

Intellectuals in defense of radio culture (1920-1930)

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Abstract

The subject of this article are the various campaigns undertaken by the pioneers of radio in Brazil in the 1920s. The investigation is based on bibliographical and documentary research. Through analysis of sources, the goal is to identify strategies for promoting the concept of radio, disputes and alliances that permeated the deployment process of broadcasting in the country. The study of these collective protests movements allows us to conclude that the development of broadcasting was a plural process, resulting intellectual ferment that saw the radio as an important Communication artifact for the development of the nation.

Keywords: Radio. Radio culture. Pioneers. Campaigns. History.

The first experiences with radiophony in Brazil were carried out during the 1922 Exposition. On that occasion, the government, in collaboration with the American companies Western and Westinghouse, set up two little 500 w broadcasting stations, namely, the first one at Praia Vermelha and the second one on the top of Corcovado. The first broadcastings were made possible by this apparatus, in partnership with Light and with *Cia. Telefônica Brasileira*¹. In 1923, a group of scientists from the

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¹ These public communications should not be deemed as radio broadcasting, given that they were characterized by a reception system at open space through loudspeakers, as well as by an insignificant number of individual apparatus, as Frederico reminds us (1982). In 1923, the government purchased only one of the broadcasting stations, which became the Praia Vermelha Station (PRA1), under the management of the Mail and Telegraph Department.

Brazilian Academy of Sciences (ABC) founded the *Radio Sociedade do Rio de Janeiro* (PRA2). Concomitantly with the initiative of ABC Associates, the *Radio Club do Brasil* (PRA3) was created. The Praia Vermelha Station was put under the management of Engineer Elba Dias, who, by using this equipment, founded the broadcasting station. In the same year, other stations such as *Radio Sociedade da Bahia* (PRA4), *Radio Educadora Paulista* (PRA6) and *Radio Club de Pernambuco* (PRA8) were authorized to initiate their activities.

The pioneers of radiophony in our country shared the principles of Science, attributed a great relevance to education as a mean to integrate the nation, and conceived the radio as an instrument that could contribute to our development. For instance, the directors of *Radio Sociedade do Rio de Janeiro* (PRA2) and *Radio Club do Brasil* (PRA3) performed researches at ABC, collaborated with the organization of the Brazilian Educational Association (ABE) and devoted themselves to the implementation of radiophony in Brazil. It was the case of Edgaro Roquette-Pinto, Álvaro Ozorio de Almeida, Manoel Amoroso Costa, Dulcídio Pereira and Ferdinando Labouriau².

In the 1920s, intellectuals defended the radio culture, whose perspective was to ensure the use of radio broadcasting exclusively for the dissemination of science and culture. The enthusiasts of such project understood that, thanks to a radio employed for this purpose, our population spread throughout the vast national territory would be free from legendary myths and ignorance. The proposal of these men was not to replace the educational system, which was much more complex. The mission consisted of:

Thanks to T.S.F, men or lost shacks in mountains at backcountry regions shall be no longer isolated from the tempting voices coming from big centers, voices of Science, art, and progress, saying things that are told to people who just arrived, but that nobody shall ever hear by himself, legendary and almost false things.³ (O BRASIL ..., 1924, p.10).

² Source: Minute of the meeting at ABE dated April/1926 (Records from ABE).

³ In the original quotes in Portuguese, we kept the orthography then in force.

On his studies, Abreu (2010) points out that the beginning of the Republic was marked by the challenge of building a social thought that could transform some concepts so characteristic of the monarchical period, such as the belief on a racial curse, on a nation condemned to underdevelopment, and on the existence of diseases that degenerated the people. Thanks to the contact of intellectuals with hinterlands, during expeditions with the most various purposes such as opening roads, mapping the territory and introducing telegraphs, the populations of inner regions were progressively seen under a new perspective, more precisely as groups for needed to undergo an educational process to be integrated to the nation. The studies carried out by Euclides da Cunha inspired new researches.

For these men of science, Brazilian wounds had not been healed with Republican innovations: secret ballot, a new Constitution, protectionism to industry or pedagogical reforms. Everything had failed due to people's incapacity to understand such languages. The context could only be reverted by means of a work of moral and intellectual clearing. The word "clearing" is associated with the idea of unknown hinterlands, hosting people abandoned by the State at inner regions.

The pioneers of radio broadcasting in Brazil organized campaigns with the purpose of building the structure required for the implementation of a radio cultural project. Even before the set up of Marconi studio for the broadcast through the *Radio Sociedade do Rio de Janeiro* (PRA2), which was expected to occur some months after the foundation of said station⁴, the founding partners developed an intense activity and organized different movements⁵. The campaigns focused several themes, which were defined according to the needs verified during the implementation process of radio broadcasting in our country. Among them, we may mention the following: radiophony regulation, reduction of taxes on the import of apparatus, reduction of requirements for

⁴ During this period, the Praia Vermelha Station, under the direction of the Company of Mails and Telegraphs, was used for isolated broadcastings of music and speeches.

⁵ Sources: Minutes of meetings (Records from ABC)

the purchase of receptors, purchase of radios for hospitals, requests of financial support and circulation of scientific speeches, concerts and classes organized by highly prestigious teachers. The planners of such movements used periodical publications to disseminate their messages and promote discussions.

These manifestations could be addressed to the public or to specific audiences, such as, for instance, the movement to the Ministry of Traffic and Public Works to urge the development of radiophony, so compromised by the following obstacles: the governmental control of radiotelegraphy activities, thus avoiding the purchase of mere receptors without authorization; the high taxes levied upon the import of equipment and the rules imposed to those who intended to create broadcasting stations.

Studying the campaigns for the sake of radio culture, is the purpose of this text, organized by the founders of *Radio Sociedade do Rio de Janeiro* in the 1920s. Within the context of this manuscript, the analysis shall focus the movements for the free broadcasting of shows performed at the Municipal Theater of Rio de Janeiro. Using the method of documentary analysis of both primary and secondary sources, namely, minutes of meetings, correspondences, publications and public statements found at Casa de Rio Barbosa, at the Brazilian Academy of Letters, at the Brazilian Educational Association, at the National Library, and at the National Archives, this work shall identify the planners and shall examine the objectives, the resources employed by those manifestations, as well as the target audience. This paper aims at contributing with new visions on the implementation process of radiophony in our country. Which strategies were employed by the pioneers to disclose the radio culture cause? How did they organize the campaigns? Which disputes were involved in this context? Finally, how did intellectuals defend a broadcasting model supported by the concept of radio culture? These questions shall guide the dialog with the sources.

Documentary analysis requires the interpretation of the content of sources in the light of theory. In this aspect, the studies performed by Certeau (1994) are crucial. According to this author,

culture finally gives rise to disputes and conflicts, although it also strengthens the movement towards balance by means of legitimization, displacement or of the control of reason. Among tactics and strategies, the work shall analyze the actions taken by the group of radio broadcasting pioneers in Brazil for the development of this activity in our country, according to the pillars of radio culture.

The manuscript is structured in three parts. The first section shall study the concept of radio culture as defined by the broadcasting pioneers in Brazil. Then, the text shall analyze the strategies undertaken by the men of radio to expand radio culture. The last part shall focus the mobilization of *Radio Sociedade do Rio de Janeiro*'s board of directors for the free broadcasting of shows performed at the Municipal Theater of Rio de Janeiro and their efforts before the Major of the city and the representatives from Scottto Company, which organized classical shows in American countries.

Radio culture

Many people have been intrigued with the precise meaning of the word "broadcasting"...

It is an English word, formed by a combination between two terms.

The verb "to cast" – Present participle "casting" – means "to seed..." It is an agricultural term in its essence...

On its turn, "broad" means "on a large extent". So "broadcasting" ...to seed far way, to spread the good seed on a large extent. As no one should cast the bad seed, any broadcasting should be worthy of the name (ALTO FALANTE, 1926, p.2).

The idea of radio culture, as already mentioned by Gilioli (2008), is crucial for the understanding of the work developed by radiophony pioneers in Brazil. Radio culture was a movement that defended the use of radio for the exclusive purpose of disseminating cultural and scientific contents. The pioneers did not conceive a radiophony dissociated from radio culture. Therefore, the campaigns for implementation of radio broadcasting in our country required the creation of a structure that allowed the multiplication of this movement throughout the nation. Most part of the supporters believed to be a civilizatory mission:

Modern Science offers above all two means to escape from the terrible condemnation predicted by Euclides: aviation and wireless telephone. The later is accessible to everyone. Within one or two years, nothing shall prevent each big Brazilian city from possessing many other centers of popular education that, for the delight and instruction of the rural populations, may broadcast the advices of science, the news from the national history, poetry and music (O BRASIL..., 1924, p.10).

One of the topics to be emphasized lies on the fact that such culture should not be misunderstood as synonymous of radio school, which is intended to offer activities coordinated with the pedagogical system, the use of receptors in classrooms, and to train professors according to the content taught in the web and to an appropriate methodology. Above all, radio culture was inserted in the ideal of dissemination of knowledge through radio. Literacy through radio was not a goal; in fact, this Communication vehicle could advantageously allow the access of illiterate people to literate culture. For the enthusiasts of radio culture, the beginning of broadcasting would stimulate listeners towards the search of knowledge, and would offer the same sensation of the first reading:

We, who contemplate the dawn of radiotelephony, have the same impression as those who could possess and read the first books. What a shock to the moral world! What a mean to transform a man within a few minutes, if it is employed with good will, soul and heart! (O BRASIL..., 1924, p.8).

Radio Companies intended to organize shows that could collaborate with the intellectual development of their listeners. For such, they were favorable to the control of broadcastings by experts in the matter. The orientations that should be followed by the staff in charge of *Radio Sociedade do Rio de Janeiro's* shows may present a clearer dimension of the perspective of contents deemed to be suitable to the promotion of radio culture:

The organization of Radio Sociedade do Rio de Janeiro's shows shall be subject to the following general rules:

Broadcasting from 12 to 1 PM.

News at noon (News in general; business information; weather forecast) – Musical complementation

Broadcasting from 5 to 6.05 PM

- Music played by Sorveteria Alvear orchestra (5.45 PM)

- A quarter of an hour for children (from 5.45 to 6 PM)

Broadcasting from 7 PM to 8.30 PM.

Disks: The disk program is divided into two distinct parts: the first one comprises popular music and dance, while the second one consists of classical music and opera.

Evening News (News in general; business information; weather forecast) (8.15 PM).

Broadcasting from 8.30 PM onwards;

During the lyric season, we shall broadcast the operas sang at Teatro Lyrico, alternated with Radio Club do Brasil.

Once closed the lyric season, on Mondays, Wednesdays and Fridays we shall broadcast concerts performed at the "Studio" of *Radio Sociedade*, while on Tuesdays, Thursdays and Saturdays we shall broadcast lessons, speeches, popular music and dance (IRRADIAÇÕES..., 1926, p.9).

This ad discloses the intention of broadcasting different contents: information, popular and classical music, concerts and speeches. Nevertheless, it is possible to note the concern of ensuring the broadcasting of scientific knowledge and of a classical culture. For instance, it is possible to mention the lessons, lectures, concerts and broadcasting of the lyric season, which, taken together, compose the most part of the shows.

As *Radio Sociedade* initiated its studio activities, classical music was also privileged in the selection of contents to be broadcasted by PRA2. The ads published at the magazine *Electron* praised the irradiation of concerts:

With a piano recital performed by the great artist Patricia, whose name appears on these lines, Radio Sociedade shall, on the 21st of this month, proportionate to its friends a night of purest art. This concert still integrates the series organized upon initiative of the prestigious professor Mario Saraiva, President of the Board of Directors of *Radio Sociedade*, and shall certainly let a deep and indelible impression. As, due to his current affairs, he is now leaving the position of Director of shows of this institution. Professor Saraiva wishes to end on a high note his brief and remarkable collaboration, by presenting this recital performed by the great artist for the opening of the new "Steinway" piano for concerts, which was supplied to *Radio Sociedade* by the Casa Wehrs (DYLA TAVARES..., 16/9/1926, p.13).

In view of the rural endemic diseases, such as ancylostomiasis, malaria and Chagas disease that devastated rural populations (Sá, 2010), other shows broadcasted lectures on the importance of hygiene and medical examinations. This is the case of the lecture of Teophilo Mendes called “On the need of medical examination before wedding”, broadcasted on April 10th, 1924 by the Praia Vermelha Station⁶.

The selected content reveals that radiophony as conceived by the directors of PRA2 involves the broadcasting of a classical culture, of a scientific knowledge that should integrate the formation of Brazilian people. History classes with a patriotic approach, as well as the moral tales for children and the speeches for elderly ladies show an intention of interacting with familiar values. The choice of the content to be broadcasted implies a duty of the radio to keep a dialog with all the classes within a project of national construction.

Campaigns for radio culture

The promotion of radio culture faced different obstacles. The Radio Companies underwent great difficulties to keep their financial balance. It was not necessary to be partner to enjoy from their broadcasting and services. The campaigns in search of associates sustained that the station depended on cash collaborations to survive:

If everyone who, in any way, enjoyed the broadcastings from *Radio Sociedade*, was an associate, and gave it an insignificant monthly contribution, the institution that provides such services would live the situation it deserves and, what is more natural: could offer benefits to listeners, by proportionating them shows that would be gradually better. In fact, and it is worthy to note that, all the resources from *Radio Sociedade* – all of them, without exception – are employed in their services of shows and technical apparatus. A mere question of reciprocity of forces and, as we should agree, an easy and so little onerous action to those who listen to us and who receive so much from us (UMA EXPLICAÇÃO ..., 1926, p.3).

⁶ Source: *O Brasil e a radiocultura*. **Rádio**. Rio de Janeiro, 1/06/1924, p.29.

As broadcasting was being developed, the expenses with maintenance of apparatus gradually increased. The shows required more investments, so that it was no longer possible to prepare them only counting on the favors from collaborators. Musicians, singers and speakers were hired. The problem was often solved by the use of advertising. At the very beginning, advertising, which, for the directors of the station, was a final resource to face the cumulative difficulties, depended on a prior authorization from the Ministry of Traffic and Public Works.

Another very controversial topic for these intellectuals was the governmental control on the receipt, including amateur radio operators in general. The body in charge of regulation and legislation relating to the activities of broadcasting means was the department of Mails and Telegraphs, under the direct supervision of the Ministry of Traffic, and the listeners who wished to purchase an apparatus should address a request to the Mails department and comply with bureaucratic requirements. Among other actions, we should refer to a letter prepared on behalf of ABC to the Ministry of Traffic, Mr. Francisco Sá, urging the grant of full freedom for the purchase of receptors:

The dissemination of T.S.F throughout the national territory, thus enabling a great number of Brazilian citizens to prepare themselves to serve the Nation in the scientific, military, and industrial fields, is one of the most urgent needs of the country. Those who study the matter are deeply deceived as they verify the inconceivable degree of underdevelopment of Brazil and of T.S.F as a popular practice.

In all countries of the Civilized World, even in the old conservative Eastern nation, the Governments already understand the advantages of a broad allowance of the usual practice of radio communication either by amateurs or by experts. Currently, the successful dissemination of radiotelephony and radiotelegraphy worldwide except in Brazil is a surprisingly relevant fact.

The restriction to the reception of T.S.F is scientific, but virtually absurd and naïve; even if it could be really implemented, it would be extremely harmful to the progress of the nation.

In view of the preamble above, ABC understands that it complies with its mission by working for the sake of the community, and thus hereby submit a vigorous request, urging Your Excellence to implement the relevant measures strictly encompassed by the spirit and terms of the Law of July 10th, 1917 (art. 12), which entitles the Ministry of Traffic to grant licenses for the establishment of experimental stations. (NOTAS, 1923, p.39).

As part of the campaign to influence the preparation of a legislation to regulate radiophony services, the authorities organized an inquiry, during which politicians and intellectuals were invited to give their advices on the topics of Decree of 1917 that should be modified. The submission of different points of view is useful to illustrate the controversy arising from the matter. The first opinion published by *Radio* was issued by Prudente de Moraes, deputy and professor at the University of Law of Rio de Janeiro, who suggested that the new legislation should *restrict the freedom of amateurs in their houses and radiotelephony cabins*.

Under this aspect, Dulcídio Pereira, then Head of the broadcasting commission of *Radio Sociedade*, expresses an elucidative vision on the freedom of transmission of shows:

To those who wish mere irradiations instead of real broadcasting, we should greatly restrict the permitted zone within the radio-electrical spectrum, which should not exceed 100 meter-waves; in this particular, our inspection should be extremely strict. Even amateurs who irradiate contents should be subject to compliance with many requirements, among which moral reputation, and the reception of Morse signs should be essential.

The access to bigger waves should only be granted to radio culture associations with perfectly defined purposes, where the presence of knowingly idoneous minds may appear as the greater guarantee of excellence in their broadcastings as a pedagogical mean that could justify the freedom to irradiate through big waves (PEREIRA, 1924, p.18).

Within this context, the stations established a sociability network. *Radio Club do Brasil* (1923), *Radio Educadora Paulista* (1923), *Radio Club de Pernambuco* (1923), and *Radio Sociedade de Bahia* (1923), which were operating, gathered their efforts towards a project of culture transmission without business purposes. There was no competition spirit, and such a dispute would be even inappropriate, as all of them were fighting for the development of national radiophony. The stations created Communication channels by means of correspondence and visits for an exchange of information and knowledge.

As we informed, professor H. Morize returned from São Paulo, where he stayed for some days, very enchanted with the progress of radiophony in

that city. He visited the stations of transmission at the capital of the great State, as well as transmission stations of particular reception. Nevertheless, he felt utmost touched by the tender reception from the personnel at *Sociedade Radio Educadora Paulista*. Both its directors and its partners went to the train station *Estação Da Luz* to follow the arrival and departure of the President of *Radio Sociedade*, and surrounded him with kind gestures. (NOTÍCIAS, 1924, p.1).

The directors of *Radio Sociedade* used their prestige acquired thanks to their activities in other institutions such as ABC, National Museum, Pedro II School, ABE and Politechnical School to convince intellectual, artists and businesspersons to adhere to the cause of radio for cultural purposes. For the organization of speeches on scientific themes or for the promotion of classes, the directors of the station counted on the collaboration of well-known experts in their fields, who kept friendship connections with them and shared the radiophony ideals of PRA2.

For instance, radio allowed the listeners to have access to lessons on several subjects: Portuguese by Mr. José Oiticica, Physics by Mr. Francisco Venâncio Filho, Chemistry by Mr. Mário Saraiva, French by Ms. Maria Veloso, Practice in Silviculture by M. Alberto J. de Sampaio, Brazilian History by Mr. João Ribeiro and Radiotelephony and Radiotelegraphy by Mr. Victoriano Borges. The contents, under the format of classes, were transmitted by several teachers who had adhered to the cause of radio as a vehicle of information and culture, and who, inspired by such conviction, agreed to cooperate. The masters invited to collaborate with popular culture were selected among recognized authorities on the matter. At the end of the class, the magazine *Electron*, used as a support to the listeners by disclosing summaries of the lessons and details on the shows, published an acknowledgement, where the criteria for selection of collaborators for PRA2 are clearly defined:

The class of Brazilian History organized by *Radio Sociedade do Rio de Janeiro* was trusted to the well-known Professor João Ribeiro, glorious name of our letters and one of the most authorized experts in our past. The enchanting speeches of João Ribeiro were irradiated since Tuesday, January 19th of this year. The collaboration of such a remarkable humanist represents another brilliant service provided by *Radio Sociedade* to our popular culture. (PROFESSOR..., 1926, p.6).

A campaign for the irradiation of operas

By 1926, once closed the first term in office of the board of directors of PRA2, Ferdinando Labouriau was appointed for the Presidency of the station. In defense of Radio culture, the new President faced challenges resulting from the changes in radiophony world. The first experiences with short wave transmissions were being carried out, but without great success.

At the end of the years 1920, the scenario started to change, and the men of radio had to address other questions: the need of receiving incomes from commercial advertisements for the payment of expenditures incurred by the stations, the artists' claim for payment of additional sums in consideration of the irradiation of their works, and the creation of radio schools.

Since 1924, French stations had to deal with disputes with musicians, who did not accept the broadcasting of operas. Some of them were frightened by the idea that people would no longer frequent their shows, while some others claimed the receipt of extraordinary fees. At the column "*Chronica dos Radiocentros de Paris*", Vidal reported the following:

We know that, in a certain world of musicians, radiophony concerts give rise to susceptibility. The envy is significant, especially as refers to the irradiation of operas. However, the little jukebox does not hesitate.

As theater closes its doors, it is necessary to improvise the scene. (VIDAL, 1924, p.23).

The Scotto Company, which was responsible for the organization of operas in Rio de Janeiro, claimed the payment of an additional amount whenever their works were broadcasted. This remuneration corresponded to an expenditure unlikely to be incurred by the stations.

The board of directors of PRA2 organized a campaign addressed to the Company's representatives and to the Major of Rio de Janeiro city to urge them to allow the free broadcasting of classical music concerts. They sustained the relevance of the transmission through radio of that kind of music, so that the popu-

lation could at least take contact with such cultural manifestation. The claim was submitted on behalf of radio culture.

A tactic employed to overcome the resistance against the free irradiation of concerts was the joint effort made by the stations, such as *Radio Sociedade Mayrinck Veiga*, which had just started its activities in the radio universe:

Radio Sociedade Mayrinck Veiga just practiced a highly generous act, as, being exclusively entitled to such transmissions, it granted to *Radio Sociedade and to Radio Club do Brasil* the right to broadcast operas currently performed by Ottovio Scotto Company.

As one may see, this represents for Brazilian audiences a reason for joy, considering that many of them prefer this station or that other one, either due to a peculiar sympathy or to selectivity deficiency of their apparatus. Then, we should celebrate with *Radio Sociedade Mayrinck Veiga* (IRRA-DIAÇOES..., 1926, p.12).

Radio Sociedade organized a campaign addressed to members of the government and to opera companies' representatives, particularly disseminated at the magazine *Electron* since 1926, to raise awareness on the relevance of the classical music as one of the prominent elements of our culture, which should be known by the population, being consequently essential to their shows. The conquests were enthusiastically announced by the press. Nevertheless, such publications reveal a possible divergence between the federal and local spheres of public administration as to the right to this kind of broadcasting:

Thanks to the good will of the government, which, by the way, should be praised for the support and prestige granted to national radio culture, the lyric operas currently performed at *Theatro Lyrico* and *João Caetano* shall be broadcasted.

Once more, the intervention from the Minister of Traffic was determinant to allow *Radio Sociedade and Radio Club* to transmit said concerts.

Lyric works in Mato Grosso! Which part of Brazil can be currently inhospitable if the lyric world shall bring beauty, sweetness and soul? (ALTO FALANTE, 1926, p.1).

In spite of the intense movement, the transmissions had to be interrupted. Such interruption was deemed to be a serious bar to the cultural purposes of radio companies:

The law project that contemplates a bid for a 3 year-rent of our Opera House just passed.

In silence, they slow down the regimental procedures at the Municipal Council, namely the 19 articles that specify the conditions for occupation of the Municipal, and, in silence, the Major approved them.

It concerned every aspects excepting those relating to radiotelephony.

Radio Sociedade was unable to timely raise awareness for this essential element of our culture, as the newspapers surprisingly published the fact when it was already achieved, upon approval from the Major.

What a hard work is to try to convince our legislators on the advantages resulting from an intense dissemination of science, arts and literature through Radio.

The broadcasting of operas to the best interest of admirers thereof living in the territory and maybe abroad have been so far obtained thanks to be efforts made by *Radio Sociedade* before the Federal bodies. This means that, as a compensation, something is given to businesspersons, who believe to be always entitled to wish everything. (DO NOSSO MICROFONE, 1926, p.7).

By 1926, once closed the first term in office of the board of directors of PRA2, Ferdinando Labouriau, one of the partners, was appointed for the Presidency of the station. In defense of Radio culture, the new President proceeded with the campaign, in a joint effort with Radio Club do Brasil, claiming the free irradiation of the classical shows performed at the Municipal Theater. In this aspect, the newspapers published a declaration to denounce the restriction of broadcasting of operas:

As Scotto company refused to comply with the requests submitted by radio companies, which represented the feeling of thousands Brazilian citizens anxious to listen to the transmission of operas of the current lyric season, these companies ceased their activities currently carried out to the company, while they wait for better days.

The company refused to allow the irradiation, by virtue of an agreement executed in Rome, whereby the artists were entitled to a percentage, which would imply a significant expenditure. Now, the irradiation of an opera is allowed. It is not worthy to request such a sacrifice from the company for the irradiation of an only opera.

Thus, the radio associates, with the support from many of their consortiums, do not accept the favor proposed by the company Scotto, and are sure that they could not act otherwise.

On behalf of *Radio Sociedade do Rio de Janeiro* –Ferdinando Labouriau – President

On behalf of *Radio Club do Brasil* – Julio Nogueira – President (AS SOCIEDADES..., 1928, p.11).

The results were not favorable. Intellectuals faced even higher difficulties to keep radio operations in the light of radio culture concepts. According to the legal status adopted by the stations, the expenses should be exclusively paid thanks to the contribution from partners and to donations. The amount collected was not enough for the payment of maintenance expenses and cumulative debts, and the survival of radio culture itself was under threat. The radio school project, as prepared by radio pioneers, proposed that the State could undertake the costs of a pedagogical station:

Each State on its capital, which would possess an establishment of some significance, would found a great radio school. An agreement between the governments, under the auspices of the Federal Government, would allow the purchase of the twenty required powerful stations. They would be all of the same kind, and, for economy reasons, they would be supplied through public bid. There is no State in Brazil that would be unable to incur with such expense. These twenty State Radio Schools would play a mere guiding role. Their educational shows would disclose to the inner cities the way to be followed. As the ideal project is to give to the man of people his own radio, it would be necessary to complete the system set up. (O TERCEIRO..., 1926, p.16).

Grounded on these concepts, the radio pioneers organized a campaign for the creation of radio schools. ABE took part at this movement:

During one of the meetings organized by the Primary Teaching Sector, professor Dulcídio Pereira, after reporting a history of Radio Culture in Brazil and some preamble, showed the need of building the Municipal Radio School. It was agreed that he would discuss the matter with Dr. Fernando de Azevedo and Frota Pessoa, what effectively happened. In this moment, Dr. Dulcídio Pereira shall organize a detailed work to be submitted to the Director of Instruction (BOLETIM DA ABE, May 1929, p.34).

Still during the years 1920, the State of Pernambuco, upon initiative from Carneiro Leão, and the Federal District by virtue of the Reform carried out by Fernando de Azevedo officially created radio schools.

Given the new emerging context by the end of the years 1920, the subsequent decade shall be characterized neither by a

discussion on technical issues nor by the fight for the authorization of reception to everyone. Several companies that worked with equipment for radiophony, such as receptors and devices, shall found their stations guided by broadly commercial interests, since the offer of technology by Sepetiba Station. The fight of men for Science, education and radio is deviated to the control of the content to be irradiated, as they do no longer feel responsible for the conduction of national culture. Under this aspect, they do not agree to lose the control on the Communication vehicle they made so many efforts to spread as a solution to our underdevelopment.

As a conclusion

Campaigns are excellent sources for studies on the history of radiophony in our country. The analysis thereof leads us to conceive several aspects of the implementation process of radio in Brazil: the disputes involving the regulation of Communication means, the different concepts of radio broadcasting and the plurality of interests.

Radiophony pioneers in our country conceived this Communication vehicle as a “civilizatory” instrument, due to its potential to save the nation from intellectual underdevelopment. The radio culture movement reveals the set of ideals that guided the implementation of radio broadcasting in our country: the dissemination of science, the educational development and national integration. Under this aspect, it is possible to ascertain that intellectuals did not conceive the radiophony implementation in dissociation from radio culture.

Consequently, all the efforts made by men of radio to get transmission equipment, to obtain operational licenses, to prepare shows, to seek financial support, to claim for the regulation and to disseminate methods were intended to ensure the survival of radio culture.

In the defense of radio culture, intellectuals used different tactics. For instance, it is possible to mention their prestige in the intellectual environment, their spaces in periodical publications

and their sociability networks. The campaigns for this cause reveal the joint efforts made by those who believed in their mission of contributing to the national development. The organization of several stations throughout the country still in the years 1920 shows that the fight of these men was not vain. A feeling of integration and collaboration characterizes this stage of radiophony in Brazil.

Radio remains an important instrument to disseminate information, education and culture. The history of this Communication mean is rich, and deserves the best efforts from historians in an attempt to reduce the number of existing gaps. Campaigns represent an additional possibility, a starting point for new researches and for the construction of new stories.

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