



## “Industrialize” Teachers<sup>1</sup>: a cartography of film projectors in Brazil (1910 to 1930)<sup>2</sup>

Industriar o professor: uma cartografia dos cinematógrafos no Brasil (1910 a 1930)

Industrializar el maestro: una cartografía de cinematógrafos en Brasil (1910 a 1930)

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### Abstract

This text presents data that characterize the physical and rhetorical presence and the circulation of film projectors in Brazilian schools. The documentation consulted allows constructing (or reconstructing) part of a narrative that praises modernity and progress in education through the invention, manufacture and commercialization of a set of artifacts, including film projectors. From the narrative of modernity, fostered by World's Fairs, to alliances between the educational sector and an industry that discovered a large market in schools, a map is constructed that portrays the presence of companies, commercial representatives and projectors in schools. No less important is the formulation of the Instituto de Cinema Educativo, its functions and activities, and the commercial relations it established with international film companies. The narrative of school content is thus guided by interests of the film industry and its allies and spokespersons who defend the need to “industrialize” teachers.

**Key words:** Film projector. School material culture. School objects. Educational cinema.

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<sup>1</sup> The expression "industrialize teachers" appears in a text signed by Avelino de Almeida entitled “Do cinema educativo. No Brasil também há alguma coisa...” published in Lisbon in the Revista **Cinéfilo**, edition of 26.03.1932. According to the author, it was necessary to “industrialize” teachers (which in Portuguese can mean to teach and induce) about better types of devices. We would like to thank Professor Selda Vale da Costa, of the Universidade Federal do Amazonas, who graciously offered us a copy of this text.

<sup>2</sup> English version by Jeffrey Hoff. E-mail: [jeffhoff@floripa.com.br](mailto:jeffhoff@floripa.com.br). Article linked to the Research Project “Objects of School Consumption: Indications from World Fairs, Pedagogical Museums and Mandatory Schooling Laws” (UDESC/CNPq/FAPESC).

## Resumo

Este texto apresenta dados que caracterizam a presença (física e retórica) e a circulação do cinematógrafo na escola brasileira. A documentação consultada permite construir (ou reconstruir) parte de uma narrativa que enaltece a modernidade e o progresso na educação através da invenção, fabricação e comercialização de um conjunto de artefatos, entre eles o cinematógrafo. Da narrativa da modernidade, fomentada pelas Exposições Universais, às alianças entre o setor educativo e a indústria que descobre na escola um grande mercado, vai-se construindo um mapa que retrata a presença de indústrias e representantes comerciais bem como, do próprio objeto na escola. Não menos importante é a formulação do Instituto de Cinema Educativo, suas funções e atividades e às relações comerciais estabelecidas com as indústrias internacionais de cinematografia. A narrativa dos conteúdos escolares estaria assim balizada por interesses da indústria e seus aliados e porta-vozes que irão defender a necessidade de industrializar o professor.

**Palavras-chave:** Cinematógrafo. Cultura material escolar. Objetos da escola. Cinema educativo.

## Resumen

Este texto presenta datos que caracterizan la presencia (física y retórica) y la circulación del cinematógrafo en la escuela brasileña. La documentación consultada permite construir (o reconstruir) parte de una narrativa que alaba la modernidad y el progreso en la educación a través de la invención, fabricación y comercialización de un conjunto de artefactos, incluido el cinematógrafo. desde la narrativa de la modernidad, fomentada por Expositions Universal, hasta las alianzas entre el sector educativo y la industria que descubre un gran mercado en la escuela, se construye un mapa que retrata la presencia de industrias y representantes comerciales, así como del objeto en sí mismo en la escuela. No menos importante es la formulación del Instituto de Cinema Educativo, sus funciones y actividades y las relaciones comerciales establecidas con las industrias cinematográficas internacionales. la narrativa del contenido escolar se guiaría por los intereses de la industria y sus aliados y portavoces que defenderán la necesidad de industrializar al maestro.

**Palabras clave:** Cinematografo. Cultura material de la escuela. Objetos de la escuela. Cine educativo.

## Introduction

The objective of this proposal is to present data that characterize the physical and rhetorical presence and circulation of film projectors in Brazilian schools. The insertion of this artefact is articulated to a “game of seduction” of modern pedagogy to stimulate the use of objects, in this case “audiovisual technology”. By establishing a proximity with industrial modernization, innovation would help to reorganize and accelerate processes and modes of learning and teaching. In this situation, as Almeida (1932) announced, it was necessary to “industrialize teachers” [in Portuguese the word could mean to teach or induce] about the best types of devices.

The presence of electrically driven, mechanical, optical equipment, such as projectors, would create a field dedicated to the technological training of teachers, given that to teach with a certain device would mobilize another technical practice. When Almeida (1932) denominates this education as “industrializing” teachers, he did so after the *Exposição de Cinematografia Educativa* [Educational Film Exposition] (1929) in Brazil’s capital, Rio de Janeiro. Almeida considered this exposition to be part of an educational reform, which he understood would not remain on paper. Almeida’s use (1932) of the term “industrialize” also appears later, when in the national capital, between 1930 and 1934, public bids were issued to convoke the education of teachers in the use of film projectors. The call for this training took place according to the “type/brand” of projector in each school that the teacher worked with.

In this light, the documentation consulted<sup>3</sup> allows constructing, (or reconstructing) part of a narrative that highlights modernity and progress in education gained through the invention, fabrication and sale of a group of artefacts. Among them we highlight the projector, whose popularization and handling became possible through the improvement of techniques that increasingly made projection equipment available to the broad public, including schools.

This study begins at the World’s Fairs, which stimulated an approximation in relations between companies that manufactured optical devices and the school market. The emphasis is on the period from the 1910s to the 1930s, due to the evidence of the incorporation of this artefact as a pedagogical recourse in schools. The analysis concludes in 1936, which marks the creation of Brazil’s National Institute of Educational Cinema. Moments before and after these dates will be considered whenever they contribute to understanding the issues presented.

It should be noted that the study identified the presence of mechanical optical devices long before the period of this study, although these devices still had specific forms of projection (particularly from a fixed image to a moving image). In 1649, Jesuits<sup>4</sup> had already used a “magic lantern”. Information was located about phantasmagorias in 1797, the thaumatrope<sup>5</sup> (which had an images on two sides of a paper or cardboard that were visually combined by pulling strings to rapidly flip the sheet) dated from 1825 and the zootropo, invented in 1834<sup>6</sup>.

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<sup>3</sup> We make use here of the group of documents organized by Luani de Liz Souza for the thesis “**O cinematógrafo entre os olhos de Hórus e Medusa: Uma memorabilia da educação escolar brasileira (1910 – 1960)**”, defended in the Graduate Program in Education at the Universidade do Estado de Santa Catarina - PPGE/UDESC, as well as those located by Vera Gaspar in activities related to the research project “**Objetos em Viagem**” (CNPq/UDESC/FAPESC/CAPES) which consulted the archives of CEINCE, Spain, in the Museu Pedagógico José Pedro Varela; and the Biblioteca Pedagógica Central Mtro. Sebastián Morey Otero, in Uruguay; the Acervo Paulo Bourroul at the library of FEUSP; and the archives of the Biblioteca del Maestro em Buenos Aires, Argentina. The selection of sources thus combines documents from government institutions, physical and digital, and educational and cultural sources in Brazil, newspaper archives, inventories/catalogs of companies, Diários Oficiais da União and of Brazilian states, personal archives of Brazilian intellectuals related to education, as well as international institutions.

<sup>4</sup> The patent for the first magic lantern was issued to the German Jesuit Athanasio Kircher, in 1640, although there are contestations, which affirm that French Jesuit Milliet de Charles had invented it earlier in the seventeenth century. (Liz Souza, 2016, p. 49 - note 29).

<sup>5</sup> Invention attributed to the English doctor and physicist Jonh Ayron.

<sup>6</sup> Invention attributed to English mathematician William George Horner.

But, it would be Patente nº 01003, of 1895, nº fab. 44, which registered the device presented by the Brothers Lumière<sup>7</sup> that became a milestone in the creation of a mechanism capable of capturing, copying and projecting images, a way to move film, pass it without abrupt interruption between the frames of images, and allow seeing “real movement”. The World’s Fairs had an important role in the visibility, commercialization and “popularization” of the Lumière’s invention. According to Gaspar da Silva and Souza (2016, pp. 7-8), the World’s Fairs, “symbolize the consensus that can be found in the literature in the field that addresses them as “showcases of modernity” and “stages of progress”, which combined in the products exhibited the advance of nations, technological development and the construction of modern taste (or consumption. [...]. Education became inserted as a theme and item at the Fairs and was also consecrated as an expression of technological progress.”

The chart below presents a chronology of the World’s Fairs. Although local initiatives were a type of embryo of the World’s Fairs, those prior to 1851 and after 1922, were not considered.

**Chart 1:** International Expositions

Year	City	Country
1851	London	England
1855	Paris	France
1862	London	England
1865	Port	Portugal
1867	Paris	France
1873	Vienna	Austria
1876	Philadelphia	United States
1878	Paris	France
1879	Sidney	Australia
1880	Melbourne	Australia
1882	Buenos Aires	Argentina
1883	Antwerp	Belgium - local initiatives
1884	New Orleans	United States
1888	Barcelona	Spain
1889	Paris	France
1893	Chicago	United States
1897	Brussels	Belgium
1900	Paris	France
1904	Louisiana	United States
1906	Milan	Italy
1910	Brussels	Belgium
1915	S. Francisco	The United States
1922	Rio de Janeiro	Brazil

**Source:** Organized by Gaspar da Silva and Souza (2016) based on Kuhlmann Júnior, 2001, p. 10, and other bibliographic sources and newspapers, such as: *O Publicador*. Exposição Industrial, 22/maio/1866, ano V, n.1109, pp.3-4.

<sup>7</sup> According to Liz Souza (2016, p. 62), in terms of market relations cinematographic capital was developed through a consortium of factories and companies in the electrical, chemical, medical and weapons sectors. The film projector of the Brothers Lumière would be linked to this group through companies in the chemical sector. The manufacturer of photographic films belonged to the Fábrica/Sociedade Lumière, based in Lyon, owned by Antoine Lumière (father of Auguste and Louis). "The brothers Lumière, accompanied and kept close tabs on the technical development of projection equipment and through the film company maintained a relationship with Thomas Alva Edison. The patent that they later registered was contested by Edison, who accused them of only improving the Kinescope that he had produced."(...) "The difference that marks the two artefacts is the fact that Edison’s invention could only be viewed by one person, while that of the brothers Lumière, at the first exhibition in the 1900 World’s Fair, reached a public of 25,000 spectators.

According to Liz Souza (2016, p. 65), the Fairs from 1851 to 1900 presented objects that were rhetorically qualified as “great inventions”, including the photographic device of Louis Daguerre in London, 1851; the telephone of Graham Bell in Philadelphia, 1876; and the film projector of the brothers Lumière and the Cinematograph of Thomas Edison in Paris, 1900.

Images like that portrayed in the poster below, which refers to the Universal Exposition [World’s Fair] of Paris of 1900, promoted a “majestic” representation of sciences, arts and techniques for the consumption of the nations that circulated at the Fair.

**Figure 1** – Promotional poster for the Globe Celeste of the 1900 World’s Fair in Paris.



**Source:** Bibliothèque Numérique Gallica<sup>8</sup> - Grand globe céleste. Exposition Universelle de 1900 / [affiche]/ [non identifié].1900.)

According to Sandra Pesavento, in this context, science allows communication from one side of the universe to the other; it provides a light that appears as an emanation from the sun; it produces in the physical treatment of simple bodies, effects that shifted all theoretical knowledge about matter. (Pesavento, 1997, p.90)

At the turn of the century and in a period in which literature in the field identifies schools for the masses as a mark in the expansion of a school model, the 1900 World’s Fair had an important role for the inventions that it put on display and that would become emblematic: the Eiffel Tower (Fig. 2); the flying carpet (Fig. 3); and the brothers’ Lumière 21-meter tall movie screen (Fig. 4) are among them.

<sup>8</sup> Available at: <http://www.gallica.bnf.fr>. Accessed on: 26 July 2017.

**Figure 2** - "La tour Eiffel" Neurdein frères<sup>9</sup>



**Source:** Tirage sur papier albuminé d'après négatif sur verre au gélatino-bromure d'argent, 27 x 20 cm BnF, Estampes et Photographie, D.L. 1900, Qb1 1900 folio, Exposition universelles, photographies de Neurdein, tome 3.

**Figure 3** - Des trottoirs roulants, préfiguraient, croyait-on, la ville de l'avenir<sup>10</sup>



**Source:** Parisen Images Avec Paris en Images, découvrez les collections photographiques de la Ville de Paris. Collections Roger Viollet du musée Carnavalet.

**Figure 4** – Écran Projeção Irmãos Lumière<sup>11</sup>



**Fonte:** Exposição Universal 1900 - Geschichte der Weltausstellungen

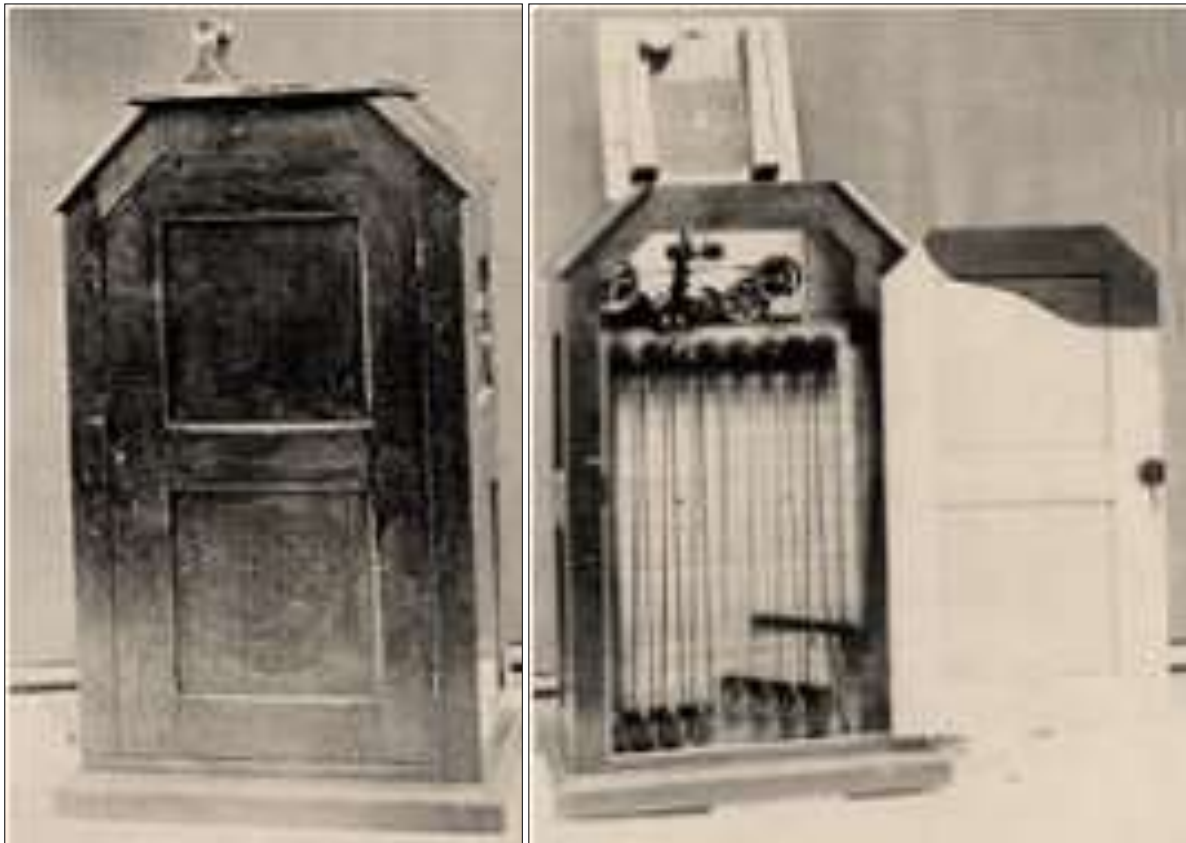
Film projectors appeared at the 1900 World's Fair in 3 ways: 1) participation in a stand (allowing one viewer at a time –Edison's kinescope) – (Fig. 5); 2) the Lumière projector; 3) and finally, in an advanced method for the period, the cinéorama (Raoul Grimoin-Sanson–multi-cameras in a balloon) 55 – (Fig. 6).

<sup>9</sup> Available at: <http://expositions.bnf.fr/universelles/bande/index5.htm>. Accessed on: 26 July 2017.

<sup>10</sup> Available at: <http://www.parisenimages.fr/fr>. Accessed on: 25 July 2017.

<sup>11</sup> Available at: <https://www.worldexpositions.info/geschichte.html>. Accessed on: 26 July 2017.

**Figure 5-** Edison's Kinetoscope



**Source:** Coleção Memória do Congresso Americano<sup>12</sup>

**Figure 6 -** Poster for the Cinéorama and Raoul Grimoin-Sanson: Cinéorama 1900



**Source:** Media+Art+Innovation<sup>13</sup>

<sup>12</sup> Available at: <https://www.loc.gov/collections/edison-company-motion-pictures-and-sound-recordings/about-this-collection/>. Accessed: 25 July 2017.

<sup>13</sup> Available at: <https://mediartinovation.com/2014/06/23/raoul-grmoin-sanson-cineorama-1900/>. Accessed: 25 July 2017.

It is important to remember that while the projector was displayed at the World's Fairs, it was already being used in Europe and North and Latin America.

In France, Dr. Eugène-Louis Doyen (1889) had used an educational projector to teach surgical practices. In the United States, in 1905, it was possible to note the presence of projectors in education, at the School Museum of Saint Louis. The standardization of the projector in U.S. teaching began in early 1910, through the creation of the Association for Visual Instruction and later, by the Division of Visual Instruction in New York. (Liz Souza, 2016, p. 36-37)

In Latin America, information was located about the use of projectors in Argentina and Chile between 1889 and 1900. In Brazil, this presence was identified in 1899, in records at the Escola Normal do Estado do Maranhão. Companies in related sectors invested in this new niche to meet demand, leading to new products and adaptations of the devices, such as —Le cinema-scolaire-électrique N° 3 – Georges Mendel.

**Figure 8** - Cinema-scolaire-électrique (Georges Mendel)



Source: Catalogue Le Cinéma Électrique Georges Mendel 1901 - 1910<sup>14</sup>

From the narrative extolling modernity promoted by the World's Fairs, to the ties between the education sector and companies that discovered the large educational market, a map was developed to portray the presence of companies and commercial representatives, as well as objects themselves in schools, whether as a distinctive elements, or as didactic resources that would illustrate with greater rigor and vigor the contents to be presented.

In terms of commercial treaties, in the nineteenth century the Brazilian government would stimulate the entrance of “new technologies” to schools, as can be seen in a clause of Law n° 359<sup>15</sup> of 1895, which presents a budget for spending in the following year, in the item dedicated to sales taxes:

The tax and importation of school material for primary education is reduced by 60%, considering this as solely technical material (school notebooks, blackboards, maps, *dous de Froebel*, natural sciences and geometric solids, and not any other that may have a different purpose).  
– The reduction will only be in force during the budget period and only

<sup>14</sup> Available at: <http://cinematographes.free.fr/mendel.html>. Accessed: 25 July 2017.

<sup>15</sup> Published in the Diário Oficial da União 31 de dezembro de 1895.



for the material that is imported to establishments of free [public] education. (Art. 19 da Lei nº 359 de 1895).

In school spaces, beyond the records from 1899 referring to the Escola Normal do Estado do Maranhão<sup>16</sup>, the presence of film projectors was identified in the 1910s and 1920s, in some institutions such as public schools and special sessions for children at movie theaters in cities. In Santa Catarina in 1912, film sessions were identified at the Grupo Escolar Lauro Müller, in Florianópolis (the state capital) and at the Grupo Escolar Conselheiro Mafra, which had recently been inaugurated in the city of Joinville, in the northern part of the state.

Heloisa Villela (2010) reported on the presence of film projectors in Brazilian education as one of the elements to sustain reforms realized by Benjamin Constant (1890) who sought, according to the author, make the Escola Normal more dynamic. The improvement in education sought to use technologies to innovate the Pedagogium (1890) – a museum that supported normal schools and model schools – with school objects that gained prominence for being modern, including “technological collections and school devices”. As determined by Art. 1º of Decreto nº 607 of 1890: "The purpose of the Pedagogium is: to establish a center to stimulate reforms and improvements in what is needed in national education [...] the exhibition of the best methods and the most refined teaching materials".

In terms of production of material that would require use of a projector for presentation, in Brazil the first records located in the documentation consulted indicate filming conducted by Oswaldo Cruz about fighting yellow fever and Chagas disease, which had recently been identified. These films were exhibited at the International Hygiene Exposition in Dresden, in 1911<sup>17</sup> and present sanitation problems in Brazil. In 1910 Edgar Roquette Pinto organized a film library at the Museu Nacional<sup>18</sup>, with material that became part of the body of didactic collections that should compose the school museums<sup>19</sup>. The films produced by the film center at the Museu Nacional came to be called *lições de coisas*<sup>20</sup> [lessons about things], as were others from large film companies, such as Distributed by De Vry School Films Inc. or Pathé l'enseignement, which, according to Jonathas Serrano and Venâncio Filho (1930) called their educational film collection *lições de coisas*.

According to the report of the Ministry of Agribusiness, Industry and Commerce (1912-1913, p. 78), the organ to which the Museum was subordinated in this period, in addition to films acquired from the companies Pathé and De Vry, the film center of the Museu Nacional invested in the production of films. For example, there was a 1912 production by Roquette Pinto that resulted from the Rondon Commission, which conducted filming with Indigenous peoples. This material was included in the archives of the Museu Nacional.

Convinced of the importance of this artefact and aware of its high costs, in 1916 Roquette Pinto recognized the need to have a “school type” projector. As found in the

<sup>16</sup> Decree nº 1 of 1899, Regulamento da Escola Normal do Maranhão.

<sup>17</sup> Other information pertinent to the documentary that has the film clips exhibited can be accessed at the website of FIOCRUZ – Fundação Oswaldo Cruz.

<sup>18</sup> Since 1906, by means of Decreto nº 1606 of 29 December 1906, which created the Ministry of Agribusiness, Industry and Commerce, the Museu Nacional was established under jurisdiction of this ministry. By Decreto nº 7.501 of 12 de agosto de 1909, it was linked to the Ministry of Agriculture, Industry and Commerce.

<sup>19</sup> According to Decreto nº 7.862, of 9 de fevereiro de 1910, and Decreto Nº 9.211, of 15 de dezembro de 1911, which regulated the operation of the Museu Nacional.

<sup>20</sup> According to Jonathas Serrano and Venâncio Filho (1930) the De Vry and Pathé companies called their educational film collections *lições de coisas*.

writings of Serrano and Venâncio (1930), Roquette built a model of a projector, which was still called a “school lantern”.

These data indicate the possibility and need to locate information that would help compose a more organic and representative understanding of the presence of projectors in Brazilian schools. Thus, other sources were consulted, including educational laws. Based on this documentation it was possible to compose the chart below.

**Table 2** – State educational laws: pedagogical consumption of film projectors

Laws/Decrees/Resolutions	Date	Location
<b>Decreto nº 1</b> Designa: Regulamento da Escola Normal;	11.04.1899	Maranhão
<b>Decreto nº 6</b> Designa: Regulamento da Escola Normal;	07.03.1900	Maranhão
<b>Decreto nº 55</b> Designa: “Estabelece novo Regulamento para as Escolas Normal e Modelo Benedicto Leite, [...] Escolas primárias regidas por normalistas”.	27.07.1905	Maranhão
<b>Decreto nº 3.405</b> Designa: Approva o programma do ensino primário do Estado.	15.01.1912	Minas Gerais
<b>Decreto nº 4.508</b> Designa: Approva o programma do ensino primário do Estado.	19.01.1916	Minas Gerais
<b>Decreto nº 4.930</b> Designa: Approva o programma do ensino primário do Estado	06.02.1918	Minas Gerais
<b>Decreto nº 5.387</b> Designa: Reorganiza os serviços a cargo do Instituto “João Pinheiro”	22.07.1920	Minas Gerais
<b>Decreto nº 7.970 - A</b> Designa: Approva o Regulamento do Ensino Primario.	15.10.1927	Minas Gerais
<b>Decreto nº 8.094</b> Designa: Approva os programas do ensino primário.	22.12.1927	Minas Gerais
<b>Decreto nº 8.225</b> Designa: Approva os programas do ensino normal	11.02.1928	Minas Gerais
<b>Decreto n. 10414</b> Designa: Aprova Regulamento do Cinema Educativo	15.07.1932	Minas Gerais
<b>Decreto nº 10.821</b> Designa: Aprova programas do ensino normal.	29.08.1933	Minas Gerais
<b>Decreto nº 11.501</b> Designa: Approva modificações feitas no decreto nº 10.362, de 31 de maio de 1932. Regulamento a que se refere o Decreto nº 11.501 “ <b>DO ENSINO NORMAL – Das escolas normaes</b> ”.	31.08.1934	Minas Gerais
<b>Regulamento Provisório Cinema Educativo</b> Designa: Afim de coordenar o trabalho do cinema educativo e estabelecer estreita relação com a Comissão[...]	20.08.1931	São Paulo
<b>Decreto n. 5.828</b> Designa: "Reorganiza a diretoria geral do ensino”.	04.02.1933	São Paulo
<b>Decreto n. 5.884</b> Designa: Institue o Código de Educação do Estado de São Paulo.	21.04.1933	São Paulo
<b>Comunicado nº 24</b> A Diretoria Geral do Ensino Recomenda a todas as autoridades escolares que cumpram e façam cumprir as seguintes instruções que orientam o Serviço de Rádio e Cinema Educativo do Estado de São Paulo.	08.11.1933	São Paulo
<b>Decreto n. 6.425</b> Designa: Reorganiza a Diretoria Geral do Ensino e da outras providencias	09.05.1934	São Paulo
<b>Decreto n. 9.109</b> Designa: Converte o cargo de diretor da Secretaria da Diretoria do Ensino no de Secretario	13.04.1938	São Paulo
<b>Decreto n 1.059</b> Designa: <b>Regulamento Escola Normal</b>	14.02.1916	Distrito Federal /RJ
<b>Lei nº 3.231</b> Designa: <b>Organiza o ensino municipal do Distrito Federal. Parte X – Das Instituições Auxiliares de Ensino</b>	23.01.1928	Distrito Federal /RJ

<b>Decreto n 1.059</b> Designa: Regulamento Escola Normal	14.02.1916	Distrito Federal /RJ
<b>Lei n° 3.231</b> Designa: Organiza o ensino municipal do Distrito Federal. Parte X – Das Instituições Auxiliares de Ensino	23.01.1928	Distrito Federal /RJ
<b>Decreto n° 2.940</b> Designa: Regulamenta a Lei n° 3.231 de 23.01.1928, que organizou o ensino municipal do Distrito Federal.	22.11.1928	Distrito Federal /RJ
<b>Decreto n° 3.763</b> Designa: Modifica algumas disposições do Decreto n° 3.281 de 1928.	01.02.1932	Distrito Federal /RJ
<b>Decreto 4.387</b> Designa: Consolida a organização técnica e administrativa do aparelho de direção do sistema educacional, instituindo o Departamento de Educação do Distrito Federal, e da outras providências.	08.09.1933	Distrito Federal /RJ
<b>Decreto n° 4688</b> Designa: Transforma a Divisão de Bibliotecas, Museus e Rádio-Difusão do Departamento de Educação, na Divisão de Biblioteca e Cinema Educativo.	17.01.1934	Distrito Federal /RJ
<b>Decreto n° 17</b> Designa: Organiza as secretarias gerais e da outras providências.	02.09.1935	Distrito Federal /RJ
<b>Resolução n° 326 Designa: criou o Serviço de Educação pelo Rádio e Cinema Escolar</b>	21.03.1934	Espírito Santo
<b>Programa de Ensino das Escolas Primárias</b> Designa: Programa de Ensino das Escolas Primárias, 1930, GO.	1930	Goyaz
<b>Portaria n° 1</b> Designa: Departamento de Educação resolve que o Programa para o ensino das Escolas Primárias Públicas e Particulares do Estado. <b>Creou o Serviço de Educação pelo Rádio e Cinema Escolar</b>	13.01.1938	Sergipe

**Source:** Documents referring to the organization of Brazilian schools (In.: Liz Souza, 2016, p. 42).

As can be seen, evidence of the circulation and presence of projectors were found in various clues. Here are some:

- a) In Maranhão state, according to Decreto n° 1 de 1899, Regulation of Escola Normal, Título IV – Da Escola Modelo, Art. 76. determined “To present knowledge that is best grasped through visual images, use projections when possible for what cannot be shown in reality, such as aspects of the earth, customs and monuments of people, meteorological phenomenon of the auroras etc.”
- b) In Minas Gerais the use of fixed images and films are associated to the method of Decroly das Lições da Escola Activa (Decreto n° 8.094, 1927) for teaching classes in Moral Instruction;
- c) In Sergipe state, under Portaria N° 1, the projector appears in the guidelines for geography education, in the observations “It is useful to animate teaching of history, making it essentially intuitive. Visiting places and monuments (taking excursions) would be ideal but is not always possible. Collaboration with cinema would be equally desirable” (p. 26). (Liz Souza, 2016, p. 150)

Data such as these led to the preparation of a summarized table, whose objective is to represent the occurrence and presence of projectors in different places.

**Table 3** – Pedagogical consumption: film projectors in Brazilian education

FILM PROJECTORS IN BRAZILIAN EDUCATION (1895 – 1935)						
State	Year	Regulation	Educational Program	Normal School	Primary education	
				Discipline	Discipline	
MA	1895	X		General knowledge/Classes		
	1900	X				
	1905	X				
MG <sup>21</sup>	1912		X		Nature Studies	
	1916		X			
	1918		X			
	1920	X				Civic education
						History
						Geography
	1927			X		Lições de coisas
						Moral Instruction
	1927	X				Furniture and Material
1928			X	Natural Sciences		
				Geography of Brazil		
MG	1932	X	Create an educational cinema service in the state			
	1933		X	Biology		
	1934	X		Conferences		
DF/RJ	1916	X		History		
	1928	X		School Cinema and Radio	School Cinema and Radio	
				School Cinema and Radio	School Cinema and Radio	
	1932	X		School Cinema and Radio	School Cinema and Radio	
	1933	X		Film archives and film school	Film archives and film school	
	1934	X		Library and Educational Cinema	Library and Educational Cinema	
GO	1930		X		History	
SP	1931	Provisional regulation of educational cinema in the state				
	1933	X		Radio and Cinema Service	Radio and Cinema Service	
	1933 <sup>22</sup>	X		Educational Radio and Cinema Service	Educational Radio and Cinema Service	
	1934	X		Educational Cinema	Educational Cinema	
	1938	X		Educational Cinema	Educational Cinema	
ES	1934	Create the Service of Education by Radio and School Cinema				
SE	1938		X		Geography	

**Source:** Documents about the organization of education in Brazil (In. Liz Souza, 2016, p. 146).

<sup>21</sup> In Minas Gerais state there is a relevant fact to be highlighted: educational programs and regulations mention magic lanterns and cinematographic films. It is thus necessary to recall the work conducted by Heloísa Villela, “Da palmatória à lanterna mágica: a Escola Normal da Província do Rio de Janeiro entre o artesanato e a formação profissional (1868-1876)”, a thesis defended in 2002, at the Universidade de São Paulo.

<sup>22</sup> Circular de Comunicação N° 24, published in the Diário Oficial do Estado de São Paulo, em 08 de novembro de 1933, enact the creation of the service of Educational Cinema in São Paulo. The General Directory of Education – Recommend that all school authorities comply with and enforce compliance with the following instructions that guide the Service of Educational Radio and Cinema in São Paulo state. “Art. 1° - The purpose of Educational Radio and Cinema Service is to place within the reach of schools the conquests of modern technology in the field of cinematography and radio.” About educational cinema in São Paulo state, it is worth citing the Dissertação of Ana Nicolaça Monteiro “O cinema educativo como inovação pedagógica na escola primária paulista (1933 – 1944)”, defended in 2006, at the Universidade de São Paulo.

Even if the Escola Normal of Maranhão was the first where records were found of a film projector among the resources that it should provide, in terms of acquisitions, the first information found refers to the Escola Normal Modelo of Belo Horizonte, in Minas Gerais which bought a film projector in 1920.

Information was also found about the use (not the purchase) of a film projector and a photographic record of the device in the archives of the Escola Normal Caetano de Campos. According to the documents analyzed, it was a device used in experiments conducted in the Laboratório Experimental de Psicologia e Pedagogia<sup>23</sup>, in operation from 1910 to 1930, which included the Gabinete de Psicologia, and registered the participation of Ugo Pizzoli<sup>24</sup>, and later of Henri Piéron<sup>25</sup>.

The government incentives, the industrial expansion and the demands from schools opened spaces in Brazil for large film companies to establish a presence in the country such as Pathé Frères, represented by the Companhia Cinematographica, directed by Serrador whose presence spread throughout the country as can be seen in the Figure below, a reproduction of a page from the *Jornal de Recife*, edition of 11 June 1914. This is a Brazilian company that represented the Pathé Frères – Companhia Cinematographica Brasileira, founded by Francisco Serrador in 1911. Advertisements from that time affirm that Pathé Frères was capable of "condensing into a few frames the episodes of a historic event and in its minimum details accompany the development of facts within the environment of the period [...]"<sup>26</sup>. In addition to Pathé Frères other foreign establishments were present in Brazil in the first third of the twentieth century. The information located was systematized in the Chart below.

**Chart 4 – Cinema companies in Brazil**

Foreign Cinema companies in Brazil – 1910 to 1930		
Date	Company	Source
26/09/1920	Sociedade Anonyma Fox Film do Brasil	D.O.U 26.09.1920 seção 1 p.41-44
21/12/1923	Société Franco-Brésilienne du Pathe-Baby	D.O.U 21.12.1923 seção 1 p. 151 Decreto nº 16.218, de 28 de Novembro de 1923
30/10/1920	Sociedade Anonyma Kodak Brasileira Ltda	D.O.U 30.10.1920 seção 1 p. 44 Decreto nº 14.399, de 11.10.1920;
09/11/1923	Sociedade Anonyma Casa Lohner Siemens-ReinigerrooWerke A. G. – Berlim	D.O.U 09.11.1923 seção 1 p. 77
23/09/1924	Sociedade Anonyma Brasileira Estabelecimentos Mestre e Blatgé - MESBLA	D.O.U 23.08.1924 seção 1 p. 73 – 78

**Source:** Data from the Diários Oficial da União (Organized by Luani Liz Souza, 2016, p. 143)

<sup>23</sup>Documentary by Dr<sup>a</sup> Maria Antonieta Martinez Antonacci (historian). Available at: <http://www.caetanodecampos.com.br/buscar/208/a-escola-e-seus-equipamentos-no-laboratorio-de-psicologia>. Accessed on: 26 July 2017.

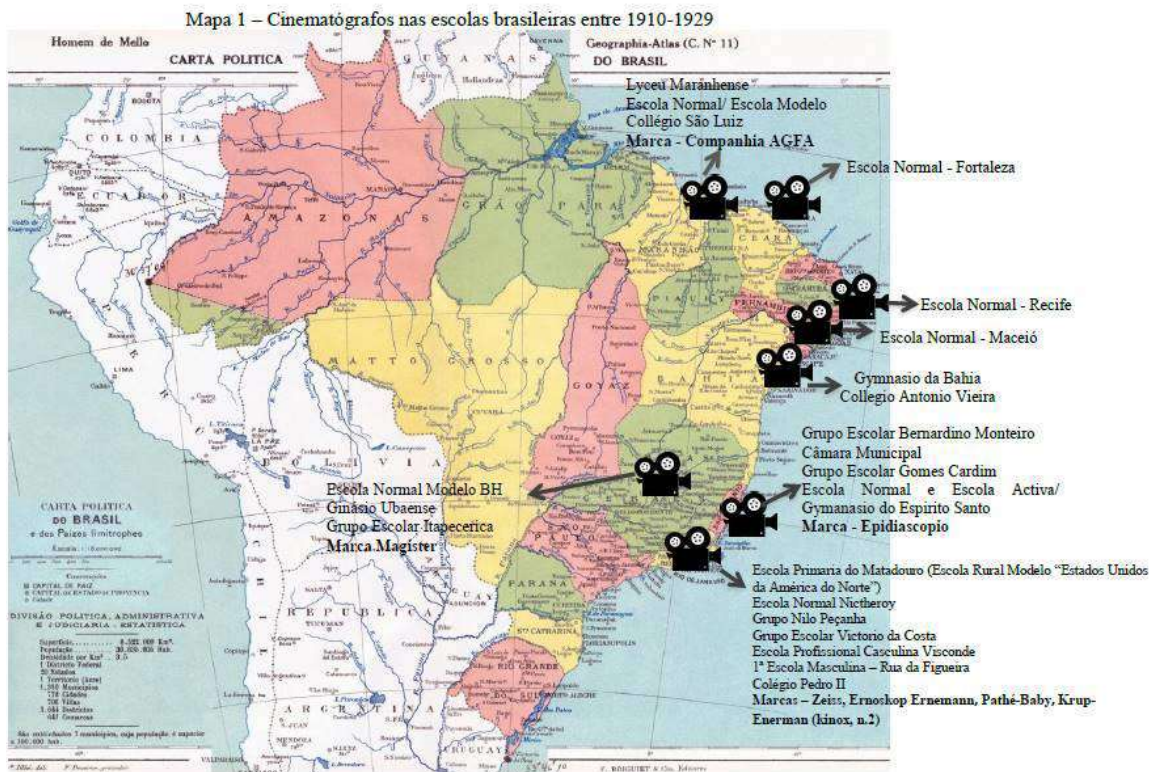
<sup>24</sup>Related to scientific pedagogy, Ugo Pizzoli, an Italian doctor, pedagogue and psychologist, (1863 – 1934), scholar of didactic and scholastic issues, according to Monarca (2011). See: MONARCA, C. A Semiologia do escolar construída pelo Dr. Ugo Pizzoli (Itália-Brasil). In: VI Congresso Brasileiro de História da Educação. Invenções, Tradições e Escritas da História da Educação no Brasil. Vitória, UFES, 2011. CENTOFANTI, R. Os laboratórios de psicologia nas escolas normais de São Paulo: o despertar da psicometria. In: Revista Psicologia da Educação, São Paulo, 22, 1º sem. de 2006. [pp. 31-52]. Sistema Informativo Unificato per le Soprintendenze Archivistiche. Available at: <http://siusa.archivi.beniculturali.it/cgi-bin/pagina.pl?TipoPag=prodpersona&Chiave=58630>; Archivio storico della psicologia italiana – Available at: <http://www.aspi.unimib.it/collections/entity/detail/129/>. Accessed on: 27 July 2017.

<sup>25</sup> Henri Louis Charles Piéron (1881- 1964), born in Paris, psychologist and philosopher. Escola Normal de São Paulo taught experimental psychology and psychometry. The lectures from his class were published in *Psychologia e Psychotechnica* by the Laboratório de Psicologia Experimental dessa escola. See: AUGRAS, M. In memoriam. Arquivos Brasileiros de Psicotécnica. Available at: <http://bibliotecadigital.fgv.br/ojs/index.php/abpt/article/download/15084/13976>. Accessed 28 July 2017.

<sup>26</sup>Source: *Jornal do Recife*. 11 de jun de 1914. Edição 00157. Available at: <http://bndigital.bn.gov.br/hemeroteca-digital/>. Acesso em: 26 de jul. de 2017.

This information helps locate the vestiges of the presence of projectors in schools. By following this path, among other data, the work was found of Jonathas Serrano<sup>27</sup> in the Colégio Pedro II related to the use of projections, from 1913 to 1925, and the work with pedagogical films by Venerando da Graça and Fábio Luz<sup>28</sup> in 1916, both of whom were members of the school inspection service of the Federal District-Rio de Janeiro. These data indicate the circulation of projectors in some schools. In search of information about this presence, newspapers available in digital form at the Hemeroteca da Biblioteca Nacional were consulted, which led to the "map" below.

### Map – Projectors in Brazilian schools 1910 and 1929



**Source:** Atlas do Brazil (pub.1923) by Barão Homem de Mello and Dr. Francisco Homem de Mello. Available at: <<https://ihgb.org.br>> Accessed: 27 July 2017. (In.: Liz Souza, 2016, p. 145).

### Some Considerations

The examination presented here accompanies the reflection of Ana Waleska P. C. Mendonça (2013), who advocates the study of circulation of models and objects on different frontiers, without correlation to a dominant perspective. This form of analysis allows

<sup>27</sup> In the book *Cinema e Educação* (1930) Jonathas Serrano mentions his work with the use of projections at the Colégio Pedro II and in the Escola Normal do Rio de Janeiro. He indicates that in two compendiums he wrote he addresses the use of projection in history classes. The compendiums in which the use of projectors in history classes are mentioned are: *Epitome de História Universal* (1913) and *Methodologia da História na Aula Primária* (1917).

<sup>28</sup> In 1916, in the *Diário Oficial da União* of 13.09.1916 and 31.10.1916, Sr. Venerando da Graça presents to the Diretoria Geral da Indústria e Commercio the invention of pedagogical films – a new system of teaching, composed of figurative and picturesque enigmas, with advertising and complaints related to sketches, photographs, designs and landscapes, applied in film or cinematographic films, denominated – *Fita pedagógica*, by Arthur Pythagoras Toval Conrado and José Venerando da Graça Sobrinhol (D.O.U 13.09.1916 p.12); (D.O.U 31.10.1916).

considering materiality in a way that is not subordinated to a direct correlation of influence, cultural transplant of hybridism. Thus, the scholastic or cultural object may be present in different moments and in schools operated according to different pedagogical and administrative procedures and temporalities.

It also serves as a guide to understanding schools as organizations in industrial society that occur within a world-system. As John Meyer (2000) affirms in *A Difusão Mundial da Escola [World Expansion of Mass Education] 1992*, school institutions and scholastic practices reveal that education is a “globally standardized formality” anchored in global practices of interventions, which has norms for “globally” common devices.

The data found allowed mapping different cinema companies, with an emphasis on those that operated in Brazil. From the sketches traced from the World’s Fairs we reached other such as the Exposições de Cinematographia Educativa held in the Federal District (then in Rio de Janeiro) and in São Paulo from 1929 to 1931, which offered fundamental elements for the understanding of the circulation of film projectors in Brazil.

Even if the presence of this device is not numerically significant in relation to the universe of Brazilian schools, there is sufficient data that indicates its existence in various parts of the country as can be seen in the table. This chart quantifies data about the late 1930s, which was already a “product” of the work of the National Institute of Educational Cinema and of the “enthusiastic” action of Roquette Pinto.

It is worth recalling that despite the performance of the film industry and the aggressive propaganda supporting its use in schools, there was also resistance by some sectors with concerns about the contents that films would promote and over which teachers could “lose control”. Jonathas Serrano and Francisco Venâncio Filho (1930), for example, found that at the III Congrès International D’Education Familiale – Après L’Age D’École, professor Marie Bertinot, President of the Jardim de Infância da União Familiar de Paris, affirmed that films presented in schools were provocative and inappropriate.

From an object of desire and icon of modernity, the film projector became a disposable good, an ingenious form in the consumption industry, and became part of “batches” of abandoned modern products as described by Martin Lawn and Escolano Benito in a series of studies about aspects of material school culture. Curiously, the Brazilian case reveals that this device survived longer in other spaces than in school archives. In her study, Luani de Liz Souza presents a set of important data about the presence of the vestiges of this artefact in other archives. According to Souza, the “**Museu de Arte Moderna** – MAM Rio de Janeiro, held part of the film archives produced by the National Institute of Educational Cinema. The **Centro Técnico Audiovisual** – Rio de Janeiro, has the book *Tombo do Instituto Nacional do Cinema Educativo* and part of the film archives.

Another institution that has registers and documents about educational cinema is the **Cinemateca – São Paulo** and in digital format there is the **Banco de Conteúdos Culturais**, which is the fruit of an initiative of the Ministry of Culture in conjunction with the Ministry of Science and Technology, realized by the **Cinemateca Brasileira** in partnership with the Centro Técnico Audiovisual. This inter-ministerial agreement allowed the unprecedented use, by institutions linked to Culture, of the infrastructure of the National Education and Research Network [Rede Nacional de Ensino e Pesquisa]<sup>29</sup>. The **Fundação Nacional das Artes** – Funarte/Rio de Janeiro has an archive and a complete list of films produced by the Instituto Nacional de Cinema Educativo, as well as a few guides for teachers that introduce concepts about art and the use of cinema, which were published by the Instituto Nacional de Cinema Educativo. At the **Fundação Getúlio Vargas** – FGV it was possible to locate a vast number of documents about educational cinema in Brazil. The documents are linked to various archives related to intellectuals concerned with education and politics in the period of analysis of this study. (Liz Souza, 2016, notas 19 a 22, p. 39)

<sup>29</sup> This high-speed network offered tremendous opportunities for promotion of culture to the academic and scientific community and to the general public. Available at: <http://www.bcc.org.br/>. Accessed on 28 July 2017.

Finally, it is understood that the narrative of the school and of part of its contents is guided by interests that are articulated between the state (or states), corporations and their allies and spokespersons who defended the need to "industrialize teachers".

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