

Revised Selected Papers

Accademia Musicale Studio Musica
Michele Della Ventura, *editor*

2024

Proceedings of the International Conference on New Music Concepts

Vol. 11



Accademia Musicale Studio Musica

International Conference on New Music Concepts

Proceedings Book
Vol. 11

Accademia Musicale Studio Musica
Michele Della Ventura
Editor

Published in Italy
First edition: April 2024

©2024 Accademia Musicale Studio Musica
www.studiomusicatreviso.it
Accademia Musicale Studio Musica – Treviso (Italy)
ISBN: 978-88-944350-5-4

Telescola (TVSchool): Music Education and Media in Portugal from Dictatorship to Democratization

Baltazar, Ângela Flores¹

CESEM-IN2PAST/ FCSH-NOVA University
angelaalbaltazar@gmail.com

Abstract. *Telescola* (TVSchool) was a television program broadcast (and later recorded on VHS) in Portugal between 1964 and 2003. As a public initiative, its primary goal was to expand access to education through mass communication technologies across the Portuguese territory. This endeavour significantly contributed to reducing illiteracy rates in Portugal and fostered the cultural development of the population. During the Estado Novo dictatorship, this project served as a democratizing tool for mass education, which remained ideologically relevant after the Portuguese Revolution of 1974. This article primarily explores the subjects dedicated to developing musical skills that were provided in this TV program - musical education, musical listening, and choral singing. These disciplines mainly relied on the practice of songs for the development of rhythmic, harmonic, and melodic skills, and to cultivate abstract thinking that would be useful for other scientific disciplines.

Keywords. TVSchool, television, music education, mass communication.

1 Introduction

This paper is part of my PhD research project, which primarily focuses on TV programs that promoted the so-called "classical music" to a broader audience in Portugal during the 1960s and 1970s. The main goal of these programs was to provide access to the classical music genre, that was considered elitist - ideally reaching people who didn't have access to it due to social, geographic and economic reasons -, and television was a great medium to do it. Therefore, to cultivate this kind of appreciation among the Portuguese population, it was important to integrate it into mass education and mass communication dynamics. These TV programs, especially *Telescola* (TVSchool), were part of major mass efforts to educate the Portuguese population in the 1960s, of which cultural stimulus and musical skills development were a small part of it.

¹ Financial co-operation: CESEM UIDB/00693/2020, IN2PAST LA/P/0132/2020 and FCT 2023.05001.BD

Telescola was a television program broadcast by the National Broadcaster (Emissora Nacional) and recorded on VHS in Portugal between 1964 and 2003. As a public initiative, its main goal was to endorse the use of mass communication technology to expand access to education, particularly across various regions of Portuguese territory, aiming to improve literacy levels and intellectual development of the population. The cultural stimulation took a part in these programs, as a way to develop transversal skills that would be important to the performance in other scientific disciplines and to engage the educational activity in the state propaganda.

Even though, the political propaganda bias did not dominate this democratizing action. As we will see later on, the *Telescola* was a project that was flexible and adaptable to various ideological positions. It had a diverse origin that incorporates visions of nationalism, globalization, democratization, and propaganda, which are articulated with the political changes in Portugal, especially in the transitions before and after the Estado Novo [1]. The inquiry into music education classes in *Telescola* is particularly relevant for this kind of analysis because those activities were institutionally designed to pursue an ideal of community through the collective practice of songs, therefore, it is more likely that they convey political ideals.

Accordingly, this paper begins by focusing on the institutional context of *Telescola* and how it operates within this ideological flexibility and will then proceed with an analysis of the subjects of Music Education, Musical Listening, and Choral Singing. This research was primarily based on the analysis of *Telescola* guidelines bulletins from the first phase of transmissions (1965 to 1968), which were distributed throughout various official transmission spots. These bulletins provided insight into how objectives were structured in each lesson, how personnel on the ground were managed, and also included some notes on the national-level project progression. Although there is limited literature on the subject, this data has been cross-referenced with other sources, including interviews with project participants.

2 To educate massively

During the dictatorship of Oliveira Salazar in Portugal, high levels of illiteracy and increasing migration posed significant challenges to developing a skilled workforce. Despite the regime's desire to maintain intellectual control over the population, the government introduced changes in the national education system and policies to enhance labour productivity. The development of the school system during Estado Novo operated under a positivist and critically limited framework, focusing primarily on literacy and mathematics. Nevertheless, culture was an important part of propaganda and the ideological re-coding of national values through national education and mass communication [2]. As noted by Fernando Rosas, educational action was integrated as

a means to reformulate nationalist standards and re-educate towards the "politics of the spirit" [3] within the context of nationalist propaganda and for the benefit of the nation. This ideological reformulation aimed to bring about cultural change by re-educating elites and reproducing them in social hierarchies. Additionally, it sought to initiate mass cultural movements that would be driven by the "spirit of true national interest" [4]. According to Rosas, this re-coding of "national values" is evident in the "education of the masses" [5] of Estado Novo. As he stated: "However, there was also a decisive investment in the formation of the masses, not only in terms of conforming them but also in morally and spiritually educating them, especially in the values of a 'popular culture', national-rural, ethnographic, and corporatist, created by national propaganda and conveyed at the level of urban popular media and in the rural world by F.N.A.T. and the Central Board of People's Houses (J-C-C-P-). This action was complemented by the investment in 'national education' in the massification of primary education, albeit marked by a minimalist and integrative logic" [6].

The mass mobilization of educational resources is something that Valter Lemos also refers to as the main characteristic of the modernization and democracy throughout the 20th century, whose relationship with increasing globalization is essential to understanding the development of tendentially universal systems [7]. Thus, even during a regime that was entirely nationalist at an ideological level, international relations and globalization played a significant role in this mass movement in education. In addition, the renewal of educational structures and the expansion of their reach promoted a democratizing trend.

Therefore, to understand the involvement of educational policies, it is necessary to understand the politics of external cooperation in a post-war period and the gradual opening of Portugal to the international scope. International relations after the World Wars intensified a climate of cooperation and the creation of transnational models seeking recovery solutions, especially at an economic level. Alongside a conservative and nationalist regime, Portugal inevitably absorbed those international models at an economic, political, and cultural level that resulted in the social transformations characterizing the 1960s. As Fernanda Rollo states in this excerpt: "The signs of failure in the first phase of reconstruction and the recognition of the ineffectiveness of national responses led European countries to look for new solutions; the most viable, the one that at the outset seemed to ensure the best conditions for success, was undoubtedly international cooperation which, in a way, made it possible to revive the old forms of cooperation that had been temporarily abandoned and, in some more ambitious minds, the idea of European unification" [8].

That said, the O.E.C.D. cooperation was a part of this international involvement. As a consequence of the Marshall Plan, the Organization for European Economic Cooperation (O.E.E.C.) was founded in 1948 to manage international cooperation resources for economic recovery after the Second World War [9]. Subsequently, in

1961, the Organization for Economic Cooperation and Development (O.E.C.D.) was founded to assume the functions of the former O.E.E.C. [10]. For this essay, amid the complexity of transnational policies in the post-war period, it is important to understand the involvement of the O.E.C.D. in education policies and how they initiated some democratizing dynamics also at a cultural level. As David Lemos stated: "The democratization of access to education and the construction of mass schooling in the so-called "Western countries," that is, the liberal economies that constituted or integrated the O.E.C.D., took place after the war, coinciding with the creation, growth, and action of the organization itself. Considering the important role it undoubtedly played in the public education policies of these countries, the analysis of its action in the case of Portugal cannot fail to be an interesting object of study, since the country has been a member of the organization since its foundation" [11]. In this context, educational policies were operationalized to drive economic development and cultivate a skilled workforce. The cultural functions were intricately linked to the notion that educating the people, intellectually engaging them and disseminating the ideological principles of the regime were essential for enhancing national productivity levels. The first revision of the O.E.C.D. involved countries including Spain, Greece, Italy, Turkey, and Yugoslavia [12].

Due to the high illiteracy rate in Portugal, which was one of the highest in Europe, it was essential to increase access to technical and vocational education. It was necessary to reform the current system and create plans that motivated the training of both children and adults. To achieve the goals of the O.E.C.D, the National Education Board (Junta de Educação Nacional - J.E.N.) was restructured. The J.E.N. was an institution that had been established during the First Portuguese Republic (1910-1926), thus having this democratic ideological basis. Regarding the institutional history of the J.E.N., Fernanda Rollo emphasizes the ideological flexibility of this institution among various political transformations in Portugal—from the First Republic to the Estado Novo and subsequently to the beginning of democracy: "A history in which Science, Culture, and Language shaped a political project, surviving various circumstances, empowered by different institutional formalizations and supported by sometimes fundamentally different ideological formulations, from "Public Instruction" to "National Education," from "scientific culture" to "cultural expansion," between logics of "erudite culture" or "scientism" and "commissioned industrialism," between "pure science" and "applied science"; in short, between diverse, successive, or overlapping policies—rhetorics and agendas at play, in a coexistence or confrontation of powers that reveal, in reality, different facets of one of the main characters of Western civilization" [13].

In 1952, the J.E.N. was renamed the Institute of High Culture (Instituto de Alta Cultura I.A.C.) to mediate the Portuguese "cultural life" [14], and to "contribute to the development and improvement of higher culture and artistic culture, scientific research,

cultural relations with foreign countries, and the dissemination of Portuguese language and culture” [15]. The Institute of High Culture was tasked to explore these changes in the national system, and it was through this institute that research began on the optimal utilization of new communication technologies for mass education. Following the first television broadcast in Portugal, the Center for Audiovisual Pedagogy Studies was established within the administrative structure of the Institute of High Culture on December 9, 1963, to “promote the study and expansion of modern teaching processes and educational action through audiovisual means” [16]. These functions included scientific research on technological means, hosting scientific events, devising strategies for pedagogical application, human resources training, creating audiovisual content, and archival organization.

The Institute of Audiovisual Media in Education (I.M.A.V.E.) was then established in 1964 “under the direct authority of the Minister of National Education” [17] to collaborate with the Center for Audiovisual Pedagogy Studies and exercising strategies for the application of audiovisual means in education. I.M.A.V.E. aimed to “promote the use, expansion, and improvement of audiovisual techniques as auxiliary means and for the dissemination of teaching and the cultural enhancement of the population” [18] and to promote educational television, radio programs and other educational and cultural content [19].

Consequently, on December 31, 1964, *Telescola* was established under the I.M.A.V.E. structure, to “serve as a framework for various school radio and television courses” [20]. This educational service was meant to function as a “support or extension of courses taught in official educational institutions”, expanding the dissemination of educational action and pedagogical content through audiovisual mediums. This TVSchool model was based on the Italian *Telescuola*, which was created under similar institutional circumstances, and influenced by the O.C.D.E. examination. It was broadcast for the first time in 1958 by the Radio Televisione Italiana (R.A.I.) and included the three years of the official high school program [21].

Telescola planning was divided into two services. The first service corresponded to the television programmes of the “Unified Course”, the “Adult Education Course”, “Educational Television” and also the broadcasting of “Radio School” [22]. The Unified Course included “the teaching of the subjects of the preparatory cycle of Professional Technical Education and, as for French, of the first High School Education” [23], while the other television programmes were mainly dedicated to adult education and the free dissemination of topics that were not directly linked to the school plan. This educational activity was complemented by “Radio School” (Radio Escolar), which was dedicated to extracurricular activities that were linked to some of the subjects on the television programmes, such as reciting texts on Portuguese, history, etc.

The activities of the second service consisted of investing in and organizing a media library to support the activities of the first service.

The Nacional Broadcaster (Emissora Nacional) recorded the classes given by the teachers, and the monitors operated the sessions *in site*. The broadcasts on the official spots of *Telescola* were interspersed by the monitors with three moments: the "preparation period" for getting the students up to speed before each lesson, the "immediate exploration" for revising the subject after each broadcast and the "mediate exploration" for a general revision and rectification of the subject given throughout the day [24]. Radio School was broadcast from 10.30 a.m. to 3.15 p.m. from Monday to Friday (except Thursdays) and the Unified Course of *Telescola* was broadcast from 3.15 p.m. to 6.30 p.m. from Monday to Friday, and from 3 p.m. to 5 p.m. on Saturdays [25].

3 Music classes on *Telescola*

Although educational action in Portugal was predominantly positivist in the 1960s, music education activities were integrated into the radio and television transmission plans of I.M.A.V.E. Radio School (broadcast) two weekly music activities - Music Education, Musical Listening - and Choral Singing were broadcast in the Unified Course on television, which was supposed to complement the other practical musical activities.

The Music Education subject was broadcast on the Radio School of the Portuguese National Broadcasting (Emissora Nacional) focusing mainly on ear training to develop components of "rhythm, melody, and harmony" [26]. Two different classes were broadcast throughout the week: Series E for 1st and 2nd graders, and Series F for 3rd and 4th graders. The investment in these components is described as a means of self-development in an almost "poetic" articulation as mentioned in the I.M.A.V.E. Bulletins: "1 - Modern musical education is based on the psychological relationships established among the three elements of music: rhythm, melody, and harmony with the three aspects of human nature - physiological life, affective life, and mental life. 2 - Rhythm is ordered movement; it is the expression of life. (...) 3 - Melody has its central point in affective life. (...) 4 - Harmony is the most intellectual element of music. (...) 5 - The song is the synthesis of all these elements. (...)" [27]

The October-November 1965 catalogue suggests beginning the first exercises with a song as a basis for identifying ascending and descending melodic movements and recognizing rhythmic pulsation. To achieve this, the use of a kinescope for the projection of the score was recommended [28]. The monitors had to prepare the classroom in advance of the broadcast and use the moments of "mediate exploration" and "immediate exploration" to clarify some theoretical points related to the lessons.

The monitors were also responsible for suggesting new exercises following this model, as long as they "do not exceed the level of difficulty proposed by the teacher" [29]. The five lessons in this document were based on aural perception and reproduction of melodic and rhythmic material using songs. Although there was a progression of difficulty in the exercises, they were primarily based on ear training, with no deepening regarding music theory. For these lessons, some teaching materials were also suggested for exercise, such as "small sticks", a "xylophone", and a "flute" [33]. The Music Education classes followed a consistent format and gradually increased in difficulty level throughout the lessons. The songs in this class were all from the Portuguese popular repertoire, such as "Balão do João", "Senhora do Almortão", "O Malhão" or "Os olhos da Marianita", but they always followed the same format [30], [31], [32].

The classes of Choral Singing and Music Education were closely related as they both focused on learning and practicing songs. In 1966, there was an attempt to merge these two subjects. However, when *Telescola* returned the transmissions after the summer break of that year, the subjects remained separate in the guidelines section, with a plan that divided the 1st and 2nd grades [33]. Choral Singing classes were scheduled for every Saturday at 3:00 p.m. and lasted for 25 minutes. They were only conducted during the broadcast time and did not involve any preparation or exploration moments outside the class. These classes included melodies that were already part of the ideological imagination, such as the National Anthem and the Anthem of the Portuguese Youth [34].

The Music Listening activities were designed for higher grade levels, specifically 3rd and 4th grades. These activities mainly consisted of listening to excerpts from classical music pieces. Due to the less interactive nature of the exercise, this choice of repertoire was possible because there was no need to conform to the technical limitations of the students' musical practice. In the first edition, there was a more elaborate exercise on formal analysis of the sonata form, including recordings by pianists Maria João Pires and José Carlos Picoto. However, this type of exercise never appeared again after the first edition, and performers were no longer mentioned in the bulletins.

4 Conclusion

Musical practice was the only performing art expression to be included in the *Telescola* curriculum, probably because of the theoretical characteristics of musical language, with a structure of fixed rules similar to grammar and syntax. Although classroom devices were used to fulfil the exercises, Music Education, Music Listening and Choral Singing followed models that could be taught remotely with some ease. Even though the exercises were elementary, the reach of the *Telescola* meant the dissemination of music education material, which was distributed not only by official and unofficial

spots but also on national television broadcast, by Emissora Nacional. This means that the lessons not only reached those enrolled in the *Telescola*, but also those who had access to a television set.

The songs used in music education classes, and especially in Choral Singing, have an ideological charge that ties in with the propaganda of the Estado Novo. The practice of songs is frequent in these activities, and is prone to collective environments, thus being a platform for a spirit of unity and sometimes propaganda. The choices of Portuguese music repertoire reinforce nationalist ideals, which are even clearer in the choice of the Portuguese youth anthem, which has a proto-fascist character. Even so, the *Telescola* programmes were created within the intermediary of the Institute of High Culture, which internally has a republican ideological past that tends to democratize education, something that was maintained in practice during the period under study. After the Portuguese Revolution of 1974, the *Telescola* project already had all the conditions to adapt to a welfare state and a democratic political environment. The *Telescola* ended the broadcast in 2003, but this system were replicated 2020 during covid-19 exceptional education program - *Study at Home, Estudar em Casa* -, to maintain the elementary school in quarantine.

References

- [1] The Estado Novo was a political regime that existed in Portugal between 1933 and 1974, led by Oliveira Salazar and later by Marcello Caetano. It is considered an authoritarian and dictatorial regime, based on a corporatist organization. Lasting approximately 41 years, this was the longest-lasting authoritarian regime in Europe in the 20th century. Fernando Rosas argues, as described in *Salazar e o Poder: A arte de saber durar*, that the durability of this regime is primarily due to its corporatist organization, which allowed for wide state control over the economic, institutional, cultural, and educational structures, as well as a preventive and punitive force to control the population. See: Rosas, Fernando, *Salazar e o Poder: A arte de saber durar*, Tinta da China, Lisboa: 2012.
- [2] See: Rosas, Fernando, *Salazar e o Poder: A arte de saber durar*, Tinta da China, p. 332, Lisboa: 2012.
- [3] The "politics of the spirit" (política do espírito) was a basic principle of the Estado Novo's national propaganda. This term was coined by António Ferro, developed during his mandate as head of the National Propaganda Society, and is based on the promotion of the approach of the immaterial to elevate the spirit of the population. This principle, on a practical level, resulted in cultural policies that were ideologically aligned with the Estado Novo. See: Santos, Graça dos.

- “Política Do Espírito’: O Bom Gosto Obrigatório Para Embelezar a Realidade.”
Media e Jornalismo, vol. 12, 2008, pp. 59–72.
- [4] See: Rosas, Fernando, *Salazar e o Poder: A arte de saber durar*, Tinta da China, p. 331, 2012.
- [5] Ibid.
- [6] Ibid.
- [7] In: Lemos, Valter. *A Influência Da OCDE Nas Políticas Públicas de Educação Em Portugal*. Almedina, pp. 33-37, 2014.
- [8] In: Rollo, Maria Fernanda. Portugal e o Plano Marshall. Editorial Estampa, p. 65, 1994.
- [9] Ibid.
- [10] In: Lemos, Valter. *A Influência Da OCDE Nas Políticas Públicas de Educação Em Portugal*. Almedina, p. 42, 2014.
- [11] Ibid, p. 6.
- [12] See: Silva, Renata Maldonado da. “A Construção Das Políticas de Comunicação e Educação Em Regimes de Excepção: Uma Análise Da Expansão Da Escolarização Por Meio Da Televisão Em Portugal.” *Intermeio*, vol. 27, p. 134, 2021.
- [13] In: Rollo, Maria Fernanda. *Ciência, Cultura e Língua Em Portugal No Século XX: Da Junta de Educação Nacional Ao Instituto Camões*. Imprensa Nacional-Casa da Moeda, p.14, 2012.
- [14] In: Law-Degree 46038, November 16 in *Diário da República*
- [15] Ibid.
- [16] Law-Degree n.º 45418 in *Diário da República*
- [17] Law-Degree n.º 46135 de 31 de Dezembro in *Diário da República*
- [18] Ibid.
- [19] Ibid.
- [20] Law-Degree 46136 in *Diário da República*
- [21] See: Silva, Renata Maldonado da. “A Construção Das Políticas de Comunicação e Educação Em Regimes de Excepção: Uma Análise Da Expansão Da Escolarização Por Meio Da Televisão Em Portugal.” *Intermeio*, vol. 27, p. 135, 2021.
- [22] This information is on the I.M.A.V.E. Bulletin to *Telescola* directions - IMAVE. *Boletim Do Instituto de Meios Audio-Visuais No Ensino*. Ministério da Educação Nacional, p.2, October-November, 1965.
- [23] Ibid., p. 12.
- [24] Ibid., p. 13.
- [25] Ibid., p. 8-11.
- [26] Ibid., p. 169.

- [27] Ibid, 170.
- [28] Ibid, 171.
- [29] Ibid, 170-171
- [30] Ibid, 171-174
- [31] IMAVE. *Boletim Do Instituto de Meios Audio-Visuais No Ensino*. Ministério da Educação Nacional, December, 1965
- [32] IMAVE. *Boletim Do Instituto de Meios Audio-Visuais No Ensino*. Ministério da Educação Nacional, October, 1966.
- [33] IMAVE. *Boletim Do Instituto de Meios Audio-Visuais No Ensino*. Ministério da Educação Nacional, October, 1966.
- [34] The Portuguese Youth (Mocidade Portuguesa) was an organisation of the Estado Novo that had a mandatory character until 1971, to provide education with nationalist, military and Catholic content (Decree-Law 26/611-1936 in *Diário da República*). See: Rosas, Fernando, *Salazar e o Poder: A arte de saber durar*, Tinta da China, p. 334, 2012.

This book presents a collection of selected papers that present the current variety of all aspect of music research, development and education, at a high level. The respective chapters address a diverse range of theoretical, empirical and practical aspects underpinning the music science and teaching and learning, as well as their pedagogical implications. The book meets the growing demand of practitioners, researchers, scientists, educators and students for a comprehensive introduction to key topics in these fields. The volume focuses on easy-to-understand examples and a guide to additional literature.

Michele Della Ventura, editor

New Music Concepts and Inspired Education

Revised Selected Papers

ISBN: 978-88-944350-9-2



www.studiomusicatreviso.it