

**RADIODIFFUSION AND EDUCATIONAL PROJECTS: CONTRIBUTIONS TO
SOCIAL DEVELOPMENT IN BRAZIL (1922-1951)**

***RADIODIFUSÃO E PROJETOS EDUCATIVOS: CONTRIBUIÇÕES PARA O
DESENVOLVIMENTO SOCIAL NO BRASIL (1922-1951)***

***RADIODIFUSIÓN Y PROYECTOS EDUCATIVOS: CONTRIBUCIONES AL
DESARROLLO SOCIAL EN BRASIL (1922-1951)***



Vitor Hugo de OLIVEIRA
e-mail: vitorhugo@ufu.br



Marco Antônio de SANTANA
e-mail: bh.santana@yahoo.com.br

How to reference this paper:

OLIVEIRA, V. H.; SANTANA, M. H. Radiodiffusion and educational projects: Contributions to social development in Brazil (1922-1951). *Rev. Educação e Fronteiras*, Dourados, v. 12, n. 00, e023005, 2022. e-ISSN: 2237-258X. DOI: <https://doi.org/10.30612/eduf.v12i00.16650>



| Submitted: 13/12/2022

| Revisions required: 19/01/2022

| Approved: 25/02/2022

| Published: 10/03/2022

Editor: Profa. Dra. Alessandra Cristina Furtado

Deputy Executive Editor: Prof. Dr. José Anderson Santos Cruz

ABSTRACT: This article reveals our view of the historical period that followed the arrival of radio broadcasting in Brazil and its use in several educational projects (1922-1951), inaugurating a new model of Distance Education (EAD). Our work is anchored in a systematic bibliographical analysis in view of the scarcity of sound files on this subject, especially in the years studied. We will analyze some important radio programs dedicated to teaching/learning and their social representation in a country in search of development. We are interested too in the initial use of radio for the promotion of elite culture and the methodologies applied to make it an opportune means of communication for various projects aimed at popular education.

KEYWORDS: Distance education. History of education. Non-school educational process. Radiodiffusion.

RESUMO: Este artigo revela nosso olhar sobre o período histórico que se seguiu após a chegada da radiodifusão no Brasil e sua utilização em vários projetos educacionais (1922-1951), inaugurando um novo modelo de Educação à Distância (EAD). Nosso trabalho está ancorado em análise bibliográfica tendo em vista a escassez de arquivos sonoros sobre esta temática, especialmente, nos anos estudados. Analisaremos alguns importantes programas radiofônicos dedicados ao ensino/aprendizado e sua representação social num país em busca de desenvolvimento. Interessa-nos, ainda, a utilização inicial do rádio para o fomento da cultura de elite e as metodologias aplicadas para torná-lo um meio de comunicação oportuno a vários projetos voltados para a educação popular.

PALAVRAS-CHAVE: Educação à distância. História da educação. Processo educativo não escolar. Radiodifusão.

RESUMEN: Este artículo revela nuestra visión sobre el período histórico que siguió a la llegada de la radiodifusión a Brasil y su utilización en diversos proyectos educativos (1922-1951), inaugurando un nuevo modelo de Educación a Distancia (EAD). Nuestro trabajo se ancla en el análisis bibliográfico ante la escasez de archivos sonoros sobre este tema, especialmente en los años estudiados. Analizaremos algunos importantes programas de radio dedicados a la enseñanza/aprendizaje y su representación social en un país en busca de desarrollo. También nos interesa el uso inicial de la radio para la promoción de la cultura de élite y las metodologías aplicadas para convertirla en un medio oportuno para diversos proyectos destinados a la educación popular.

PALABRAS CLAVE: Educación a distancia. Historia de la educación. Proceso educativo no escolarizado. Radiodifusión.

Introduction

[...] all discourse is configured in text, according to a certain semio-discursive organization made of a combination of forms, some belonging to the verbal system, others to different semiological systems: iconic, graphic, gestural. The meaning depends, therefore, on the particular structuring of these forms, whose recognition by the receiver is necessary for the effective realization of the communicative exchange: the sense is the result of a co-intentionality (CHARAUDEAU, 2005, p. 27, our translation).

This paper aims to discuss the educational initiatives structured through the radio that, since its entry into the Brazilian market, from 1922, has been an instrument of policies of approximation and sociability between the population and the administrative spheres. Radio, from its first experiences as a communication vehicle, drew attention for the degree of curiosity and novelty it brought. The invention, which was first attributed to Marconi and then, in a judgment of the U.S. Supreme Court, recognized to the Croatian Nikola Tesla, had its first transmissions, as an entertainment hub in 1920, in Argentina and the United States (ZIGIOTTO, 2012).

In Brazil, radio attracted the attention of intellectuals from the Brazilian Academy of Sciences who saw in the medium of communication a possibility of popular education through programs focused on culture and knowledge formation. Roquette-Pinto was a member of ABC and was one of the most enthusiastic promoters of broadcasting in the country. The first phase of radio, in its process of definitive installation, occurred from 1923 to 1928, a period in which Pinto presented a plan for the development of education through radio in Brazil and the project for the creation of two stations: Rádio Sociedade and Rádio Escola Municipal, both in Rio de Janeiro (ZUCULOTO, 2010). With this enthusiasm, what was the role of radio in the implementation of educational projects in Brazil?

In Faria (2010) we observed that, despite the advances and setbacks on Distance Education (EAD), some researches give us that, in journals such as *Jornal do Brasil* (RJ), since the year 1900, published announcements of vocational courses by correspondence, characterized, however, by individual initiatives (in this case of typing teachers), and not institutional. This fact is repeated from 1904 with the installation of International Schools, branches of North American institutes, which taught classes to those who sought an occupation, especially in the segments of service provision and commerce. This type of education, as well as the didactic material, arrived via Post Office and this depended greatly on the railroads for transportation.

The precursor stations, elitist education and the professionalization of radio towards commercialization and schooling

The Instituto Universal Brasileiro (IUB), founded in 1941, is considered an efficient experience in Distance Education (EAD), basically using printed materials. With the entry of radio in the Brazilian market, this type of teaching was becoming more common and, in the 1920s, there are news of classes transmitted, which could be accompanied with the respective printed materials, notably those of French, Portuguese language and themes related to radiophonic.

Political investment in education, according to Hout (2012) can be socially productive, since the collective returns from it are often higher than those acquired individually. Although it cannot be stated categorically that schooling is a poverty-reducing element, we must recognize that the higher level of education or more time (years) of studies are associated with a higher financial income. This is how radiophony, which has its own dialectic and a certain popularity among the poorest layers of society, especially in developing countries, has achieved, through successive public policies, at different stages of our social development, the *status* of a classroom, with the potential to reach a large number of students in a shorter period of time. In the 1920s, before the first radio broadcasts in Brazil, it was perceived the strength coming from this vehicle to overcome obstacles to the progress of the nation. The Radio, thus, with its scope, presented itself with characteristics capable of attenuating the illiteracy rates, extending its educational messages to those who were not contemplated by the formal school system, by offering complementary schooling, overcoming great distances and collaborating in communication in isolated regions (DEL BIANCO, 2009; FARIA, 2011).

The Radio Society of Rio de Janeiro, the first station in the country, began its broadcasts in 1923, with the aim of providing popular education, as was being practiced by the modern broadcasting system in other nations around the world. The education of young and adult people, outside the school age, became part of social concerns and was faced with the most advanced technology through the means of communication.

In its installation, the carioca vehicle worked next to the Superior School (military) maintained by the federal public administration, which over time, began to hinder the institutional performance proposed by the managers of the station (civilians), with extraordinary and unreasonable requirements, which the radio could not meet due to the lack of commercial revenue. Add to this the fact that the leaders of the Superior School feared the possibility of broadcasting radio programs of subversive content or content contrary to those

recommended by the government forces, a fact that practically forced the founders of Radio Sociedade to donate the station to the Ministry of Education and Health of the Getúlio Vargas government, in 1936 (ALVES, 2009; SOUZA, 2003).

The first broadcasts were marked by the curiosity and novelty of radio novelty, with the receivers gaining the market and gradually becoming more accessible to the consumer. On the other hand, academics saw and dealt with Radio Sociedade (RJ) as if it were a field of research, using its space for scientific debates, problems of higher education and dissemination of its political ideas. The station, as in the spaces intended for education, had a laboratory, library and theater for conferences, that is, it boasted a physical structure similar to those existing in schools. The student *broadcasters*, however, in relation to the broadcasts, tried to supply their little technical experience, with the use of imported bibliographies or even, with research on physics and electricity. Thus, they lived eternal scientific research about the new invention, seeking solutions to the issues that presented themselves to both professionals and listeners – involving the manufacture of the device, studies on materials and their generation of interferences, improvement and acoustic use – strategic points of installation, financial accessibility of batteries, etc. At the same time, in the main newspapers of Rio de Janeiro, there were columns specialized in commenting and reporting the news presented by radiophony, and magazines dedicated to the exclusive subjects of radio were not rare: they published about assembly and ways to improve radio reception, accompanied by instructional maps, etc. (COSTA, 2012; MENDONCA, 2007).

At this moment, at the political and social level, Brazil was experiencing a complex adaptation to the new conceptions and ways of life, due to the reflections of the globalizing spectrum that was also presented to developing countries, revealing, especially here, from revolts promoted by the poor population, several foci of opposition to the government of the so-called *First Republic*:

The effervescence of the political and cultural events of the 1920s heralded the changes in the Brazilian social conjuncture that would eventually put an end to the First Republic. It is convenient to remember that there was, in this period, a widespread discontent in the country with the government and the old monarchist political formulas of maintaining the power of the regional oligarchies, characteristic of the First Republic, feeding a certain "oppositional ferment". After the workers, it was the military that began to agitate. In 1922, there was a revolt of young officers in Rio de Janeiro (CARVALHO, 2002, p. 119, our translation).

With the development of the first radio stations, classical music began a dominance in programming by the mid-1920s. With this, education, initially thought of by the introducers of broadcasting in the country, gained airs of elitism, making the audience tiring, even more so when prolonged for several hours. Despite the enthusiasm for invention, the most popular layers did not approve of the music performed and the executive communication of the *Speaker*, possibly due to the lack of identification and distance between the realities presented. What really attracted them was the possibility of tuning in to stations in other locations, encouraging the owners of the device to seek an improvement in the performance of their equipment. The press even published tables with the schedules and the appropriate tuning for the best reception of international broadcasters such as: New Zealand, Buenos Aires, London and Eiffel Tower (COSTA, 2012).

A striking fact is that the radios, from the beginning, established their communication with the public through a section of letters. In the early years, listeners sent their missives to the very address where the station's building was located. Usually a secretariat selected the messages, separating them according to whether their recipients were a communicator or a specific program. Subsequently, the letters began to be sent to the mailboxes, identified by numbers, which from the post office were forwarded to the destination station. Thus, through these correspondences, the listeners asked for music, declaimed poems, requested loving advice, prescribed teas for the most diverse diseases, called for powerful prayers and, in various other ways, solidified their participation in the respective programs, emphasizing the communication/listener interaction, where the radio stood out as a sounding board of social events. Out of curiosity, a situation exposed repeatedly in "Letters to the *Radio*" in the 1920s drew attention, in the form of a complaint to the *Speaker*: as the radio apparatus came "*from abroad*" and did not carry an orientation manual for the efficient use of buyers (or did so in a foreign language), on some occasions, radios were bought, without first knowing the appropriate modulation to their region, which on certain occasions made it impossible for the receiving apparatus to capture the radio wave. With this, it was not uncommon to see a magnificent imported radio, dusty in a stable corner or, on a dark garage shelf with no foresight despite its high financial cost.

Regarding the teaching/learning dynamics, the first reason for the movement of some pioneers, to convince the government to implement an adequate structure for the introduction of radio in Brazil, Costa (2012) states that, analyzing the first programs, he can identify a fraction of the ideology that envisioned the promotion of culture without the necessary

elaboration for this purpose and, another that did not fit with the oral manifestation, practiced, daily. According to the author, in Radio Sociedade (PRA-2), in addition to the execution of discs and spaces intended for information, what stood out was the enthusiasm for the technical potential of the vehicle, absent, however,¹ any methodological strategy of information that led to teaching.

We must remember that, parallel to the entry of radio in our country (1922), we lived the Week of Modern Art that, stimulated by a worldwide movement, demanded cultural and intellectual reforms seeking the reach of new communicational and educational processes, as developmentalist presuppositions. Thus, of great importance were the proposals of the American philosopher, founder of pragmatism, John Dewey who inspired the adherents of the New School in Brazil, among which, Lourenço Filho, Anísio Teixeira and Fernando Azevedo. These Brazilian educators, in their desire for reform, resulting from such a movement, fought for elementary education as a right of all and as an important axis of an industrial and balanced society. Under these aspects and following the global trend of adherence to all that *represented modernity*, radio could stand out as the appropriate vehicle to reach an indeterminate number of people simultaneously and assist in the extinction of illiteracy that presented significant rates in our country.

For Castro (2013), Radio Sociedade seemed like an extension of the Brazilian Academy of Sciences, where academics were responsible for the production and presentation of programs. There, Roquette-Pinto was routinely seen, first thing in the morning, with his two-colored pencil, pacing back and forth, circling the parts he thought important from the morning papers. Later, he stood in front of the microphones of the Rio de Janeiro station to present *the Jornal da Manhã*, where he highlighted, mainly, the international news, reading and commenting on the news for the public. Castro says that, within a regime of collaborative interaction, some enthusiastic listeners took their records from classical collections, performing them and commenting on their composers, musicians and singers.

¹ This acronym – and the others that appear throughout the text – mean the identification of radio stations. The "PR" originates from English Pioneer Radio (pioneer radio). The letters A, B, C, D and E represented the class of the station under the aspect of the amplitude of the electromagnetic wave linked to the area of coverage of its modulation and the numbers distinguished the pioneering of the station, according to rules of the Federal Government. Thus, the first broadcast broadcast, with the speech of the president of the republic Epitácio Pessoa, on 07.09.1922, in Morro do Corcovado, was named PRA-1 Radio Independence of Brazil; the Radio Society of Rio de Janeiro was inaugurated almost 1 year later, and became PRA-2; Soon after came the foundation of Rádio Clube do Brasil, created on 12.08.1923, PRA-3; the Radio Society of Bahia appeared on 18.12.1923 – PRA-4, and so on.

In the line of educational productions for radio, in 1924, PRA-2 presented a children's program that was fifteen minutes long, which already demonstrated the understanding of producers about the greater capacity of assimilation with less performance time, also expressing concern about the exhaustion of the small listeners, in the case of a longer duration of entertainment. According to Costa (2012), the analysis of the content of the aforementioned children's program makes it clear that, in the production, led by João Kopke, also known as *Grandpa Kopke*, although the whole plot is through storytelling, the objectives of forming admirers of operas and classical songs were clear, given the recurrent exploration of these musical genres. The author also points out that in the face of the plots of such attraction, systematically evaluated, the concern of producers with the insertion of a deeper knowledge about the things of the country and the world stood out.

Not all productions, however, were careful to think about the exhaustion of the listening audience. Under this aspect, we highlight the time occupied by the lectures in radio programming, regardless of the duration of the narrative, addressing the most diverse subjects, from politics to science, escaping the dynamism and clarity required by broadcasting. Historically, from a practical point of view, radio programs avoid extensive speeches under penalty of focusing on the weary monotony of the audience that ends up bothering the listener, to the point of turning off the receiving device or seeking another tune. Horta (1972) states that the Radio Society presented, at this time, a large number of attractions focused on education that, not always, had the sympathy of the listening public. Thus, among the courses presented by the aforementioned broadcaster stood out: French and English literatures, Esperanto, Portuguese, French, Italian, Natural History, Physic and Chemistry, all under the supervision of Roquette-Pinto, one of the precursors of radio in Brazil and a member of the Academy of Sciences.

An interesting fact, however, is that already at the end of the 1920s, academics who were dedicated to the new communication vehicle began to share their spaces with devoted broadcasting professionals, which gradually made daily programming more cloaked in entertainment, although not yet separated from educational and cultural ideals. The fact is that, from the Radio Society and over the years, radio has developed a lot, from the technical and professional point of view, with a significant increase in broadcasters, in the large cities and interior of the country, with frank incentive to the commercialization of programming in later decades and productions equipped with more entertainment added to renewed models of education.

In the 1930s, some stations with exclusively commercial objectives invested in the hiring of entertainment professionals, betting on the potential of broadcasting as a marketing activity, which in a way was opposed to the educational model previously adopted by some pioneering companies of radio in Brazil. Thus, the following radios were inaugurated: Cajuti, Nacional, Guanabara, Tupi, Phillips, Jornal do Brasil, Ipanema, Mayrink Veiga, among others. The artistic directors of these radios had a fundamental role in the choice of programs, selection of *speakers*, hiring of singers and cast of soap operas (COSTA, 2012, p. 120). In fact, it is also for this time that some producers, at certain times, imbued with the obligation to insert exclusively educational content, at specific times, rehearsed a deception with the inspection, when suggesting for a certain program (of mere entertainment) some name related to teaching/learning, which concealed the true objectives of radio attraction under the mantle of performance as prescribed by law:

One of the tricks was to adopt suggestive titles. The Toddy dictionary is an example of this kind of hoax. Broadcast in the 1940s by Radio Nacional, although the title was related to the study of vocabulary, the content was limited to the dissemination of popular music, through the execution of records. In this way the speaker announced a keyword, read its synonym and all the rest of the time lyrics were performed that contained the vocabulary initially presented (COSTA, 2012, p. 135, our translation).

In 1932, the *National Program* was established through Decree 21.111/32, which determined a milestone in the political exploitation of radio in our country (BRASIL, 1932). The aforementioned decree-law regulated the transmission of an attraction *on a national network* that addressed political, educational, sports, religious, scientific, artistic, agrarian themes, etc. Network transmission, according to Souza (2003), has always been a goal pursued by the pioneering broadcasting stations in the country. However, the orientation of the *National Program* was based on the political dissemination of the federal government through news and not on the dissemination of education and culture as in other attractions. In 1935, this radio program was renamed A Hora do Brasil and, even today, it is broadcast on a daily network from 7 p.m. to 8 p.m., under the name of *A Voz do Brasil*.

And speaking of Modern Art Week in [and not of] São Paulo, it is worth remembering that education was one of the great themes of modernism and many intellectuals also functioned as carriers of the idea that education would be decisive to promote the autonomy of individuals, as well as collective progress. This is because, as Michel Foucault ([1979]/2006, p. 71)

summarized in his work *Microphysics of Power*², intellectuals were part of a subtle system of power and came to be considered as "agents of consciousness" and also of the discourse put into circulation. This seems to have greater relevance in the scenario of a strongly illiterate population during the Old Republic.

Here, it is worth highlighting the thought of Mário de Andrade who, in 1927, published the novel *Amar, verbo intransitivo*³, and planned the short story "Atrás da Catedral de Ruão"⁴. These works thematized respective non-school educational processes, in which the writer was purposely criticizing the choices of many families of the São Paulo elite that highlighted the conception of politeness and ornamental education or an anodyne pedagogy, if disdain for education directed to the general population was not enough.

Mário de Andrade, as a multifaceted intellectual, focused on the subject of education, since, in addition to being a teacher, he had a peculiar project of "Brasilidade" that went through the valorization of national elements, despite the difficulty of pragmatic or political intervention. However, at the invitation of the then governor of São Paulo, Fábio da Silva Prado, the modernist took over with great enthusiasm the direction of the Department of Culture in 1935, even saying that he had forgotten himself and became the very public agency he had managed. In this effort, in educational matters, Mário de Andrade implemented the project of physical and itinerant libraries in the capital of São Paulo.

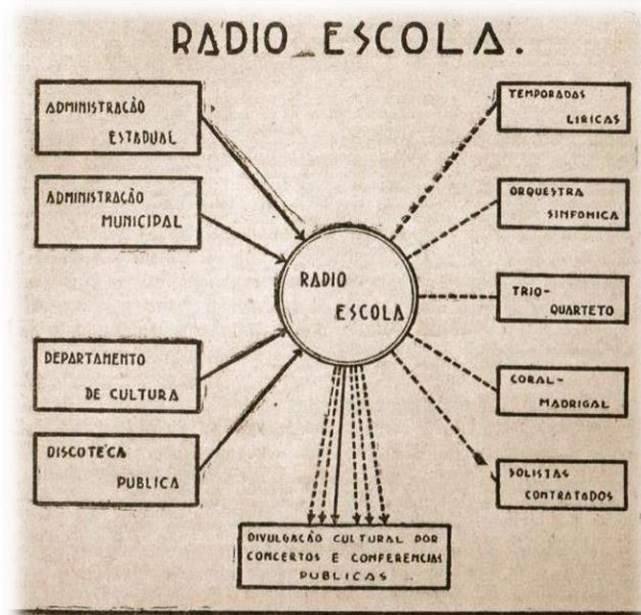
In addition, the intellectual made efforts to implement the Radio School, which according to the organizational structure illustrated below, shows that various cultural elements would pass through the radio and it would be possible to reach a great reach in the dissemination of concerts and educational conferences.

² For considering that there have been practices or manifestations of modernism in other localities of Brazil (SILVA, 2022).

³ New edition, with changes, was published in 1944.

⁴ Short story from the collection *Contos Novos*, published posthumously in 1947.

Figure 1 – Organization of the Radio School



Source: Calil and Penteadó (2015, p. 55)

It turns out that Radio Escola was never aired. There was no lack of project, nor technical structure or educational content, but the unfavorable budget contingency supervenient removed the conditions of its implementation. Thus, in 1938, Mário succumbed to the dense bureaucratic gum of the Public Administration and the change of Government and, with much regret, is disconnected from that office. This dynamic combined with the context reveal the importance attributed to radio as a tool for educational purposes.

Returning to the other programs related to education, we must remember that such productions were usually carried out by broadcasters or dedicated teachers who proposed to perform an unprecedented task of teaching, now through sound waves. It was another form of Distance Education (EAD), if compared with the method previously used, through letters that, as we have seen, already at the turn of the twentieth century gave its first signs. The radio brought elements of speed and immediacy, dispensing with this *educational make* the interference of the Postal and Telegraph Service. Such an initiative, however, quite possibly, due to the incipience of educational experiences involving communication and the radio audience, lacked a specific methodology, which usually led to intuitive artistic and cultural production processes, often anchored in strategies of repetition of the readings performed and lessons applied in face-to-face classes, which, in turn, presented dynamics different from those applied today. Knowledge, we well know, is a mutual construction between educational

subjects, marked by interactivity and respect, stimulating the development of self-esteem, autonomy and confidence for the mastery of skills. This understanding faced an unprecedented bias with a modern communication vehicle intermediating a new form of teaching/learning, without the necessary mastery on the part of the mentors of the educational content. Thus, we understand that radio represented from the beginning an important practice of educational knowledge, challenging students and teachers who ventured through its productions. Distance education (EAD) and this includes part of the radio initiatives, is defined by Nunes, in the Brazilian Journal of Education:

This presupposes a systematic and organized educational process that requires not only the two-way of communication, but also the establishment of a continuous process, where the media or multimedia must be present in the communication strategy. The choice of a certain medium or multimedia is due to the type of public, operational costs and, mainly, effectiveness for the transmission, reception, transformation and creation of the educational process (NUNES, 1994, p. 4, our translation).

Thus, broadcasting was consecrated, especially among some elites, as a way to overcome underdevelopment, which occurred not only in Brazil, but in countries that also resented precarious economies, as were the cases, from the 1950s onwards, of Colombia, Mexico, Bolivia and Venezuela. The understanding was that the path to the extinction of poverty was through modernization, which translated, from a practical point of view, into the adoption of the same strategies and production methods adopted by developed countries. Knowing that illiteracy was an obstacle to development and, needing speed in their expectations of progress, radio began to integrate the daily life of these societies as a means that would enable the increase of the educational level and the consequent introduction of new technologies (CHARAUDEAU, 2005; DEL BIANCO, 2009).

Some educational productions of prominence in the history of Brazilian broadcasting

In Brazil, some productions from the beginning of the experience with radio were important, such as the program *A Enciclopédia Popular*, presented by Alziro Zarur in the 1940s, daily, by Radio Mayrink Veiga, in Rio de Janeiro. The attraction was divided into two parts, one being called *Curiosities and Utilities* and the other *Kittens and Snookers*. It was an educational communication intertwined with entertainment where the *speaker* asked questions and the listeners forwarded their answers in writing, through the Post Office and Telegraphs or even, taking their letter to the station's concierge, addressed to the said program. Some questions

are remembered: *what is the name of the Horse of Alexander the Great?; how many meters does the intestine of an ox have?* For Costa (2012), the argument of the program was limited to the listener's answer and, subsequently, to the announcement of the correct option by the speaker, but at a future date (since, between the question and the answer, there was the time of shipment and receipt of the correspondence). The author also states that this model characterized the transmission of knowledge in isolation without defining an educational aspect, itself, because it lacked a greater organization of the didactic content. And he adds by asserting that there was a lot of information provided in a limited space of time without due concern for a teaching/learning methodology.

The *Biblioteca no ar* was a program that aimed to present the best of national and international literature through the reading of small excerpts of the adopted works, with the sound resources common to the radio, consisting of applause, shouts, thunder and other ways to activate the listener's imagination for their involvement with the narrative. It was not intended to reveal the denouement of the stories or plots of the work, but rather to draw attention and arouse curiosity for its existence. It also carried as a characteristic the non-correspondence of link with the literature curricula presented by the schools. The *Biblioteca no ar* had as producer and presenter the radio broadcaster Genolino Amado, who sought, with the program, to break with the academicism that distanced a certain elite from the non-book-consuming population. It was broadcast from 1941 to 1944 and aired on Mondays, Tuesdays, Wednesdays, Fridays and Saturdays at 6:30 p.m., lasting 25 minutes. The producer divided the program by genres (as occurs in libraries), and with this, in each program, he was able to disseminate several works. In this way, he justified that the great variety of authors served to provide the listener with different reading options. Among the themes explored by the *program Biblioteca no ar*, we highlight from the year 1941 the episode broadcast on January 6, called *The glorious homeland and its heroes* – which brought readings of excerpts from the works of Ruy Barbosa, Castro Alves, Olavo Bilac, Jonas Corrêa and Afonso de Carvalho (COSTA, 2012).

Listening and learning was another radio program with an educational proposal elaborated and textualized by Genolino Amado, on Radio Nacional (RJ), from 1945 to 1950. Its presentation, however, was due to the radio broadcasters César Ladeira and Sônia Oiticica who established a dialogue during the program, simulating a daily conversation between friends. In one of the texts, by way of demonstration, the interlocutor expressed his concern and the other brought, always through the friendly colloquium, the explanation equipped with their respective examples. It usually addressed more than one topic, making clear the intention to

vary and not to delve into the content. It was only 5 minutes long and aimed through the informative drops to clarify doubts about issues related to the Grammar of the Portuguese Language, Orthography, History of Brazil, Universal History and Geography. They were brief lessons about the lexicon; how to write a certain word, whether with "s" or with "z"; synthetic excerpts about discoveries, inventions, vegetation, etc. (COELHO, 2011).

In 1936, with the inauguration of Radio Jornal do Brasil (PRF-4), Ariosto Espinheira was invited to command the children's attraction entitled *Viagem através do Brasil*, which aired on Tuesdays, Thursdays and Sundays. Ariosto, writer and *speaker* of the program, spoke to the little ones about geography, history and national culture, in a light way, as if he were making a flyover through a certain region or a trip through time. His narratives in the form of chronicles for this entertainment resulted in a homonymous publication, in the 1930s, by Editora Melhoramentos, which greatly contributed to form us the idea about the approaches that the author made using educational communication. During the program, the announcer narrated the geography of the places, permeating the discourse with physical details and own characteristics, of the places and monuments:

The sun still rises lazily on the horizon, slowly illuminating the runway where the airplane is about to take off. The aviator, a newcomer, is concerned with checking equipment, clothing, maps and other instruments that will be needed. The journey that is now beginning will require a great deal, so that everything needs to be in the most perfect order. Thus begins the course of exploration and presentation of the territory of Santa Catarina headed by the intrepid pilot of the airplane present throughout the narrative of the book *Viagem através do Brasil – Santa Catarina*. It was the sixth volume of the collection *Viagem através do Brasil 2*, which had the task of providing a children's audience with the geographical and cultural presentation of the State of Santa Catarina (PHILIPPI, 2013, p. 1, our translation).

In the radio texts, the author divided the country into 5 geographical regions: north, northeast, east, south and central. At the end of each narrative, as we do today in our academic works, he brought a list of authors with the respective researched works, thus listing, in alphabetical order, their references. He had, however, a permanent bibliography, of writers, to whom he resorted routinely, in the task of constructing by the line of radio narration, the cultural, geographical and historical characteristics of our country and our people. Thus, they constituted a list of permanent references: Euclides da Cunha, Roquette-Pinto, Olavo Bilac and Sílvio Romero.

With regard to these outstanding intellectuals, in the program in which Espinheira discusses the blacks, the gunmen and the caboclos, it is perfectly detectable, for lovers of

literature, traces of the work of Euclides da Cunha with his anthropological descriptions. In the same way, when speaking in another program, of the ethnicities in the composition of national folklore, he refers us to the writing of Sílvio Romero and so on. In fact, the producer Espinheira was concerned with narratives that led to an identity interaction in communication with children, aiming to ensure the development structured in the pride and self-confidence of the little ones. However, under this aspect, the broadcaster did not find encouragement in the cultural elite of that moment, which concerned with separating what was erudite from what was popular, was focused on social reform through literacy and creation of sanitary infrastructure.

Another important act is that to organize his texts, Espinheira used as a reference his literary work of 1934, entitled *Radio and Education*, which was addressed to teachers, recommending to them the use of the radio in classrooms. According to Costa (2012), in the second chapter of the book *Radio and Education*, the prominent broadcaster presented seven formats of radio programs, based on research presented by the International Broadcasting Union: the *ordinary lesson*, the *conference*, the *lecture*, the *dialogue*, the *dramatization*, the *narrative* and the *educational reportage* (ESPINHEIRA, 1934; 1941).

The magic carpet of Tia Lúcia was another attraction intended for children, having debuted in 1935 on the Radio Municipal School of the Federal District (PRD-4), with the presenter (Speaker) Ilka Labarthe playing Tia Lúcia. In possession of the microphone, she undertook a *journey on a magic carpet* and headed to various countries of the world, exploring during her adventure cultural, historical and geographical aspects of these nations. The children were active participants in the program asking the most varied questions to Aunt Lucia, who answered with a didactic proper to the great educators who have the gift of communication. *The Magic Carpet* went through the stations Mayrink Veiga and then Radio Nacional, both from Rio de Janeiro, having remained on the air for at least 15 years. With the texts of the production elaborated for the radio, a book for children's literature was also published:

In 1937, the content of the program was published in *The Magic Carpet of Tia Lucia* in only one volume, by Companhia Editora Nacional. Some texts of this attraction were also published by the National Journal of Education. Given the scarcity of sources, these publications have great importance for the study of the content that has been irradiated. In turn, some recordings made at the end of the 1940s on Radio Nacional were located in the Museum of Image and Sound of Rio de Janeiro. (COSTA, 2012, p. 183, our translation).

With this, when starting her program, *traveling together with the children* through the sound waves, Tia Lúcia had already chosen a country and began the speeches about its location, predominant climate of the place, highlighted relief, territorial extension, population,

monuments, festivals and local customs, etc. Then, she highlighted the main cities, their history, habits and living conditions of the citizens. This was how the communicator sought to awaken in the child the curiosity to know and research: through a narrative full of details and varied information, throwing to the little ones the general knowledge, at the same time, she worked on good communication. Thus, in the episode dedicated to Mexico, we extract the following excerpt from the radio text that later became a book:

What are you saying Henriette? That it would be magnificent to go down a little? Yes, but do we have time? Aunt Lucia also wants you to visit not only the Palace of Chapultepec, but also the interior of the National Palace – Xochimilco, the wonderful Land of Flowers, the poetic city of couples, the Aztec Venice, as it is called. We will also return to the city of the Gods, to the ruins of Teotihuacan that is only 45 kilometers from the capital of Mexico. There we will see the famous Pyramids of the Sun and the Moon. It was in these pyramids in the city of the Gods that, according to legend, the Light was born. It also says that the gods who inhabited Teotihuacan, though in supreme bliss, did not know the Light. They decided, then, to create light (LABARTHE, 1937, p. 138, our translation).

Interestingly, although dedicated to children, the content explored on the radio did not correspond to that taught to school-age children. In the 1930s and 1940s, the elementary level only had access to knowledge of history and customs of Brazil and *did not venture to* other parts of the world. In a passage from her book, Ilka Labarthe justifies that, Tia "did not personally visit" all the countries that she highlights in the program, however she studied in the books, which provide travel regardless of travel and money. They enable the knowledge of the whole world (LABARTHE, 1937, p. 14).

The *University on air* (1941-1945), broadcast by Radio Nacional (RJ), aimed at the qualification of high school teachers. The educational attraction was under the supervision of the Division of Secondary Education of the Ministry of Education and Culture, and was directed by the teacher Lúcia de Magalhães who sought to equate the problems faced, in various aspects, by the bachelors in the exercise of teaching. The National Radio (PR-8), efficiently covered much of the national territory, which made such an educational initiative have the possibility of being greatly tuned.

The *University on air* was born as a birthday present to the then President of the Republic, Getúlio Vargas (1934-1945/1951-1954), in an attempt to resolve a recurring debate in the Brazilian elites about the qualification of teacher training for high school students. It is important to note that the government used radio in the *Estado Novo*, at a time of great

repression, offering education and, at the same time, spreading its policy of populism, with the aim of extolling Vargas' image as a statesman.

The Francisco Campos Reform (Decree No. 19,890/31) already provided that the qualification of the teacher for secondary education should occur at the higher level and the need to offer vacancies by the Faculty of Education (BRASIL, 1931). However, due to several factors, high school teachers did not adapt to the type provided for by such legislation, sometimes due to lack of specific training, others because they exercised teaching in locations far from where the college of higher education worked, and then the radio set entered, in order to shorten the distances, facilitating the work of these teachers. Thus, professors from the various places in Brazil interested in the qualification offered by the *University on air*, listened to the radio, every day, from 6:45 p.m. to 7 p.m., after an excited call of great names of the national magisterium, tirelessly stamped on the pages of newspapers and radio complaints.

The registration of teachers to monitor classes was done through the post office and, reportedly, had great adherence, especially in 1942, with 4,929 listeners enrolled. After the radio broadcasts, the *scripts* used by the professors of the Faculty of Philosophy and the Pedro II College, communicators-broadcasters of this teaching modality, were sent to the listeners (students) who, in turn, forwarded their doubts for solution in later classes. Despite the initial excitement, soon after, in 1943, the numbers of the radio program showed a strong decline, with a significant drop in registrations and also in the issuance of certificates – in the whole country, there were only 286 (MONACO; LEYENDECKER, 2019).

Final remarks

Considering our initial inquiry about the role of radio in the implementation of educational projects in Brazil, we understand that such equipment, since its popularization, has had great prominence, including as a precursor of distance learning (EAD), bringing to this model of education speed and immediacy. History is full of countless examples of relevant educational initiatives that still occupy space in the memory of those who lived such experiences by "*doing educational*", with their ears attentive to the radio set and the pencil in hand, ready to fire the consonants and vowels announced by the "*Dictation*" elaborated by the admired teacher (*Speaker*).

From the point of view of the sources, unfortunately most radio stations did not care about the proper packaging of their sound records. The acetate tapes and vinyl, lacking special care, only aroused attention to their content from the understanding of the digital method. There are few sound sources suitable for consulting the study developed in this article. However, some *kept* in the radio stations and in the personal archives of the producers, were fundamental in the preservation of texts, as well as the narratives that became books, providing important assistance to researchers in their task of retelling the history of education through the airwaves.

Finally, it should be noted that the experiences of educating through radio were not always successful, which does not remove from this vehicle its protagonism as one of the pioneers in what we now call *educommunication*. Radio, even today, seeks a way to efficiently convey the message that escapes the teachings ordinarily taught in face-to-face teaching. Through it, communication is also immediate: the messenger speaks and the receiver listens. However, after this last process we understand that it is necessary to develop a methodology, perhaps joint, between radio producers and teachers, through which it is possible to measure, in an interactive plan, the smoothness of the implemented didactics (communicator) with the degree of understanding reached by the listener.

REFERENCES

- ALVES, João Roberto Moreira. A história da EAD no Brasil. *In*: LITTO, Fredric Michael; FORMIGA, Manuel Marcos Maciel (org.). **Educação a distância: o estado da arte**. São Paulo: Pearson Education do Brasil, 2009. 1 v. p. 9-13.
- ANDRADE, Mário de. **Amar, verbo intransitivo: idílio** (1944). 16. ed. Belo Horizonte: Villa Rica, 1995. (Coleção Biblioteca de Literatura Brasileira, 2).
- ANDRADE, Mário de. *Atrás da Catedral de Ruão*. *In*: ANDRADE, Mário de. **Contos Novos (1947)**. Barueri, SP: Novo Século, 2017.
- BRASIL. **Decreto n. 19.890, de 18 de abril de 1931**. Dispõe sobre a organização do ensino secundário. Rio de Janeiro, 1931. Available: https://www.planalto.gov.br/ccivil_03/decreto/1930-1949/d19890.htm. Access: 14 Dec. 2021.
- BRASIL. **Decreto n. 21.111, de 1 de março de 1932**. Aprova o regulamento para a execução dos serviços de radiocomunicação no território nacional. Rio de Janeiro, 1932. Available: <https://legis.senado.leg.br/norma/440318/publicacao/15694959>. Access: 14 Dec. 2021.
- CALIL, Carlos Augusto; PENTEADO, Flávio Rodrigo (org.). **Mário de Andrade: me esqueci completamente de mim, sou um departamento de cultura**. São Paulo: Imprensa Oficial SP, 2015.
- CARVALHO, José Murilo de. **Cidadania no Brasil: o longo caminho**. 2. ed. Rio de Janeiro: Civilização Brasileira, 2002.
- CASTRO, Ruy. *Roquette-Pinto: o homem multidão*. **Aminharadio**, Lisboa, 2013. Available: https://www.aminharadio.com/radio/brasil80_roquette. Access: 3 Dec. 2022.
- CERTEAU, Michel de. **A Escrita da história (1975)**. 3. ed. Rio de Janeiro: Forense, 2020.
- CHARAUDEAU, Patrick. Problemas de análise das mídias. *In*: MEDITSCH, Eduardo (org.). **Teorias do rádio: textos e contextos**. Florianópolis: Insular, 2005. 1 v. p. 223-230.
- CHARAUDEAU, Patrick. **Discurso das mídias**. São Paulo: Contexto, 2006.
- COELHO, Patrícia. Entre scripts e irradiações: uma análise sobre as fontes que nos possibilitam estudos de programas educacionais radiofônicos nas décadas de 1930 e 1940. *In*: CONGRESSO BRASILEIRO DE CIÊNCIAS DA COMUNICAÇÃO, 34. 2011, Recife. **Anais [...]**. Recife: Intercom, 2011. Available: http://www.intercom.org.br/papers/nacionais/2011/lista_area_DT4-RM.htm. Access: 5 Dec. 2021.
- COSTA, Patrícia Coelho da. **Educadores do rádio: concepção, realização e recepção de programas educacionais radiofônicos (1935-1950)**. 2012. Tese (Doutorado em Educação) – Universidade de São Paulo, São Paulo, 2012. Available: <https://www.teses.usp.br/teses/disponiveis/48/48134/tde-04072012-104019/pt-br.php>. Access: 14 Nov. 2021.

DEL BIANCO, Nélia Rodrigues. Aprendizagem por rádio. *In*: LITTO, Fredric Michael; FORMIGA, Manuel Marcos Maciel (org.). **Educação a distância**: o estado da arte. São Paulo: Pearson Education do Brasil, 2009. 1 v. p. 56-64.

ESPINHEIRA, Ariosto. **Rádio e Educação**. São Paulo: Melhoramentos, 1934. 23 v.

ESPINHEIRA, Ariosto. **Viagem através do Brasil**: Rio de Janeiro: Melhoramentos, 1941. 6 v.

FARIA, Adriano Antonio; SALVADORI, Angela. A educação a distância e seu movimento histórico no Brasil. **Faculdades Santa Cruz**, Curitiba, v. 8, n. 1, p. 15-22, jan. 2011. Available: <https://unisantacruz.edu.br/revistas/index.php/revusc/article/view/120/118>. Access: 10 Sept. 2021.

FOUCAULT, Michel. **Microfísica do poder (1979)**. 22. ed. Rio de Janeiro: Graal, 2006.

HORTA, Jose Silverio Baia. Histórico do rádio educativo no Brasil (1922-1970). **Cadernos da PUC-Rio**, Rio de Janeiro n. 10, p. 73-123, Sept. 1972. Available: http://cremeja.org/a7/wp-content/uploads/2019/08/Jose_Silverio_Baia_Horta_historico_radio_educativo.pdf. Access: 10 Oct. 2021.

HOUT, Michael. Social and Economic Returns to College Education in the United States. **Annual Review of Sociology**, San Mateo, California, v. 38, n. 1, p. 379-400, Aug. 2012. Available: <https://doi.org/10.1146/annurev.soc.012809.102503>. Access: 13 Nov. 2021.

LABARTHE, Ilka. **O Tapete Mágico de Tia Lucia**. 3 ed. Rio de Janeiro: Editora Nacional, 1937.

MENDONÇA, Valéria Márcia. Educação Popular: Experiências de Rádio-Educação no Brasil, de 1922 a 1960. **Boletim Técnico do Senac**, Rio de Janeiro, v. 33, n. 1, p. 28-41, jan./abr. 2007. Available: <https://bts.senac.br/bts/article/view/304/287>. Access: 6 Nov. 2021.

MONACO, Rosa Maria Garcia; LEYENDECKER, Niely Natalino de Freitas. O ensino via rádio por meio das iniciativas educativas da Universidade do ar (1941 -1945) e do Projeto Minerva (1970-1989). *In*: CASTRO, Ricardo Figueiredo de *et al.* (org.). **Anais do 2º Encontro Internacional História & Parcerias**. Rio de Janeiro: Anpuh-Rio, 2019. Available: https://www.historiaeparcerias2019.rj.anpuh.org/conteudo/view?ID_CONTEUDO=630. Access: 10 July 2022.

NUNES, Ivônio Barros. Noções de educação a distância. **Revista Educação a Distância**, Brasília: Instituto Nacional de Educação a Distância. v. 4, n. 5, p. 7-25. abr. 1994.

PHILIPPI, Carolina Cechella. “Viagem através do Brasil”, nação através da leitura - literatura de formação para a infância brasileira (1941). *In*: Anais do XXVII Simpósio Nacional de História. Natal-RN: ANPUH, 2013. Available: http://www.snh2013.anpuh.org/resources/anais/27/1362700356_ARQUIVO_CarolinaPhilippi-ViagematravesdoBrasil,nacaoatravesdaleitura.pdf. Access: 10 Sept. 2021.

SILVA, Gênese Andrade da. Apresentação. *In*: SILVA, Gênese Andrade da (org.). **Modernismos 1922-2022**. São Paulo: Companhia das Letras, 2022.

SOUZA, José Inacio de Melo. **O Estado contra os meios de comunicação (1889-1945)**. São Paulo: Annablume: FAPESP, 2003.

ZIGIOTTO, Diego M. **Las mil y una curiosidades de Buenos Aires**: la ciudad que no conocemos. Buenos Aires: De Los Cuatro Vientos, 2012.

ZUCULOTO, Valci Regina Mousquer. **A construção histórica da programação de rádios públicas brasileiras**. 2010. Tese (Doutorado em Comunicação Social) - Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, 2010. Available: <https://tede2.pucrs.br/tede2/handle/tede/4415>. Access: 14 Oct. 2021.

About the authors

Victor Hugo de OLIVEIRA

Federal University of Uberlândia (UFU), Uberlândia – MG – Brazil. PhD student in the Graduate Program in History and Historiography of Education.

Marco Antonio de SANTANA

Federal University of Uberlândia (UFU), Uberlândia – MG – Brazil. PhD in Education from the Federal University of Uberlândia/MG. Member of the Research Group "Interdisciplinary Studies in the History of Education (sources, theory and methodology)" of PPGED UFU.

Processing and publishing: Editora Ibero-Americana de Educação.
Proofreading, formatting, normalization and translation.

