in the development of attitudes and

\textsuperscript{2}Ibid., p. 39.

\textsuperscript{3}Gordon O. Wilber, \textit{Industrial Arts in General Education} (Scranton, 1948), p. 2.

\textsuperscript{4}Yeager, \textit{op. cit.}, p. 110.
understandings in people that will cause them to reconcile their views with those of others with whom they come in contact."\(^5\)

The term "community" has been defined as "a body of people or families, having various interests which have merged for purposes of protection, preservation, of culture, sharing of basic service institutions, or participation in religious, educational, business, political, social, and other common activities."\(^6\)

Limitations of the Study

The study was limited to an analysis of principles of school interpretation set forth in current literature and how current industrial arts programs were interpreted to the school and community in 125 accredited elementary, junior high, and senior high schools distributed over the state of Texas. Two hundred fifty questionnaires were mailed to industrial arts instructors; 125 were returned and were usable. This study is limited to the information and data provided by these questionnaires. Only industrial arts instructors employed in accredited elementary, junior high, and senior high schools of Texas during the 1953-1954 school year were contacted. The study was further limited in that only the


\(^6\)Yeager, op. cit., p. 70.
principles of school interpretation, as set forth in current literature, were reviewed and used in developing the study.

Sources of Data

Some of the data for the study were obtained from books written by persons working and writing in the field of public relations and school interpretation and from reports compiled by research staffs of various committees and organizations interested primarily in public relations. Other data and information were obtained from bulletins and pamphlets issued by the National Education Association and articles appearing in various educational magazines and journals. Additional information and data were secured through the use of a questionnaire which was designed and used in conducting the study.

Method of Procedure

Chapter I of the study included the introduction, statement of the problem, definition of terms, limitations of the study, sources of data, method of procedure, and related studies.

Chapter II establishes the needs and purposes of an interpretation program in a school-community; develops principles of school interpretation as set forth by authorities in the fields of education and industrial arts for the school's public relations program; and presents criteria for evaluating the public relations program.

Chapter III presents data concerning the current practices used to interpret industrial arts in 125 schools in Texas.
Current practices used to interpret industrial arts programs in 125 schools are evaluated in the light of recognized principles and presented in Chapter IV.

The findings of the study are summarized and presented, and recommendations, based upon the results of the study, are included in Chapter V.

Related Studies

A survey of the literature pertaining to interpreting industrial arts programs to the school-community indicated that comparatively few studies have been made. An abundance of material is available concerning public relations programs for business and school programs in general.

Reynolds analyzed a study presented in the Twenty-Eighth Yearbook of the American Association of School Administrators, Public Relations for American Schools, in "Public Relations for Industrial Arts," Industrial Arts and Vocational Education Magazine. The study concerned three groups of people. First, sixty-five administrators were chosen from the Ohio Educational Directory of 1949-1950; second, industrial arts instructors; and third, sixty-five public relations men from industry were chosen from a roster of those in attendance at a national conference of public relations executives held in

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New York City, September, 1949. Questionnaires were designed for each group selected and the returns tabulated.

The study revealed that the industrial arts public relations program seemed to be in the background of the school interpretation program. Reynolds presented the following reasons why the industrial arts program is in this situation:

More information regarding industrial arts needs to be disseminated among community groups. Unfortunately, the program of industrial arts has undergone several changes in name. This shifting has confused many people who failed to see accompanying changes in objectives and programs. The stages of Manual Training, Manual Arts, and Industrial Arts have come too closely upon the heels of each other to allow the general public to differentiate between them. An effective public relations program involving the industrial arts department will help educate the public to the program as it is now organized.\(^8\)

To summarize the foregoing, industrial arts has been neglectful in participating in the school interpretation program. The industrial arts department should be the center of such a program to keep the public up to date. An educated public is a well informed public.

Reynolds further stated:

The very nature of industrial arts lends itself well to help promote the school public relations program. It is the chief medium by which industry is represented in the school and as such may show in a concrete way how certain phases of industry are represented in the shop.\(^9\)

The foregoing indicates that the industrial arts program can be one of the major channels used to interpret the school to

\(^8\text{Ibid.}\) \(^9\text{Ibid.}\)
the community. Also, industrial arts personnel should be familiar with the processes and procedures of industry to give the public a clear interpretation of the work the school is doing.

Reynolds revealed the following information concerning departments within the interpretation program of the school.

... as in every separate department within an organization it is the responsibility of the industrial arts department to inform the public of the results and objectives of its work in order to further its growth and development. The industrial arts department is rich in many opportunities which it has to accomplish this very fact... 10

In order for the school to have a balanced public relations program, the industrial arts department should carry its share of the burden.

Many suggestions were received listing specific items or activities which individuals in the three groups had found of value. The most frequently mentioned activities were:

1. Open house or open shop
2. The Industrial Arts Award Fair
3. The Hobby Fair
4. The State Fair
5. Home visitation
6. Utilization of community resources
7. Pupil placement
8. Vocational guidance
9. School assemblies
10. Industrial arts award sponsored by local industry
11. Adult classes
12. Occupational therapy
13. Recreational programs. 11

10 Ibid., p. 362. 11 Ibid.
The activities revealed by the tabulations indicate the industrial arts program and personnel play a major role in participating in the interpretation program of a school.

Reynolds stated that a few additional suggestions were received from administrators and they are:

... this group showed less interest in the program than either of the other two, yet they are the administrators of the school public relations program and as such determine the extent of the industrial arts participation. This seeming indifference indicates a need for renewed efforts on the part of industrial arts teachers to improve their activities in the school public relations program. ..."^{12}

Suggestions from administrators place responsibility on the industrial arts teacher as the key person to bring about desirable activities of the industrial arts program if the program is to play an important role in the interpretation program.

The results of the study reported by Reynolds indicate that the most valuable mediums for industrial arts participation in the interpretation of the school program are:

1. Exhibits, demonstrations, and excursions
2. The newspaper
3. Personal relationship
4. Radio and television
5. Graphic and pictorial materials."^{13}

The five general classifications cited include many mediums to promote industrial arts interpretation to the school-community program.

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^{12} Ibid.
^{13} Ibid., p. 361.
The study revealed that the most popular techniques chosen were those in which industrial arts has participated in the past. In former years the tendency has been to use displays of an inanimate nature such as an exhibit of projects at an open house or a store window display. A demand for student participation was also shown.

The analysis of this study showed those activities pertaining to exhibits, demonstrations, and excursions to be of highest value. "Likewise, industrial-arts participation has a major part in this same classification which indicated that the industrial-arts department can play a major role in the school public relations program."

Overcash made a study entitled, "To Determine the Best Educational Policy for Interpreting the School to the Community in Latin-American Areas." Overcash's study presented data and material from the Latin-American side of education and did not pertain specifically to industrial arts.

Langston made a study entitled, "The Significance of the School Board in a Public School Relations Program." This

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14Ibid.


study did not pertain to any phase of industrial arts; however, Langston did present data and materials for the public school relations program. The public relations program in this study concerned the general over-all program of the school and did not emphasize any particular phase of education.
CHAPTER II

NEEDS, PURPOSES, PRINCIPLES, AND CRITERIA INVOLVED
IN DETERMINING A PUBLIC RELATIONS
PROGRAM IN A SCHOOL-COMMUNITY

One of the stated purposes of this study is to review and present principles of school interpretation that have been developed and proposed by authorities in this field. This chapter will present proposed principles and treat the various factors that constitute a desirable program of interpretation for the school-community.

Needs for a School Interpretation Program

The present status of the schools versus the changing conditions of modern society earmarks the need for a school interpretation program. The steady increase in population and the high standards of living have placed the schools in a complex situation because of the lack of school plant facilities to meet the present needs brought about by the oncoming generation.

The American Association of School Administrators presented some major needs believed to be urgent for the public schools. They are:

1. Extended educational opportunities
2. Improved curriculum programs
3. Additional services
4. Improved administrative structure
5. The new teacher
6. Environmental requirements
7. Increased financial support. ¹

The above needs were presented on a nationwide basis for all schools within the United States and based upon a recent study made by the American Association of School Administrators in 1950.

Waller made a list of needs and demands for a school interpretation program. Demands, as used here, are pressures brought on schools by community or outside interests. The needs and demands listed are as follows:

1. Demands and pressures on the school may be helpful or harmful.
2. Most harmful demands and pressures are but the promoters being uninformed or misinformed.
3. Even those harmful demands and pressures which are due to selfishness or seeming self-interest may usually best be handled by widespread popular understanding of conditions or, as a next best safety measure, by having the active minority of people who are interested in the public welfare adequately informed.
4. It is not only quite possible to condition and modify and generally to determine the demands and pressures which will be made on schools, but it is vitally important to the well being of the community and of the schools to build up in the community a widespread understanding both of community conditions and needs and of what the schools are doing to meet them and what it costs.
5. The day when the school can be silent and inactive or indifferent and fail to keep their public well informed is gone.
6. It behooves the responsible school officials to study carefully their public relations, to plan carefully, honestly and well, and to begin at once

to make sure of a well-informed school personnel, a well-informed and interested group in the people of the community most active in public matters, and finally a widespread public understanding and appreciation of local educational needs and activities.

7. Likewise, it is very important for the school leaders of every community to be open-mindedly alert to changing social and economic conditions and needs, and to anticipate and meet these situations rather than to resist them and be pushed when they should lead. . . . Neither the present type of organization and management, nor the present curricular content and method are sacred. Perhaps something very different from the public school of today will best meet the needs of the rising generation and of society during the next few decades.  

The needs presented by Waller were established to let the schools know their importance in a community and to help them locate what the community demands of them in an interpretation program.

Yeager presented a list of needs which he believed to be causative in the crisis in the educational program of today. They are:

1. Gradually increasing enrollments
2. Population shifts to sections where there are few, if any, school buildings
3. Deferment of new construction
4. Deferment of needed repairs and additions to existing buildings
5. Expansion of curricula

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According to Yeager, these needs were brought about by the recovery from World War II, expansion of population, expansion of industry, and modern conveniences for everyday living.

According to Yeager, the need for a public school interpretation program is as urgent in the administration of the schools as it is in the administration of private business. It is as important as free enterprise, the Bill of Rights, or the pursuit of success and happiness is to an individual in the American way of life. The schools were established by the people; they are financed by the people, and they belong to the people. The people are entitled to regular and truthful information concerning them.  

Purposes of a School Interpretation Program

The influence and character of public school enterprise tend to mold society, as in turn the public schools are molded. Each influences the other. As a result, whatever the child is and becomes, is a cooperative enterprise. According to Yeager, the child's life, if it is to be an abundant one, should be a "... meeting of minds of all associated with his education and development."

Reeder summarized the various influences within the school-community as follows:

To mesh all of these influences upon child life, especially as they relate to the specific

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4Ibid., pp. 30-36.  
5Ibid., p. viii.
purposes of public education, is largely the task of desirable school-community relations, under desirable school-community directions. 

Reeder's statement is another reason why the school and community must work together to give the interpretation program desirable goals to strive for.

Beard stated another purpose as follows:

The purpose of the school was to guard, cherish, advance, and make available in the life of the coming generations the founded and growing wisdom, knowledge, and aspirations of the race. To these purposes the public school is committed.

In the quotation last cited, the schools are placed in the spotlight as the educational guidance center in a community and it is the duty and purpose of the schools to get the support of the community to further the aims of its program.

Barr implied that the main purpose of interpretation of the school program to the community was to increase the community use of the school plant and facilities. He made the following statement:

The program of the school must recognize the need of those living in the community, especially the children and youth, for wholesome recreation and play. For this reason it should arrange activities that permit participation in worthwhile leisure-time pursuits. These may be in the nature of group and club activities: discussion

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7 Yeager, op. cit., p. vii.
groups, sports activities, musical and dramatic programs, the use of the library, and the like.\footnote{A. S. Barr, William H. Burton and Leo J. Brueckner; \textit{Supervision} (New York, 1947), p. 697.}

According to the American Association of School Administrators, the interpretation program of the school must keep the child as its focus against the background of society.

The Association presented the following purposes:

1. To inform the public about the schools
2. To establish confidence in the schools
3. To rally support for proper maintenance of the educational program
4. To develop awareness of the importance of education in a democracy
5. To improve the partnership concept by uniting parents and teachers in meeting the educational needs of the children
6. To integrate the home, the school, and the community in improving educational opportunities for all children
7. To evaluate the offerings of the schools in meeting the needs of the children in the community
8. To correct misunderstandings as to the aims and objectives of the schools.\footnote{American Association of School Administrators, \textit{op. cit.}, p. 14.}

The foregoing purposes were presented in a study made by The American Association of School Administrators in 1950. These purposes were designed to aid schools in their interpretation of their programs to the communities in such a way that the programs would be more effective.

Reeder helped to clarify a program of school interpretation by stating:
School officials and employees must, therefore, decide whether the people shall be intelligently and completely informed and thereby guided into a more sympathetic understanding of school purposes, needs, and accomplishments, or whether they shall be deluded by hearsay, victimized by propaganda, and perhaps into temporary enemies or heartless supporters of the schools.10

The above statement by Reeder summarizes the main purposes of public school interpretation to the school-community. The people at all times are entitled to be informed about the work of the schools and they will be informed through some source and in some manner. The interpretation should come from the schools themselves.

**Principles of an Interpretation Program**

One of the stated purposes of this study was to examine principles of interpretation as set forth by leading authorities in the field of school interpretation and to compare these principles in the light of school-community interests and needs.

Goold believes certain principles are necessary for good public relations. They are as follows:

1. Public relations begin at home.
2. Public relations is a group project, a way of life for the entire association.
3. The golden rule is the way to all public relations success.
4. Public relations, like moral, is compounded of many little things.
5. Effective public relations requires that the association demonstrate its keen awareness of its social and moral responsibilities.

6. A sound public relations program demands that what an association does must be in line with what it says.

7. The maintenance of good public relations is a continuing process.11

The quotation just presented reveals the principles that make up the backbone of the school interpretation program and that are necessary for good public relations, according to Goold.

Lesly presented some principles with respect to public relations for an institution of higher learning in the community; his statements follow:

The program must be carefully and completely planned, then implemented by a staff of adequate size, working with a budget large enough to assure reasonable opportunity for success. And it should be based on these pertinent principles:

1. Public relations begins at home.
2. Public relations is a continuing process of creating, shaping, implementing, and interpreting policies that will emphasize an institution's sense of social and moral responsibility.
3. Success in public relations depends upon the ability of individuals and institutions to take criticism, recognize mistakes, admit faults, and rectify shortcomings.
4. Public relations demands attention for little things.
5. Public relations is an honest application of the golden rule.
6. Public relations is a way of life for an institution and all of its people.12

These principles of public relations were designed for institutions of higher learning, but the content of the principles

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is primarily the same as those developed and advocated for use in educational programs at the elementary and secondary levels.

The American Association of School Administrators presented a set of principles, or working rules, which are believed to be fundamental to a successful plan of school interpretation. They are listed as follows:

1. Honest in intention and execution
2. Intrinsic in the school program
3. Continuous in application
4. Positive in approach
5. Comprehensive in character
6. Sensitive to the public concerned
7. Simple in meaning and conception.\(^1\)

Waller stated that each community must choose where and how it will begin its definite public relations program. He suggested the following principles for use in initiating such a program.

1. A wider use of school buildings
2. A study of misfit pupils
3. A study of community needs
4. A program of information
5. Cooperation with individuals and groups.\(^2\)

The principles by Waller are primarily for initiation of an interpretation program in the school. They include survey and research as well as school interpretation.

French, Hull, and Dodds presented principles which they believe are necessary for a successful interpretation program

\(^1\) American Association of School Administrators, \textit{op. cit.}, p. 17.

\(^2\) Waller, \textit{op. cit.}, p. 91.
of the school to the community. They submitted the following principles:

1. Encourage individuals and groups to make their own decisions
2. Present all the facts and present them in detail
3. Avoid frontal attacks on well-established points of views and attitudes
4. Encourage wide participation on the part of the public
5. Establish many firsthand contacts in the community
6. Use familiar terms
7. Use specific incidents and projects rather than abstract generalizations
8. Carefully prepare illustrative material which is so varied that it will appeal to different groups of people
9. Use emphatic and unequivocal language
10. Do not over-simplify the issue

The above principles were designed for the administration of secondary schools in their interpretation program to the school-community.

The comparison of education and industrial arts interpretation principles.--In seeking or developing a program that will interpret the school to the community, there should be a general plan or basic principles that can be used in developing a sound program of interpretation. To select basic principles it was believed necessary to compare and analyze the various principles of interpretation formulated by authorities in this phase of education. When the principles that

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have been developed were analyzed and those selected on which there appeared to be agreement, it was possible to list a set of principles that were basic and which could be used in developing such a program for both education and industrial arts.

The American Association of School Administrators made a study which revealed the following principles of school interpretation:

1. Honest in intent and execution
2. Intrinsic in the school program
3. Continuous in application
4. Positive in approach
5. Comprehensive in character
6. Sensitive to the public's concern
7. Simple in meaning and conception. 16

The above principles of school interpretation are believed to be basic and will be used to compare other principles of interpretation as set forth by other educators for the following reasons: (1) the American Association of School Administrators is composed of some high-ranking men in the field of education; (2) the majority of these men have had practical experience in school administration; and (3) the American Association of School Administrators made an extensive study which produced the aforementioned principles of school interpretation. Each principle will be restated and others will be compared with it to determine similarity and agreement.

16 American Association of School Administrators, op. cit., p. 17.
The American Association of School Administrators listed the first principle of a public relations program which stated that it must be "honest in intent and execution." Principles developed by others which are similar to this principle are as follows: Goold stated that "public relations, like moral, is composed of many little things and the golden rule is the way to all public relations success." Lesly stated that a program of "public relations is an honest application of the golden rule." French, Hull, and Dodds stated that a public relations program must "present all the facts and present them in detail, use specific incidents and projects rather than abstract generalizations." Waller implied the same thing in a statement but used different words. Grinnell said that a public relations program "should be honest." Allen made a statement implying the same meaning but in different terms. Concerning the mentioned principle, Carver stated that a good public relations program "must stand firm for an honest,

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17 Ibid.  
18 Goold, op. cit., p. 4.  
19 Lesly, op. cit.  
20 French, Hull, and Dodds, op. cit.  
21 Waller, op. cit.  
intelligent interpretation . . . ."²⁴ Nihart²⁵ implied the same meaning in a statement but used different phrasing.

The second principle listed by the American Association of School Administrators states that a public relations program must be "intrinsic in the school program."²⁶ Goold stated that "public relations is a group project, a way of life for the entire association."²⁷ Lesly stated that "success in public relations depends upon the ability of individuals and institutions to take criticism, recognize mistakes, admit faults, and rectify shortcomings."²⁸ French, Hull, and Dodds stated that in order for a public relations program to be intrinsic in the school program, it must "encourage individuals and groups to make their own decisions."²⁹ Waller stated that a public relations program must be in "cooperation with individuals and groups who are endeavoring to do things of benefit to the community."³⁰ Allen³¹ made


²⁶American Association of School Administrators, op. cit.

²⁷Goold, op. cit.

²⁸Lesly, op. cit.

²⁹French, Hull, and Dodds, op. cit., p. 553.

³⁰Waller, op. cit., p. 91.

³¹Allen, op. cit., p. 291.
a similar statement but used different phrasing. Grinnell stated that the public relations program "should use every facility at hand." Carver stated that a good public relations program is "a sane program for the purpose of letting people know the objectives, procedures, and accomplishments . . . ." Nihart's statement implied the same meaning in different words.

The American Association of School Administrators stated that a public relations program must be "continuous in application." French, Hull, and Dodds made a statement implying the same basic statement but used different words. Goold stated that "the maintenance of good public relations is a continuing process." Lesly stated that "public relations is the continuing process of creating, shaping, implementing, and interpreting polices that will emphasize an institution's sense of social and moral responsibility." Waller embodied the same meaning in his program but used different phrasing. Grinnell stated that "the program should be continuous, not a drive." Allen did not use the continuous principle in his program of interpretation. Concerning the

34Nihart, op. cit.
35American Association of School Administrators, op. cit.
36French, Hull, and Dodds, op. cit.  37Goold, op. cit.
38Lesly, op. cit.  39Waller, op. cit.
40Grinnell, op. cit.  41Allen, op. cit.
mentioned principle, Carver stated that "a long-range intelligent program of publicity and public relations is needed."42 Nihart43 implied the same meaning in his principles but used different wording.

The American Association of School Administrators listed as a principle of a public relations program that it should be "positive in approach."44 Concerning this principle, Goold stated "a sound public relations program demands that what an association does must be in line with what it says."45 Lesly stated that "public relations demands attention for little things."46 Wallen47 is in agreement with the above principle. French, Hull, and Dodds stated that a public relations program must "present all the facts and present them in detail."48 Allen49 made a statement that embodied the same meaning but used different words. Concerning this principle, Grinnell stated that the program "should be dignified but aggressive."50 Carver stated that "to organize and operate an effective publicity program for industrial arts, it is essential that those responsible understand what the program should seek to accomplish, what goals must be

42 Carver, op. cit. 43 Nihart, op. cit.
44 American Association of School Administrators, op. cit.
45 Goold, op. cit., p. 4. 46 Lesly, op. cit.
47 Wallen, op. cit., p. 96.
48 French, Hull, and Dodds, op. cit., p. 553.
49 Allen, op. cit., p. 291. 50 Grinnell, op. cit.
maintained and criteria established.\textsuperscript{51} Nihart stated that a good interpretation program must have "a friendly and understanding attitude of the teacher toward students; a well-planned instructional program; a functional student-controlled organization; high quality of craftsmanship; and the development of good work habits . . . ."\textsuperscript{52}

The fifth principle listed by the American Association of School Administrators states that the program must be "comprehensive in character."\textsuperscript{53} Goold,\textsuperscript{54} Lesly,\textsuperscript{55} French, Hull, and Dodds,\textsuperscript{56} Allen,\textsuperscript{57} and Waller\textsuperscript{58} have all made statements that imply the same meaning with respect to principles of interpretation, but expressed differently. Concerning this particular principle Grinnell stated that a public relations interpretation program must "be inclusive."\textsuperscript{59} Carver stated that "our whole program must stand firm for an honest, intelligent interpretation of the significant and desirable aspects of industrial arts."\textsuperscript{60} Nihart stated "a friendly and understanding attitude of the teacher toward the students; a well-planned instructional program; a functional student-control organization; high quality of

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\item[\textsuperscript{51}]Carver, \textit{op. cit.} \hfill \textsuperscript{52}Nihart, \textit{op. cit.}
\item[\textsuperscript{53}]American Association of School Administrators, \textit{op. cit.} \hfill \textsuperscript{54}Goold, \textit{op. cit.}
\item[\textsuperscript{55}]Lesly, \textit{op. cit.} \hfill \textsuperscript{56}French, Hull, and Dodds, \textit{op. cit.}
\item[\textsuperscript{57}]Allen, \textit{op. cit.} \hfill \textsuperscript{58}Waller, \textit{op. cit.}
\item[\textsuperscript{59}]Grinnell, \textit{op. cit.} \hfill \textsuperscript{60}Carver, \textit{op. cit.}
\end{itemize}
craftsmanship; and the development of good work habits are things parents are certain to hear about.\textsuperscript{61}

The American Association of School Administrators stated that a program must be "sensitive to the publics concerned."\textsuperscript{62} Allen stated that in a public relations program "there should be thorough agreement as to the desirable aims of community life, of the place and function of the home, the school, and each agency of the community."\textsuperscript{63} French, Hull, and Dodds,\textsuperscript{64} Allen,\textsuperscript{65} and Grinnell\textsuperscript{66} all made statements that implied the same meaning but again they used different expressions. Regarding this principle, Waller stated that public relations should have "... program of information with special attention to information selected and arranged for specific audiences."\textsuperscript{67} Carver stated "as one can readily see, there are many devices which can be used in a publicity program. No one can use all of them; there must be a careful selection so as to meet each local situation."\textsuperscript{68} Nihart\textsuperscript{69} embodied the same meaning in his program but used different terms.

The last principle listed by the American Association of School Administrators states that the program must be

\textsuperscript{61} Nihart, \textit{op. cit.}, p. 226.
\textsuperscript{62} American Association of School Administrators, \textit{op. cit.}
\textsuperscript{63} Allen, \textit{op. cit.}
\textsuperscript{64} French, Hull, and Dodds, \textit{op. cit.}
\textsuperscript{65} Allen, \textit{op. cit.}
\textsuperscript{66} Grinnell, \textit{op. cit.}, p. 26.
\textsuperscript{67} Waller, \textit{op. cit.}
\textsuperscript{68} Carver, \textit{op. cit.}
\textsuperscript{69} Nihart, \textit{op. cit.}
"simple in meaning and understanding."\textsuperscript{70} French, Hull, and Dodds stated that a program's printed material should "use emphatic and unequivocal language."\textsuperscript{71} Concerning this principle, Allen stated that the program's "printed material should be understood by the person with the eighth grade level of intelligence."\textsuperscript{72} Grinnell also stated that the public relations program "should be understandable."\textsuperscript{73} Goold,\textsuperscript{74} Lesly,\textsuperscript{75} and Waller\textsuperscript{76} have all implied the same thing in their principles of a public relations program but used different phrases to express them. Carver stated that an interpretation program must use "... intelligent interpretation of the significant and desirable aspects of industrial arts."\textsuperscript{77} Nihart\textsuperscript{78} implied the same meaning in his interpretation program but used different phrasing.

Two parallel programs--Waller's in the field of education and Carver's in the field of industrial arts--are presented as representative of public relations programs. From the foregoing analysis of principles of interpretation, it is believed that Waller presented an exceptional all-round program of public relations for education in general; and

\textsuperscript{70}American Association of School Administrators, \textit{op. cit.}
\textsuperscript{71}French, Hull, and Dodds, \textit{op. cit.}
\textsuperscript{72}Allen, \textit{op. cit.}
\textsuperscript{73}Grinnell, \textit{op. cit.}
\textsuperscript{74}Goold, \textit{op. cit.}
\textsuperscript{75}Lesly, \textit{op. cit.}
\textsuperscript{76}Waller, \textit{op. cit.}
\textsuperscript{77}Carver, \textit{op. cit.}
\textsuperscript{78}Nihart, \textit{op. cit.}
Carver presented a very excellent all-round program of interpretation in the field of industrial arts. Selection of Waller's and Carver's programs are based on the following reasons: (1) both programs were in agreement with the basic principles selected for the comparison of the various principles of interpretation; (2) both men presented adequate needs and purposes for establishing their program in a large or small school system; (3) both programs were subdivided into major parts and each part was outlined into steps of procedure which added to the simplicity of applying the programs to actual use; and (4) both programs included the school and the community in the over-all picture with both sides working and cooperating for the benefit of all concerned.

In Waller's program he stressed the school must form the initial program and introduce it to the community in terms of community needs at a level attainable by all, and with minimum expense. He listed some benefits of such a program as follows:

1. Their getting some personal benefit or pleasure from the school buildings and services, and hence from their school taxes
2. Their being shown community needs and the schools' activity and co-operation with other agencies in the meeting of these needs
3. Their having made clear to them the relative cost of schools and other governmental services, and how the school money is used.  

Waller further stated:

79 Waller, op. cit., p. 91.
Each community must choose where and how it will begin its definite public relations program. The following five-point program is one which covers many of the essentials towards better mutual understanding and cooperation between the school and community.

1. A wider use of school buildings
2. A study of misfit pupils
3. A study of community needs
4. A program of information
5. Cooperation with individuals and groups.80

Waller's five points of emphasis appear to be a little more than a public relations program. His program is adapted to the schools and shows how the schools can bring members of the community into a closer union with each other. Waller's program appears to be concise and adaptable to a small school as well as to a large one. He outlined the five points as follows:

1. By adults
   (a) For recreation
   1. Gymnasium and pool--for both participants and spectators--for athletics, dancing, and social affairs
   2. Library--for browsing and reading
   3. Auditorium--for music, dramatics, lectures, forums, and pictures
   4. Shops and laboratories--for hobbies and recreational activities

   (b) For Study
   Classrooms, shops, laboratories, and library--for vocational, cultural, and avocational purposes.

2. By youth
   Same as No. 1 but adapted to youth's interests, needs and abilities.

80 Ibid.
3. By children
   Play, work, and social activities suited to
   their needs, interests, and abilities.\textsuperscript{81}

   The school buildings and facilities play a major part
   in the school program for the community. There should be a
   meeting place or a place designated as a center in every
   community and it is proper that the school serves the com-
   munity in this respect, according to Waller. The school
   facilities include buildings, equipment, and parking areas
   that excel any recreation center the community could afford.
   Waller further stated that:

   Such wider use of school buildings should
   become community-wide and systematic, as well as
   suited to opportune occasion. It must be well
   planned. One important job for the school and
   community is to keep up and restore the morale
   of unemployed adults through vocational, avoca-
   tional, and recreational activities. Some of
   these adults will need opportunity to train for
   old or new lines of work, some will simply need
   to be busy doing interesting things and making
   normal contacts with others. The very fact that
   many unemployed are quite sensitive and tend to
   avoid their former acquaintances and perhaps
   people in general make it all the more necessary
   to be tactful, considerate, helpful, and to fit
   the help to the individual.\textsuperscript{82}

   With the wider use of school buildings, the school and
   community should have a cooperative program. This should be
   tactfully guided by outstanding leaders from both sides in
   order to insure that the program meets the needs of all in-
   dividuals within the community. The school buildings under

\textsuperscript{81}\textit{Ibid.}  \hspace{1cm}  \textsuperscript{82}\textit{Ibid.}, pp. 92-93.
a cooperative program would be in use from fourteen to sixteen hours a day instead of the original eight designed for school purposes only.

Waller's second step in his outline of a well planned program is as follows:

A study of misfits, both bright and dull, and of those talents which are not being capitalized. Each failure in the school lowers the effectiveness and drive of the pupil, shows a point of weakness in our educational system, and generates ill-will and lack of confidence in a part of our public.

Perhaps nothing the school could do would be more profitable in human values, in professional self-respect, and public appreciation than to--

1. Find the needs of each pupil or student.
2. Meet these needs.

This would necessitate:

1. Vision on the part of some to see the best possibilities.
2. Leadership to--
   (a) Encourage creative teachers.
   (b) Plan to interest all teachers.
   (c) Organize to divide the work so that there would be enough specialization to develop high ability in diagnosis and in finding solutions, and to get cooperation of teachers and parents in carrying out programs.

3. Cooperation among supervisors, teachers, parents, pupils, school officials, and citizens who could help get results and those pupils who have been actual or relative failures.

Of course, treatment of misfits will carry over and benefit the successful pupils, since they will increasingly receive more intelligent treatment as a by-product of study and readjustment made to adapt the school to the misfit child and to eliminate failure. Every child must be considered an individual problem, with his own individual combination of
characteristics and possibilities. This immediate
part of the program, however, is one to give special
attention to misfits. 83

Step two in Waller's program implies there must be much
study by those in charge of the program so as not to over-
load the number participating. Some careful planning must
be done before the program is initiated in order to plan the
extent of the program, facilities to be used, teachers and
specially trained personnel needed, materials, and span of
program desired by the community. The school officials,
laymen of the community, parents, students, teachers, other
personnel, and citizens must be aware of the undertakings of
such a program and be familiar with its shortcomings; also,
be prepared to make the necessary adjustments in the future
life of the program.

In the third step of Waller's program, he stated that a
study of community needs is necessary.

This study should be a cooperative undertaking,
involving schoolmen and laymen. But the school must
initiate and lead and secure cooperation of able and
willing workers, unless it can find individuals or
groups who have already made a start in studying the
community's needs, with whom it can cooperate.
Suggested community studies:

1. Health conditions, factors, losses, needs,
and how to meet these needs
2. Economic conditions, factors, needs
3. Recreational conditions, factors, needs
4. Vocational needs
5. Adult educational needs, vocational, avo-
cational, recreational
6. Cultural needs
7. Artistic and aesthetic needs
8. Moral and ethical conditions, factors, needs.

83 Ibid., pp. 93-94.
9. Delinquency and its remedies
10. Helpful community, group and individual cooperation
11. Wastes—such as empty buildings, poor planning, fire losses, sickness, accidents, ignorance, lack of skill, lack of interest, doing useless things, dissipation of time when further training or retraining is needed, studying for mastery when appreciation should be the aim or for appreciation merely when mastery is needed, lack of aim or purpose and drive, destructive and anti-social attitudes and habits
12. Educational and vocational guidances and follow up
13. Cripple children problems.\textsuperscript{84}

In the study of community needs, it has been emphasized that the school and community must plan carefully the preparation and presentation of the program. Unless there is careful planning, the leaders in such a program may find it one-sided or top-heavy and not meet the community's desires and interests.

A program of information is the fourth step included in Waller's program.

A program of information with special attention to information selected and arranged for specific "audiences" such as school board members, the superintendent, supervisors, principals, teachers, elementary pupils and high school pupils, janitors, parents, and specific community groups, banks, city officials, police, city health personnel, parochial and private schools, women's clubs, churches, labor groups, business men, art, music, and dramatic groups, taxpayer's associations, and chamber of commerce and service clubs. Also, planned information on opportunities available to various groups: preschool children, youth of school age who are working, adults who want to be interested in vocational studies, adults who would be interested in recreational or cultural activities.\textsuperscript{85}

\textsuperscript{84}\textit{Ibid.}, pp. 94-95. \textsuperscript{85}\textit{Ibid.}, pp. 96-97.
Waller stresses that a program of information for a school-community interpretation is a must because people will seek information regardless of type, source, or character from whence it came. A good program of information is one that keeps the public informed through directed channels with honest facts and correct interpretations. A good public is a well informed public.

The fifth step in Waller's program involves cooperation between individuals and groups. He stated that:

Cooperation with individuals and groups who are endeavoring to do the things of benefit to the community. Such will help make friends, will promote good causes, will broaden the contact and enlarge the interest of the school people. The schools will be better understood and appreciated because of the contacts.

Organization (the suggested organization)

1. A central steering committee of school-men and laymen
2. Sub-committees for various aspects or parts of the program
3. Local committees for each school.

Waller believes that regardless of the aid or help from individuals and groups, the school and community should appreciate and accept the offers, whether they can use them or not, with dignity and sincerity. The public is a sincere group of people and its members are easily offended. For desirable public relations the school and community must use tact in dealing with each and every problem.

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The literature in the field of industrial arts was studied to ascertain if any principles had been developed for an interpretation program specifically concerning industrial arts. Literature produced relatively little evidence. When the literature was examined it appeared that Carver's program came nearer to meeting previously established principles than those of others in the field of industrial arts interpretation. Carver based his program of interpretation on three levels: local, state, and national levels. The local level was used in this study; the other two levels pertained to the instructor and to industrial arts instruction.

Carver's program of interpretation includes the following principles:

1. Good shop teaching. There is nothing that will publicize industrial arts more in a community than to have on the job well qualified, interested, and enthusiastic teachers. Poor housekeeping, poor relations between teacher and pupil, and insufficient shop safety instructions can tear down almost any attempt at publicity.

2. Make use of local newspapers and school papers. Most newspapers realize the news value of school affairs; items about school matters do not have to be sensational to be news. It should be remembered, however, that the primary purpose of newspaper publicity is not advertising, but it is to promote a better public understanding of the purposes and values of industrial arts courses.

3. Public addresses. Many opportunities arise for shop teachers to speak before social and civic groups. We should not hesitate to tell others of our work and what its place is in the education of youth.
4. Promote adult classes. This provides a means of getting parents and people of the community into our shops, which, if handled properly, may be a wonderful publicizing device.

5. Open house. The shop should be open at all times to visitors. Periodically an invitation should be extended to the community to visit at a specific time.

6. Displays which will be seen by pupils and public.

7. Organize "home workshop clubs." Assist members to set up home workshops, make plans, buy tools, and even show them how to use them.

8. Cooperate with local organizations.

9. Enlist cooperation of parents with home projects.

10. Make movies or slides of work which can be shown to groups.

11. Take pictures of activities in department which can be posted.

12. Invite local leaders, industrialists, and tradesmen to talk to classes.

13. Publish departmental bulletin.

14. Promote contests.87

The foregoing program of Carver's can be adapted to any school system, large or small, where industrial arts is taught with the minimum of effort and expense.

Criteria for Evaluating a School Interpretation Program

A well planned program of interpretation should have criteria presented for evaluative purposes, if the program is

87Carver, op. cit., pp. 335-37.
to meet the needs of both the school and the community.

Grinnell believed that a well planned interpretation program should conform to the following criteria:

1. It should be continuous (not a drive).
2. It should be honest.
3. It should be inclusive.
4. It should be understandable.
5. It should be dignified but aggressive.
6. It should reach everyone in the community.
7. It should use every facility at hand.

In the criteria presented by Grinnell, emphasis is placed upon the execution of the public relations program.

The American Association of School Administrators developed criteria for use in evaluating an interpretation program.

Do You . . .

1. Regard public relations as a two-way process—as a cooperative search for mutual understandings and effective team-work between community and school?
2. Keep in mind the fact that there are many "publics?"
3. Seek to establish favorable attitudes as well as opinions, and take into account the influence of both emotions and intellect?
4. Check the accuracy and honesty of interpretation of the information which goes out about the school?
5. Derive your public relations from the day to day work of the schools?
6. Maintain a continuous program of interpretation and cooperation?
7. Emphasize the positive approach in public relations?
8. Have a comprehensive and well balanced program of school and public relations?

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9. Know and serve the interests of the various publics in your community?
10. Present your ideas in simple, understandable, yet accurate form?

The foregoing criteria were established for the use of the schools within the United States by the American Association of School Administrators and reported in a study of the schools in 1950.

The National Schools Public Relations Association presented the following criteria for successful school interpretation.

Parents can become partners when . . .

1. The teacher keeps them informed, answers questions and criticisms.
2. The teacher's thoughtfulness extends beyond the classroom or the school year.
3. They can see the school learning being translated into everyday living.

The above criteria by the National Schools Public Relations Association were established for the teachers who are the heart of the interpretation program of the school.

Allen believes that the following criteria should be used to determine the direction of public school relations:

1. Needs and aspirations and shortcomings of the community should be understood in directing public relations programs.
2. Education should be a social process in which the child comes to share more and more

---


in the total community consciousness of which he is a part.
3. Mutual interaction of the objectives of community organizations with those of the schools should result in the greatest good for the children.
4. Social agencies of the community should be understood and used in the school program to meet the needs of the children.
5. Personal aggrandizement should be avoided in press releases.
6. There should be thorough agreement as to the desirable aims of community life, of the place and function of the home, the school, and each agency of the community.
7. Commencement programs should be built around the aims of education.
8. Printed materials should be understood by the person with the eighth grade level of intelligence.91

It is believed the criteria established by Allen are applicable to all sizes of schools, and a school could use any or all of them in studying an interpretation program.

Data in this chapter presented needs, purposes, and principles of interpretation in the field of education and in the field of industrial arts as suggested by the American Association of School Administrators, Grinnell, Allen, Carver, Lesly, Goold, Mihart, Waller, and French, Hull, and Dodds. The various principles were compared with some basic ones selected for the purpose of establishing a standard or medium by which to evaluate those presented by authorities. These principles were analyzed and evaluated to ascertain if they were in agreement with one another.

91Allen, op. cit., p. 291.
Waller's program of interpretation for the field of education and Carver's program for the field of industrial arts were selected because they more nearly include all requirements than any other public relations program for the school. Criteria were presented to evaluate the public relations program for interpreting the school to the community.
CHAPTER III

CURRENT PRACTICES USED TO INTERPRET INDUSTRIAL ARTS IN 125 SCHOOLS IN TEXAS

Data concerning the current practices used to interpret industrial arts in 125 schools in Texas are presented in this chapter. The information and data concerning current practices used in industrial arts interpretation programs were secured by using a questionnaire that was sent to industrial arts instructors who were teaching during the school year of 1953-1954.

The data taken from the questionnaires representing the 125 schools revealed that 263 industrial arts instructors taught 913 classes in industrial arts, and the average class size was 20.5 pupils. The smallest school, reported by the study, employed one instructor who taught one class in industrial arts; the largest school employed eighteen industrial arts instructors who taught a total of eighty-seven industrial arts classes. The study revealed two schools had an average class size of eight, and one school had an average of thirty-eight students per class in industrial arts.

The different phases of industrial arts taught in 125 schools of Texas are shown in Table I. Data shown in this table indicate that woodworking and mechanical drawing are
TABLE I

PHASES OF INDUSTRIAL ARTS TAUGHT IN 125 SCHOOLS OF TEXAS DURING THE 1953-1954 SCHOOL YEAR

<table>
<thead>
<tr>
<th>Phases</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Metal</td>
<td>4</td>
</tr>
<tr>
<td>Architectural Drawing</td>
<td>1</td>
</tr>
<tr>
<td>Automobile Mechanics</td>
<td>12</td>
</tr>
<tr>
<td>Bookbinding</td>
<td>1</td>
</tr>
<tr>
<td>Crafts</td>
<td>59</td>
</tr>
<tr>
<td>Electricity</td>
<td>25</td>
</tr>
<tr>
<td>Foundry</td>
<td>13</td>
</tr>
<tr>
<td>General Shop</td>
<td>51</td>
</tr>
<tr>
<td>Handicraft</td>
<td>2</td>
</tr>
<tr>
<td>Lapidary</td>
<td>2</td>
</tr>
<tr>
<td>Mechanical Drawing</td>
<td>113</td>
</tr>
<tr>
<td>Metal (Machine)</td>
<td>35</td>
</tr>
<tr>
<td>Metal (Sheet)</td>
<td>40</td>
</tr>
<tr>
<td>Ornamental Iron</td>
<td>2</td>
</tr>
<tr>
<td>Print Shop</td>
<td>1</td>
</tr>
<tr>
<td>Radio</td>
<td>3</td>
</tr>
<tr>
<td>Welding</td>
<td>4</td>
</tr>
<tr>
<td>Woodworking</td>
<td>114</td>
</tr>
</tbody>
</table>

the two most popular phases of industrial arts taught in the 125 schools. Crafts, general shop, and sheet metal ranked second with respect to popularity; machine metal and electricity courses ranked third.
The instructors were asked if they sponsored an industrial arts club, and if so, did the club have space in the school paper or the local newspaper. Twenty-nine of the industrial arts instructors reported they sponsored industrial arts clubs; nineteen clubs had space in the school paper, and twelve clubs had space in the local newspaper.

Data in Table II show the number of schools that sponsor or hold open house during the regular school year and the

**TABLE II**

DATE OPEN HOUSE WAS HELD IN 109 SCHOOLS IN WHICH INDUSTRIAL ARTS INSTRUCTORS TAUGHT

<table>
<thead>
<tr>
<th>Date of Open House</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Fall</td>
<td>11</td>
</tr>
<tr>
<td>*Spring</td>
<td>17</td>
</tr>
<tr>
<td>September</td>
<td>3</td>
</tr>
<tr>
<td>December</td>
<td>1</td>
</tr>
<tr>
<td>January</td>
<td>1</td>
</tr>
<tr>
<td>February</td>
<td>3</td>
</tr>
<tr>
<td>March</td>
<td>8</td>
</tr>
<tr>
<td>April</td>
<td>7</td>
</tr>
<tr>
<td>May</td>
<td>9</td>
</tr>
<tr>
<td>Education Week</td>
<td>16</td>
</tr>
<tr>
<td>End of Each Semester</td>
<td>3</td>
</tr>
<tr>
<td>End of School Year</td>
<td>4</td>
</tr>
<tr>
<td>Every Six Weeks Period</td>
<td>1</td>
</tr>
<tr>
<td>No Set Time</td>
<td>25</td>
</tr>
</tbody>
</table>

*Season of year open house is held but no definite month.

time of the event. Instructors from 109 of the schools reported they arranged and held one or more open houses during the school year. Sixteen instructors reported their school
did not hold open house for the public at any time during the school year. The data in Table II show that the time open house was held in 109 schools ranged from September through May. Seventeen instructors reported their schools held open house during the spring months; 16 instructors stated open house was held during education week, and 11 instructors replied open house was held during the fall months with no specific month designated for the occasion. Twenty-five of the instructors reported their school did arrange for and sponsor open house but at no set time during the school year.

On the questionnaire the instructors were asked if there were radio and television stations located in the communities in which they taught, and if so, did the schools use these mediums in the school interpretation program. Information as to the type of programs used to interpret industrial arts programs was also sought. Seventy-seven of the instructors reported that radio and television stations were located in the communities in which they taught, and 57 of the 77 instructors stated the schools made use of these mediums in their public relations programs.

The data shown in Table III indicate the types of programs planned and presented on radio and television to interpret the industrial arts program to the school-community. Four schools used the question and answer type of program.
TABLE III

TYPES OF PROGRAMS INVOLVING TV AND RADIO AS MEDIUMS OF INTERPRETING INDUSTRIAL ARTS IN FOURTEEN SCHOOLS

<table>
<thead>
<tr>
<th>Type of Program</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question and Answer</td>
<td>4</td>
</tr>
<tr>
<td>Panel Discussion</td>
<td>3</td>
</tr>
<tr>
<td>Information</td>
<td>3</td>
</tr>
<tr>
<td>Project Discussion</td>
<td>1</td>
</tr>
<tr>
<td>Know Your School</td>
<td>1</td>
</tr>
<tr>
<td>Assembly Programs, Craft Clubs, and Special Days</td>
<td>1</td>
</tr>
<tr>
<td>Exhibit Projects and Members of Industrial Arts Club Speak</td>
<td>1</td>
</tr>
</tbody>
</table>

Three instructors reported their schools used the panel discussion type of program, and three other instructors reported the use of information type programs. Other types of programs used by four schools were project discussion, know your school, assembly programs, and exhibit projects and members of industrial arts club speak.

Data concerning the types and frequency of visits in the students' homes by 56 industrial arts instructors in the 125 schools surveyed are presented in Table IV. Fifty of the industrial arts instructors reported they made visits to the student's home on a friendly basis. Nineteen of the instructors indicated they made visits to the student's home when invited to dinner. Visits pertaining to discipline
TABLE IV
TYPES AND NUMBER OF HOME VISITS MADE BY FIFTY-SIX INDUSTRIAL ARTS INSTRUCTORS

<table>
<thead>
<tr>
<th>Type of Visit</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Invitation to Dinner</td>
<td>19</td>
</tr>
<tr>
<td>Business Visit</td>
<td>17</td>
</tr>
<tr>
<td>Visits on Delinquent Problems</td>
<td>19</td>
</tr>
<tr>
<td>Visits on Friendly Basis</td>
<td>50</td>
</tr>
</tbody>
</table>

problems were reported by 19 industrial arts instructors. Seventeen instructors stated they made business visits in the students' homes.

The questionnaire asked the instructors to check the various types of invitations they extended the general public to visit industrial arts classes. Ninety of the instructors reported they gave group invitations to clubs and classes. Seventy-seven of the instructors replied they extended personal invitations to the parents of the school district and to people employed in industry located in the school district; and 72 instructors indicated they extended blanket invitations to the general public to visit the schools located in their community.

Data presented in Table V list the types of resource people used in industrial arts classes in 19 schools. As shown by the data, 14 industrial arts instructors indicated they used resource people from business and leaders from
TABLE V

DATA CONCERNING THE USE OF PERSONS REPRESENTING INDUSTRY IN INDUSTRIAL ARTS PROGRAMS IN NINETEEN SCHOOLS

<table>
<thead>
<tr>
<th>Types of Industry Represented</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Businessmen and Leaders from Industry</td>
<td>14</td>
</tr>
<tr>
<td>Architects and Draftsmen</td>
<td>6</td>
</tr>
<tr>
<td>Carpenters and Construction Workers</td>
<td>5</td>
</tr>
<tr>
<td>Engineers and Chemists</td>
<td>5</td>
</tr>
<tr>
<td>Representatives from Manufacturers</td>
<td>5</td>
</tr>
<tr>
<td>Machinists and Millworkers</td>
<td>4</td>
</tr>
<tr>
<td>Safety Engineers</td>
<td>4</td>
</tr>
<tr>
<td>Professional Welders</td>
<td>4</td>
</tr>
<tr>
<td>Crafts Dealers, Carver (saddle), and Leather Tooler</td>
<td>3</td>
</tr>
<tr>
<td>Foremen and Garage Operators</td>
<td>3</td>
</tr>
<tr>
<td>Electricians, Tradesmen and Salesmen</td>
<td>3</td>
</tr>
<tr>
<td>Service Clubs, Ex-Students and Pastors</td>
<td>3</td>
</tr>
<tr>
<td>People from Higher Educational Institutions</td>
<td>3</td>
</tr>
<tr>
<td>Hobbyists and Basket Weavers</td>
<td>2</td>
</tr>
<tr>
<td>Cabinet Makers</td>
<td>2</td>
</tr>
<tr>
<td>Managers of Cotton Mills and Lumber Yards</td>
<td>2</td>
</tr>
<tr>
<td>Senators and State Representatives of Texas</td>
<td>2</td>
</tr>
<tr>
<td>Highway Patrol and Chief of Police</td>
<td>2</td>
</tr>
<tr>
<td>Fire Chief</td>
<td>1</td>
</tr>
<tr>
<td>Foundry</td>
<td>1</td>
</tr>
<tr>
<td>Artists</td>
<td>1</td>
</tr>
<tr>
<td>Labor and Management</td>
<td>1</td>
</tr>
<tr>
<td>Merchants</td>
<td>1</td>
</tr>
<tr>
<td>Sheet Metal Worker</td>
<td>1</td>
</tr>
<tr>
<td>Upholstery</td>
<td>1</td>
</tr>
</tbody>
</table>

industry in their classes. Other types of industries represented which were used by 5 schools were carpenters and construction workers, engineers and chemists, and representatives from manufacturing companies. Instructors from 6 schools reported the use of architects and draftsmen in industrial arts classes. Resource people connected with business and industry such as fire chief, a foundry worker,
a sheet metal worker, artists, merchants, upholsterer, and people representing labor and management were used by instructors in 7 schools.

Data concerning number and types of field trips conducted by 12 industrial arts instructors in connection with their teaching are shown in Table VI. To general industries

TABLE VI

NUMBER OF TYPES OF FIELD TRIPS CONDUCTED BY TWELVE INDUSTRIAL ARTS INSTRUCTORS

<table>
<thead>
<tr>
<th>Types of Resource Places Visited</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Industry (Cotton, Flour, and Paper Mills,</td>
<td></td>
</tr>
<tr>
<td>Shops, Leather Company, DuPont, ALCOA, and</td>
<td></td>
</tr>
<tr>
<td>Oil Companies)</td>
<td>18</td>
</tr>
<tr>
<td>Machine Shops</td>
<td>16</td>
</tr>
<tr>
<td>Building Contractors and Construction</td>
<td>12</td>
</tr>
<tr>
<td>Lumber Yards and Saw Mills</td>
<td>7</td>
</tr>
<tr>
<td>Cabinet Shops</td>
<td>5</td>
</tr>
<tr>
<td>College Industrial Arts Shops</td>
<td>5</td>
</tr>
<tr>
<td>Planing Mill</td>
<td>4</td>
</tr>
<tr>
<td>Foundry Plant</td>
<td>3</td>
</tr>
<tr>
<td>Automobile Shops and Dealers</td>
<td>2</td>
</tr>
<tr>
<td>New Homes</td>
<td>2</td>
</tr>
<tr>
<td>Sheet Metal Shop</td>
<td>2</td>
</tr>
<tr>
<td>Distributive Education Trip</td>
<td>1</td>
</tr>
<tr>
<td>Do-It-Yourself School</td>
<td>1</td>
</tr>
<tr>
<td>Drafting Rooms</td>
<td>1</td>
</tr>
<tr>
<td>Courthouse</td>
<td>1</td>
</tr>
<tr>
<td>Newspaper Office</td>
<td>1</td>
</tr>
<tr>
<td>Boot Shop</td>
<td>1</td>
</tr>
<tr>
<td>Radio Station</td>
<td>1</td>
</tr>
<tr>
<td>Salt Mines</td>
<td>1</td>
</tr>
<tr>
<td>Pottery Plant</td>
<td>1</td>
</tr>
<tr>
<td>Ship Yards</td>
<td>1</td>
</tr>
<tr>
<td>Telephone Office</td>
<td>1</td>
</tr>
</tbody>
</table>

located in their communities, 18 field trips were reported by industrial arts instructors. Machine shops ranked second
with respect to popularity, and building contractors and construction ranked third in regard to number of field trips conducted by industrial arts instructors. Automobile shops and dealers, new homes, and sheet metal shops were the object of two field trips each.

The 125 industrial arts instructors were asked the following questions: (1) Do you encourage students from your class to purchase supplies from local concerns? (2) Do you purchase supplies from local dealers for the shop whenever possible or practical? (3) Do you make periodic visits to local concerns to keep informed on the new materials, equipment, methods, and processes? (4) Do you visit all the local concerns within your community? Ninety-two instructors indicated they encouraged their students to purchase supplies for the industrial arts shop from local concerns, and 112 instructors replied they purchased supplies from local concerns whenever possible or practicable. It was found 103 industrial arts instructors did make periodic visits to local concerns to keep informed on the latest informative materials. Also, 76 industrial arts instructors stated they visited all the local concerns within the community. Three instructors reported there were no such concerns handling school supplies available in their community.

Data presented in Table VII indicate the number and types of community activities participated in by students
### TABLE VII

**TYPES OF COMMUNITY DRIVES PARTICIPATED IN BY INDUSTRIAL ARTS STUDENTS IN FIFTY-FOUR SCHOOLS**

<table>
<thead>
<tr>
<th>Type of Activity</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red Cross</td>
<td>33</td>
</tr>
<tr>
<td>Community Chest</td>
<td>13</td>
</tr>
<tr>
<td>March of Dimes</td>
<td>12</td>
</tr>
<tr>
<td>Heart Fund</td>
<td>8</td>
</tr>
<tr>
<td>Infantile Paralysis</td>
<td>8</td>
</tr>
<tr>
<td>Toys for Needy Children</td>
<td>5</td>
</tr>
<tr>
<td>Red Feather</td>
<td>3</td>
</tr>
<tr>
<td>United Fund</td>
<td>3</td>
</tr>
<tr>
<td>Clothing Drive</td>
<td>3</td>
</tr>
<tr>
<td>Easter Seals</td>
<td>2</td>
</tr>
<tr>
<td>Tuberculosis</td>
<td>2</td>
</tr>
<tr>
<td>Boy Scouts</td>
<td>1</td>
</tr>
<tr>
<td>Cancer Drive</td>
<td>1</td>
</tr>
<tr>
<td>Crippled Children</td>
<td>1</td>
</tr>
<tr>
<td>Needy Families</td>
<td>1</td>
</tr>
<tr>
<td>Salvation Army</td>
<td>1</td>
</tr>
<tr>
<td>Service Clubs</td>
<td>1</td>
</tr>
<tr>
<td>Veterans Hospital</td>
<td>1</td>
</tr>
<tr>
<td>Fire Department</td>
<td>1</td>
</tr>
</tbody>
</table>

From 54 schools where industrial arts is taught. Red Cross drives were participated in by students enrolled in industrial arts classes in 33 schools. Instructors in 13 schools stated the students helped the community chest in their program, and the March of Dimes was aided by students from 12 schools. Instructors from 8 schools reported the industrial arts students assisted in raising funds for both the infantile paralysis and heart funds. Eight other community drives participated in by students in industrial arts classes were Boy Scouts, cancer, crippled children, needy families, Salvation Army, service clubs, veterans hospital, and the fire department.
The following questions asked the industrial arts instructors were optional. (1) Do you attend church in the same area in which you are teaching? (2) Do you visit other churches within the neighborhood? (3) Do you sponsor or aid in sponsoring church programs? (4) Do you teach a Sunday School class? In reply, 108 industrial arts instructors reported they attend church in the same area in which they taught. Forty-six teachers replied they visited other churches in the neighborhood. Thirty-one industrial arts instructors said they taught a Sunday School class, and 47 reported they sponsored or aided in sponsoring church programs.

The 125 industrial arts instructors were asked if they had made any speeches to civic organizations within the past year. Thirty-eight instructors reported they had made speeches to the civic organizations within the community.

Types of community civic organizations participated in by 27 industrial arts instructors are shown in Table VIII. The Lions Club ranked first in civic organizations with 14 instructors reported as members, while the Chamber of Commerce and the Jaycees each had three industrial arts instructors as members.

The 125 industrial arts instructors were asked the following questions on the questionnaire: (1) Do you sponsor or participate in Boy Scouts? (2) Do you sponsor or
TABLE VIII
TYPES OF COMMUNITY CIVIC ORGANIZATIONS PARTICIPATED IN BY TWENTY-SEVEN INSTRUCTORS

<table>
<thead>
<tr>
<th>Type of Organization</th>
<th>Number of Instructors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lions Club</td>
<td>14</td>
</tr>
<tr>
<td>Chamber of Commerce</td>
<td>3</td>
</tr>
<tr>
<td>Jaycees</td>
<td>3</td>
</tr>
<tr>
<td>Fire Department</td>
<td>2</td>
</tr>
<tr>
<td>Rotary Club</td>
<td>2</td>
</tr>
<tr>
<td>American Legion</td>
<td>1</td>
</tr>
<tr>
<td>Veterans of Foreign Wars</td>
<td>1</td>
</tr>
<tr>
<td>20-30-Club</td>
<td>1</td>
</tr>
</tbody>
</table>

participate in a community recreation program? Thirty-six instructors reported they sponsored or participated in Boy Scouts, and 25 stated they sponsored or participated in some type of community recreational program. Six industrial arts instructors said they were youth recreational directors.

Data shown in Table IX indicate the various places industrial arts exhibits were shown by 115 industrial arts instructors. One hundred fifteen instructors reported industrial arts shops as the site of exhibits for students' projects. The showcase in the corridor was used by 83 instructors, and 43 industrial arts instructors reported the use of both show windows down-town and space near the school office for exhibits.
### TABLE IX

**PLACES USED BY 115 INDUSTRIAL ARTS INSTRUCTORS TO EXHIBIT STUDENTS' PROJECTS**

<table>
<thead>
<tr>
<th>Place of Exhibit</th>
<th>Number of Instructors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial Arts Shop</td>
<td>115</td>
</tr>
<tr>
<td>Showcase in Corridor of School</td>
<td>83</td>
</tr>
<tr>
<td>Near Office at Main Entrance of Building</td>
<td>43</td>
</tr>
<tr>
<td>Show Windows in Down-town Stores</td>
<td>43</td>
</tr>
<tr>
<td>Fat Stock Shows and County Fairs</td>
<td>19</td>
</tr>
<tr>
<td>Programs Presented and Sponsored by School</td>
<td>52</td>
</tr>
</tbody>
</table>

The following questions were listed on the questionnaire:

1. Do you contribute to programs sponsored by the school?
2. Do you share your professional and technical information with others?
3. Do you give demonstrations pertaining to industrial arts to other teachers?
4. Do you develop friendly relations with the administrative staff?

In reply, 112 industrial arts instructors reported they contributed to programs sponsored by the school; 123 instructors stated they shared professional and technical information with others. Demonstrations were given by 83 industrial arts instructors to other teachers, and friendly relations were developed with the administrative staff reported 121.

Other questions listed were:

1. Do you compliment the boy who does good work?
2. Do you take pictures of work well done?
3. Do you take movies of your shop and show
them to interested groups? (4) Do you take movies or pictures of outstanding school events? In response, 121 instructors said they complimented the boy who does good work. Pictures of well done work were taken by 37 industrial arts instructors, while only 8 instructors took movies of the industrial arts shop and showed them to interested groups. Movies or pictures of outstanding school events were reported taken by 12 industrial arts instructors.

Four additional questions asked the industrial arts instructors were as follows: (1) Do you organize or encourage the development of home workshops? (2) Do you promote contests in design, construction, and workmanship? (3) Do you encourage father-and-son planning of projects? (4) Do you teach an adult class in industrial arts? In answer, 57 instructors replied they organize or encourage the development of home workshops, and 39 industrial arts instructors reported the promotion of contests in design, construction, and workmanship. The encouragement of father-and-son planning of projects was reported by 67 instructors, and 24 said they taught adult classes in industrial arts.

Data concerning the relationship maintained between maintenance personnel and instructors in industrial arts in 76 schools are shown in Table X. It was reported by industrial arts instructors in 76 schools that maintenance personnel used the industrial arts shops. Sixty-two instructors stated
### TABLE X

**DATA CONCERNING THE RELATIONSHIP MAINTAINED BETWEEN MAINTENANCE PERSONNEL AND INSTRUCTORS IN INDUSTRIAL ARTS IN SEVENTY-SIX SCHOOLS**

<table>
<thead>
<tr>
<th>Type of Relationship</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maintenance Personnel Uses Industrial Arts Shop</td>
<td>76</td>
</tr>
<tr>
<td>Instructors Make a Working Schedule with Maintenance that will not Interfere with Industrial Arts Classes</td>
<td>62</td>
</tr>
<tr>
<td>Maintenance Personnel come to Instructor for Permission to Use Industrial Arts Shop Equipment</td>
<td>60</td>
</tr>
<tr>
<td>Maintenance Personnel come to Industrial Arts Instructor for Advice</td>
<td>57</td>
</tr>
<tr>
<td>Industrial Arts Instructors take Time out for Coffee or Coke with Maintenance Personnel</td>
<td>50</td>
</tr>
<tr>
<td>Industrial Arts Instructors give Demonstrations to Maintenance Personnel on Industrial Arts Shop Equipment</td>
<td>47</td>
</tr>
<tr>
<td>Industrial Arts Instructors Promote Friendly Relations with Maintenance Personnel</td>
<td>43</td>
</tr>
<tr>
<td>Industrial Arts Instructors help Maintenance Personnel with Their Problems</td>
<td>39</td>
</tr>
<tr>
<td>Industrial Arts Instructors let Maintenance Personnel help Plan their Industrial Arts Shop Program</td>
<td>27</td>
</tr>
<tr>
<td>Maintenance Personnel come into the Shop and help Themselves to the Equipment and have Little or no Regard for Class Operation</td>
<td>16</td>
</tr>
</tbody>
</table>

they made a working schedule with the maintenance personnel that would not interfere with industrial arts classes, and
instructors from 60 schools said the maintenance personnel came to them for permission to use industrial arts shop equipment. Sixteen industrial arts instructors reported maintenance personnel came into the shop and helped themselves to the equipment, and had little or no regard for industrial arts class operation.

Data concerning the current practices used to interpret industrial arts in 125 schools in Texas to the school-community were presented in this chapter. The current practices of interpretation of industrial arts programs in the study were analyzed and treated. The number of instructors participating in each phase indicates the extent to which the interpretation program is used.
CHAPTER IV

CURRENT PRACTICES USED TO INTERPRET INDUSTRIAL ARTS
PROGRAMS IN 125 SCHOOLS COMPARED WITH
RECOGNIZED PRINCIPLES

Another of the stated purposes of this study was to
gather and analyze data concerning current practices used to
interpret industrial arts programs by industrial arts in-
structors, and to compare these practices and programs with
recognized principles and programs recommended for use in
programs of education, particularly in industrial arts pro-
grams. Seven basic principles developed and recommended by
the American Association of School Administrators\(^1\) will be
used in analyzing current practices and programs used to
interpret industrial arts.

After study, it was believed that Carver presented a
program that would more nearly interpret industrial arts to
the school and community than other programs evaluated.
Carver's program of interpretation will also be used to
analyze the current practices used to interpret industrial
arts programs in 125 schools in Texas.

Carver's program is restated as follows:

\(^1\)American Association of School Administrators, \textit{op. cit.},
p. 17.
1. Good shop teaching
2. Make use of local newspapers and school papers
3. Public addresses
4. Promote adult classes
5. Open house
6. Displays which will be seen by pupils and public
7. Organize home workshop club
8. Cooperate with local organizations
9. Enlist cooperation of parents with home projects
10. Make movies and slides of work which can be shown to groups
11. Take pictures of activities in department which can be posted
12. Invite local leaders, industrialists, and tradesmen to talk to classes
13. Publish departmental bulletin

The foregoing principles presented by Carver for the interpretation of industrial arts are in agreement with those formulated and previously cited by the American Association of School Administrators.

The first principle listed by Carver states that a good interpretation program should conform to "good shop teaching." This study did not attempt to gather information that could be used to determine whether or not the industrial arts instructors were doing a good job of teaching.

Carver stated that the industrial arts instructors should "make use of local newspapers and school papers." Nineteen of the instructors reported they had space in the school paper and 12 had space in the local newspaper. The

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2Carver, op. cit., p. 337.  
3Ibid.  
4Ibid.
instructors used the papers as a medium for interpreting the industrial arts program to both the school and community. One hundred six of the instructors did not use the school paper and 113 did not use the local paper for interpretation purposes.

"Public addresses" is another principle listed by Carver. Thirty-eight industrial arts instructors reported they made addresses to various groups and organizations within the school-community; 87 reported they made no addresses.

Carver stated that an interpretation program should "promote adult classes." Twenty-four instructors reported they taught adult classes in connection with their work in industrial arts, while 101 taught no adult classes.

Carver stated that every interpretation program should have an "open house" for the public. One hundred nine industrial arts instructors reported open houses were held for the purpose of acquainting the patrons with the school, and 16 reported no open house held in the school in which they taught.

An interpretation program should have "displays which will be seen by pupils and public," according to Carver. One hundred fifteen industrial arts instructors reported they displayed projects which could be seen by pupils and public, while 10 reported no display of students' work.

\[\text{Ibid.} \quad \text{Ibid.} \quad \text{Ibid.} \quad \text{Ibid.}\]
Carver stated the industrial arts interpretation program should "cooperate with local organizations." This study did not seek data to ascertain the degree to which the schools or instructors cooperated with local organizations. Data were secured concerning whether the individual industrial arts instructors participated as members in the organization work in the school-community. Thirty industrial arts instructors belonged to civic organizations; 25 sponsored or aided in sponsoring recreational programs in the community, and 95 of the instructors made no reply concerning this type of service.

"Organizing home workshop clubs" should be a part of the industrial arts interpretation program, according to Carver. Fifty-seven instructors indicated they organized home workshop clubs in connection with the industrial arts program, while 68 did not organize home workshop clubs.

Carver stated the interpretation program should "enlist cooperation of parents with home projects." Sixty-seven instructors said they encouraged home projects, father-and-son planning, and other activities directly related with the work in industrial arts. Fifty-eight replied they solicited no cooperation of the students' parents with respect to planning and engineering home projects.

\[9\text{Ibid.}
\] \[10\text{Ibid.}
\] \[11\text{Ibid.}
\]
Carver further stated industrial arts instructors should "make movies and slides of work which can be shown to groups." Eight instructors reported they made movies of work completed in the industrial arts shop and showed them to interested groups and organizations. One hundred seventeen instructors made no movies of the activities that occurred in the industrial arts shop. Twelve indicated they took movies or pictures of outstanding school events.

Another phase of an interpretation program is to "take pictures of activities in the department which can be posted." Thirty-seven industrial arts instructors took pictures and posted them on bulletin boards, while 88 did not.

Carver stated the industrial arts instructors should "invite local leaders, industrialists, and tradesmen to talk to classes." Nineteen instructors used resource personnel in connection with industrial arts classes; 3 reported there were none available in the community in which they taught; 106 instructors made no use of the personnel, and 1 instructor stated he was not allowed the use of resource personnel in industrial arts classes.

Another medium by which industrial arts instructors could interpret their program is to "publish departmental bulletin," according to Carver. The questionnaire used in

\[12^\text{Ibid.} \quad 13^\text{Ibid.} \quad 14^\text{Ibid.} \quad 15^\text{Ibid.}\]
the study did not include a question designed to gather information of this particular nature.

Carver stated that industrial arts instructors should "promote contests"\(^{16}\) in their shops. Thirty-nine instructors said they promoted contests involving design, construction, and workmanship in their industrial arts classes, while 87 did not promote contests in connection with their program.

The foregoing material in this chapter presented the principles of industrial arts interpretation from Carver's program and compared them with current practices used in 125 schools in Texas. This comparison was made to see if current practices used by industrial arts instructors were in agreement with recognized principles. The extent to which instructors participated is indicated by the number listed in each mentioned principle.

\(^{16}\) *Ibid.*
CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was threefold: (1) to review the literature concerning school interpretation programs and the industrial arts phase of the public relations program based upon research studies, opinions and recommendations of leaders in education and industrial arts education; (2) to gather data concerning current practices used in the industrial arts departments during the year 1953-1954; and (3) to analyze the data in order to determine whether the current practices of industrial arts interpretation coincide with the interpretation program recommended by leaders in the field of education.

The study was limited to data secured from 125 industrial arts instructors in accredited elementary, junior high, and senior high schools distributed over the state of Texas, and to the available current literature pertaining to the problem. Instructors of vocational education and industrial education were not included.

Data concerning current practices used in industrial arts interpretation by instructors in the schools of Texas
were secured through the use of questionnaires. Of 250
questionnaires mailed to industrial arts instructors, 125
usable ones were returned. The data in these questionnaires
were analyzed by the use of principles and recommendations
developed by leaders in the field of education and industrial
arts with respect to interpreting a school program to the
community.

The principles of eight recognized leaders in the fields
of education and industrial arts interpretation were analyzed
and evaluated according to basic principles. These basic
principles were set forth in the study to establish a standard
by which to analyze the current practices used to interpret
industrial arts and recommended programs of interpretation
for school programs. A program was selected that was believed
to be a typical program of interpretation for an educational
program and presented in this study. From the literature in
the industrial arts field, a program of interpretation was
selected that pertained specifically to industrial arts.
Criteria were presented for evaluative purposes in connection
with a school public relations program so the school can
ascertain the degree to which the program meets the needs of
both the school and the community.

Current practices used to interpret industrial arts in
125 schools in Texas were compared with the principles set
forth to ascertain if current practices were sound and adequate.
Findings

When analyzed, the data revealed the following findings:

1. Of the 125 industrial arts instructors contacted, 29 (23 per cent) sponsored industrial arts clubs; 19 (65 per cent) of these clubs had space in the school paper and 12 (41 per cent) used the local newspaper.

2. Open house for the public was held in 109 (87 per cent) industrial arts shops.

3. Seventy-seven (62 per cent) industrial arts instructors indicated they had radio and television stations in the community in which they taught; 14 (25 per cent) of these instructors sponsored programs designed to interpret industrial arts through these mediums.

4. Home visitations were made by 56 (45 per cent) industrial arts instructors.

5. Various types of invitations were extended to the general public by 113 (90 per cent) industrial arts instructors to visit the shop.

6. Resource personnel from the community and industry were used in industrial arts classes by 19 (15 per cent) of the 125 instructors.

7. Field trips were included as a part of the industrial arts program by 12 (10 per cent) instructors.

8. Ninety-two (74 per cent) instructors encouraged students to purchase supplies from local concerns, and 112
(90 per cent) instructors purchased supplies from local dealers whenever practicable.

9. Periodic visits to local concerns were made by 103 (82 per cent) of the 125 instructors.

10. Fifty-four (43 per cent) industrial arts instructors reported their classes participated in various types of charity drives within the community.

11. One hundred eight (86 per cent) of the 125 industrial arts instructors reported they attended church within the community, and 31 (25 per cent) taught Sunday School classes.

12. Speeches to civic organizations were given by 38 (30 per cent) of the 125 industrial arts instructors and 30 (24 per cent) were members of some civic organization.

13. Thirty-six (29 per cent) industrial arts instructors were Boy Scout sponsors.

14. Twenty-five (20 per cent) of the 125 industrial arts instructors reported they participated in some type of recreational program.

15. One hundred fifteen (92 per cent) industrial arts instructors exhibited students' projects.

16. One hundred twelve (90 per cent) industrial arts instructors participated in or contributed to programs sponsored by the school.

17. The sharing of professional and technical information with other people was reported by 123 (98 per cent) industrial arts instructors.
18. Eighty-three (66 per cent) instructors gave demonstrations to other teachers pertaining to industrial arts.

19. One hundred twenty-one (97 per cent) of the 125 industrial arts instructors stated they developed friendly relations with the administrative staff and welcomed suggestions.

20. One hundred twenty-one (97 per cent) industrial arts instructors said they complimented a student who did a good job.

21. Thirty-seven (30 per cent) industrial arts instructors took pictures of work well done in the industrial arts shop; 8 (6 per cent) took movies and showed them to interested groups, and 12 (10 per cent) took movies of outstanding school events.

22. The organizing of home workshop clubs was reported in connection with the classroom activities by 57 (46 per cent) industrial arts instructors. Thirty-nine (31 per cent) instructors reported they promoted contests in industrial arts shops.

23. Sixty-seven (54 per cent) instructors encouraged father-and-son planning of industrial arts projects.

24. Adult classes were taught by 24 (19 per cent) industrial arts instructors.

25. Seventy-six (61 per cent) instructors reported the maintenance personnel used industrial arts shops, and 39
(31 per cent) instructors stated they helped the maintenance personnel with problems.

26. Invitations to other teachers to visit classes and observe class operation were extended by 104 (83 per cent) industrial arts instructors.

Conclusions

The results of this study concerning the current practices of industrial arts interpretation programs in 125 schools in Texas indicate these schools have some type of interpretation program in use. A large number of the industrial arts instructors concerned in this study do use some of the various phases of the interpretation program recommended by authorities in the field of education and industrial arts. Some programs were, with respect to content and practices, more extensive than others.

The study further revealed that not a single industrial arts interpretation program involved all the principles set forth by authorities in the field of public relations. The majority of the industrial arts interpretation programs utilize less than 60 per cent of the recommended principles as set forth for public relations.

Recommendations

The following recommendations are based upon an analysis of the data collected and analyzed in this study. These recommendations are as follows:
1. A study should be made by industrial arts instructors in their schools to determine the effectiveness of the industrial arts interpretation program in a school-community situation.

2. Industrial arts instructors should utilize results of research in an effort to determine the extent to which the public relations program should be included.

3. An effort on the part of the industrial arts instructor should be made to provide adequate and continuous participation in each and every phase of the industrial arts interpretation program.

4. Field trips, resource personnel, exhibits, and articles in newspapers should be used more extensively by all industrial arts instructors as mediums in the interpretation program.

5. Every college offering industrial arts education should stress the importance of public relations in its program.
APPENDIX

COPY OF A LETTER SENT TO 250 INDUSTRIAL ARTS INSTRUCTORS IN THE STATE OF TEXAS

Port Lavaca, Texas
February 16, 1953

Dear Instructor:

The inclosed questionnaire is designed to gather information to be used in determining to what extent the present industrial arts program of the public schools of Texas are interpreted to the school-community. Your cooperation will be greatly appreciated.

Your name and answers to the questionnaire will be kept in strict confidence and your replies will be used for statistical purposes only.

Sincerely yours,

Hilary B. Ford
Industrial Arts Instructor
Port Lavaca Public Schools
QUESTIONNAIRE

NAME______________________________________________SCHOOL__________________________________________

Please fill in or check each question to the best of your knowledge. Leave the space blank if the question is negative.

___ 1. Number of classes in industrial arts
___ 2. Average size of classes in industrial arts
___ 3. Number of instructors in industrial arts
___ 4. Check and fill in courses offered in your industrial arts department.
   __________ Automobile mechanics __________ Other courses offered:
   __________ Crafts ________________________
   __________ Electricity ____________________
   __________ Foundry ______________________
   __________ Mechanical Drawing ___________
   __________ Metal (Machine) ______________
   __________ Metal (Sheet) _________________
   __________ Woodworking _________________
   __________ General Shop; Exploratory Shop; Laboratory of Industries

___ 5. Does your department sponsor an industrial arts club?
___ 6. If so, does the club have a space in the school paper?
___ 7. A space in the local paper?
___ 8. Do you have an open house for the public?
___ 9. How many each year? ___ When? ______ Approximately what types are these open houses?

___ 10. Do you have a radio station in your community?
___ 11. Does your school make use of the radio as a means of informing the public?
___ 12. If so, does your department assist or take part in these programs?
___ 13. If you use radio and television as a means of interpreting the industrial arts program to the community, list some ways and types of programs used.
   a. ______________________________________
   b. ______________________________________
   c. ______________________________________

___ 14. Do you visit the homes of your students? If so, check the type or types of visits made.
   ___ Invitation to dinner
   ___ Business visit
   ___ Visit concerning delinquent problem
   ___ Visit on friendly basis to learn more about the student and his parents.
15. Do you invite the public to visit your classes? If so, check the type or types of invitations used.
   - Personal invitation to parents and people of industry
   - Blanket invitation to general public
   - Group invitation to clubs and classes.

16. Do you have people from industry, community, and also outstanding parents to talk to your classes? List the people you use in your programs.
   a. __________________________
   b. __________________________
   c. __________________________
   d. __________________________
   e. __________________________
   f. __________________________
   g. __________________________
   h. __________________________
   i. __________________________
   j. __________________________

17. Do you plan and make field trips as a part of your industrial arts program? If so, list the local concerns your department visits on such trips.
   a. __________________________
   b. __________________________
   c. __________________________
   d. __________________________
   e. __________________________
   f. __________________________
   g. __________________________
   h. __________________________

18. Do you encourage students from your classes to purchase supplies from local concerns?

19. Do you purchase supplies from local dealers for the shop whenever possible or practicable?

20. Do you make periodic visits to local concerns to keep informed on the new materials, equipment, methods, and processes?

21. Do you visit all the local concerns in your community, or those located near you?

22. Do your classes aid in charity drives? If so, list drives they participate in.
   a. __________________________
   b. __________________________
   c. __________________________
   d. __________________________
The following four questions are optional, but they do have a part in the public relations program.

23. Do you attend church in the same area in which you teach?

24. Do you visit other churches within the neighborhood?

25. Do you sponsor or aid in sponsoring church programs?

26. Do you teach a Sunday School class?

27. Have you made any speeches to civic organizations within the past year?

28. Do you belong to any civic organizations? List those of which you are a member.

a. ________________________________

b. ________________________________

c. ________________________________

29. Do you sponsor or participate with the Boy Scouts?

30. Do you sponsor or participate in a community recreational program? What responsibility do you assume in the program?

a. ________________________________

b. ________________________________

c. ________________________________

31. Do you exhibit the projects which are made in the shop?

32. Do you place exhibits in: (Check places used)

____ shop?
____ showcase in corridor of school building?
____ near office at main entrance of building?
____ show windows in downtown stores?
____ fat stock shows and county fairs' exhibits?
____ programs sponsored by the school?

33. Do you participate in programs sponsored by the school?

34. Do you share your professional and technical information with other people?

35. Do you give demonstrations to other teachers pertaining to industrial arts?

36. Do you develop friendly relations with the administrative staff and welcome their suggestions?

37. Do you compliment a boy who does a good job?

38. Do you take pictures of work well done and place them on the bulletin board?

39. Do you take movies of your shop and show them to the school and other interested groups?

40. Do you take movies or pictures of outstanding school events?
41. Do you organize a home workshop club or encourage boys in developing their workshops?

42. Do you promote contests in design, construction, and workmanship in your shop?

43. Do you attempt to encourage father-and-son planning in respect to projects or other phases of shop work?

44. Do you teach an adult class?

45. Do the maintenance personnel use your shop?

46. Do you help the maintenance personnel with their problems?

47. If so, do you plan a working schedule that will not interfere with your classes to help them? Check the following conditions present in your shop.

   ___ The maintenance personnel come to you for advice.
   ___ The maintenance personnel ask permission to use machines in the shop.
   ___ The maintenance personnel come in and help themselves to the equipment and have little or no regard for class operations.
   ___ Depending upon the importance of the problem, do you let the maintenance personnel know that you prefer to help them at times other than your class periods?
   ___ Do you take time out occasionally for coffee or coke with the maintenance personnel to gain a better understanding of one another's problems?

48. Do you invite other teachers to visit and observe your shop and classes?

49. Any suggestions you would like to add to this list will be appreciated. List them on the back of this page.
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Books


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