

OVER THE AIRWAVES:  
SCHOOL RADIO BROADCASTS IN BRITISH COLUMBIA 1960 -1982

by

LAURIE ELIZABETH ION

B.Ed., University of British Columbia, 1985

THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS OF THE DEGREE OF  
MASTER OF ARTS

in

THE FACULTY OF EDUCATION

Department of Social and Educational Studies

We accept this thesis as conforming  
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

DECEMBER 1992

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

(Signature)

Department of Social and Educational Studies

The University of British Columbia  
Vancouver, Canada

Date December 23<sup>rd</sup>, 1992

## ABSTRACT

Generations of Canadians are familiar with the Canadian Broadcasting Corporation's school radio broadcasts. An agreement between the CBC and the Ministry of Education ensured that the CBC provided the necessary technical arrangements required to air and distribute the broadcasts, while the Ministry of Education agreed to provide the creative component for the programs - script writers, actors and actresses, musicians, and others. The broadcasts came to include music, art, social studies, science, and language arts.

This thesis examined the historical development of British Columbia school radio, the shape of the broadcasts themselves, and British Columbia teachers' experiences associated with school radio. This study also examined the experiences of CBC and Ministry of Education personnel who were involved in the production and distribution of British Columbia school radio.

Interviews with British Columbia teachers who listened to the broadcasts from 1960-1982, and Ministry of Education and CBC employees whose work brought them in contact with the school radio broadcasts, provided the core evidence for this study. Ministry of Education and CBC employees provided the context for the interviews. Interviews, combined with the Ministry of Education Reports, enabled the re-creation of the experiences associated with British Columbia school radio.

Although there were differences amongst classroom teachers' reactions to the programs, there were some striking similarities. On the whole, British Columbia teachers found school radio interesting, informative, and purposeful. School broadcasts allowed teachers a moment to 'catch their breath' when preparation time was not the norm.

Interviews with CBC employees revealed more similarities than differences with respect to their experiences. They reported that the broadcasts provided British Columbia schools with educationally sound material. Although CBC personnel did not find the broadcasts professionally challenging, they had fond memories of their association with the programs.

Ministry of Education employees interviewed reflected very different opinions relating to their experiences as script writers, producers, directors, performers, and others. Nonetheless, they provided valuable information as to how school broadcasts were put together for pupils and teachers.

Changing instructional technology, which included the introduction of a visually stimulating medium such as television, the introduction of audio-visual equipment such as tape-recorders which enabled the delay of broadcasts, and the implementation of a restrictive CBC budget brought the British Columbia school broadcasts to an end in 1982.

## TABLE OF CONTENTS

Abstract	ii
Preface	1
Chapter 1: <u>Let's Shake On It</u>	8
Chapter 2: <u>We're On the Air</u>	27
Chapter 3: <u>Tuned In!</u>	40
Chapter 4: <u>From the Inside Out</u>	56
Chapter 5: <u>Over and Out</u>	65
Appendix A	72
Appendix B	73
Appendix C	74
Bibliography	76

## OVER THE AIRWAVES:

School Radio Broadcasts in British Columbia  
1960 - 1982

### PREFACE

School radio broadcasts were a well-established institution throughout much of British Columbia from the mid-1940's to the early 1980's. Throughout Canada generations of students and teachers were regular listeners to programs made possible by an agreement between the Canadian Broadcasting Corporation and the individual province's Ministry of Education. Under the terms of this agreement the CBC agreed to provide the technical facilities and assistance and the Ministry of Education agreed to provide the creative component necessary for the broadcasts to be aired. In British Columbia, the agreement involved the Department of Education in Victoria, later re-titled the Ministry of Education, and the Canadian Broadcasting Corporation's regional headquarters in Vancouver.

The content and length of the broadcasts varied. Over time the broadcasts' scheduling came to include music, art, social studies, science, and language arts. The popular music series "Sing Out!" involved the presentation of new songs, a review of previously taught songs and some music theory each week.<sup>1</sup> The art programs led students through a descriptive

---

<sup>1</sup>British Columbia Department of Education Report (Victoria: British Columbia Department of Education, 1946-1959), passim [hereafter Report]. Throughout these years the

story which was designed to encourage the creation of mental images. The students' images, based on the story, were then incorporated into a hands-on art project, outlined step-by-step in the broadcast and in the accompanying Teachers' Bulletin. The social studies and science programs often involved dramatizations of historical events or scientific inventions, explorations, or discoveries. Similarly, the language arts programs incorporated poetry or readings, followed by questions and activities.

Interviews with British Columbia teachers indicated that although there were differences with respect to which broadcasts were used in the classroom, the preparatory and follow-up activities carried out with students, and the perceived effectiveness of the school broadcasts, there were also some striking similarities. Interviews with Canadian Broadcasting Corporation employees who were involved with school radio programs revealed more similarities than differences with respect to their experiences. Ministry of Education employees interviewed reflected vastly differing opinions relating to their experience as script writer, producer, director, performer, or other roles. This research into British Columbia school radio is a unique addition to our

.....

Report cited the music programs as the program with the greatest audience. After 1959 the Report does not rank any broadcasts in popularity. However, it is cited in the Report that the number of distributed booklets to accompany the music program was maintained or increased from 1960 - 1982. This distribution is significant as the booklets were printed on demand.

educational history and of particular interest to educators, those in the communications field, those who remember listening to the school broadcasts, and all who are interested in classroom media.

Much of what has been written about school broadcasting has an international focus on programs in the United States, England, Australia, and various countries in Africa.<sup>2</sup> These international experiences with educational broadcasting contrast in varying degrees with the school broadcasts in British Columbia. Given the duration and exposure the Canadian school broadcasts enjoyed, it is surprising that literature in this area is scarce. However, two books, School Broadcasting In Canada by Richard Lambert, published in 1963 and Survey of Radio In Canadian Schools by The Canadian Teachers' Federation, published in 1956 provide a

---

<sup>2</sup>For those interested in a general discussion about educational broadcasting see A. W. Bates, Broadcasting in Education: An Evaluation (London: Constable, 1984); Dean T. Jamison, Radio for Education and Development (London: Sage Publications, 1978). A discussion of educational broadcasting in Asia, Africa, Central, and South America can be found in David Hawkrige and John Robinson, Organizing Educational Broadcasting (London: Croom Helm, 1982). Albeit dated, a discussion of British educational television and radio can be found in BBC, Educational Television and Radio in Britain (London: Billing & Sons, 1966). Information on radio-assisted education in developing countries can be found in Ruth Eshgh et al., ed., Radio-Assisted Community Basic Education (Pittsburgh: Duquesne University Press, 1988). A discussion of the use of radio and television to improve illiteracy can be found in Central Treaty Organization, Conference of Executives from Radio and TV Organizations (Ankara: The Central Treaty Organization, 1978). Those interested in educational broadcasting in the United States should see Robert J. Blakely, To Serve the Public Interest (Syracuse: Syracuse University Press, 1979).



comprehensive base from which the Canadian school radio broadcasting experience can be examined.<sup>3</sup> The former focuses on the nature of the agreement between the CBC and various provinces' Ministry of Education, and the latter focuses on detailed statistics of teacher preferences of scheduling times, voice presentation, radio reception, and program suitability that were gathered from questionnaires administered in 1953 to Canadian teachers using the broadcasts. There has been no comprehensive study of Canadian school radio broadcasting since Lambert's publication in 1963.

In addition to these secondary sources, I utilized a number of primary ones. First, I conducted interviews with teachers who remember using school broadcasts as part of their classroom program. In addition to word-of-mouth and referrals, I contacted potential interviewees through a poster style advertisement which I designed and sent to every Vancouver elementary and high school requesting both teachers willing to participate in my interview, and teachers willing to share any of the print material associated with the school radio broadcasts (see Appendix A). I reached employees of the CBC, many of whom are now retired, who were involved in the technical production of the broadcasts, either directly at the CBC office in Vancouver, or at their homes as referred to

---

<sup>3</sup>Richard Lambert, School Broadcasting (Toronto: University of Toronto Press, 1963); Survey of Radio in Canadian Schools, Kathleen Collins, chairman (Ottawa: Canadian Teachers' Federation, 1956).

by CBC personnel. It was primarily through word of mouth contact as one individual recommended I speak to another, that I reached Ministry of Education employees. Several Ministry employees were retired but had been involved in the creation and production of the school broadcasts. Second, I examined the annual reports for the CBC and the British Columbia Ministry of Education for the years 1960 - 1982 in order to achieve a sense of what role the school radio broadcasts played within these organizations. Third, I located and examined print material associated with the Canadian school radio broadcasts. It is unfortunate that the teachers' guides, wall schedules, and much of the printed material pertaining to the school broadcasts has been either discarded or lost. However, a small collection of this print material, primarily that relating to the music program "Sing Out!," was obtainable through acquaintances, referrals, and respondents to my advertisement in the B.C. Teacher (see Appendix B), and my poster style advertisement.

Fourth, I listened extensively to a selection of the audio-tapes of the broadcasts available in the Provincial Archives in Victoria which relayed a sense of program content and format.

As stated earlier, there are differences and similarities between individuals' experiences with British Columbian school radio. However, there are enough significant similarities, especially among teachers, to generalize the findings, not to

the general population, but certainly to a wider group than was interviewed. I have organized my findings in five chapters:

1) Let's Shake On It - Historical background of the CBC Radio School Broadcasts including the nature of the agreement between the CBC and the individual province's Ministry of Education, and discussion of school radio's appeal and duration.

2) We're On the Air - An examination of the taped school radio broadcasts in the Provincial Archives in Victoria, and Ministry of Education employees who wrote the scripts for the broadcasts. What were these radio programs like?

3) Tuned In! - An exploration, based on interviews with teachers who remember listening to the broadcasts, of how the school broadcasts were used within the classroom environment.

4) From the Inside Out - Reflections and impressions of British Columbia school radio based on interviews with individuals who worked for the CBC in a technical or administrative capacity.

5) Over and Out - An overview of what the broadcasts contained, how the broadcasts were used by the teachers within this study, and the ultimate effectiveness of the broadcasts for participants.

## Let's Shake On It

### Chapter One

It is April 11, 1961 in "Mrs. Sanderson's" grade six social studies class. Rustling papers, thumping books, squeaking chair backs, last minute whispers are tell-tale signs that desk tops are being cleared and the preparation for listening has begun. Shhh...the broadcast is about to begin. We hear a man saying:

If you have a map of Europe ready, look across the Adriatic Sea from Italy and you can find exactly where we're going through a "Stamp to Yugoslavia."

The other day while I was glancing through some of the odds and ends that I've collected in my travels, I came across an old Yugoslav stamp. Now, I'm no stamp collector, so I can't give you much information about the stamp except to say it's olive green and bears the picture of King Alexander of Yugoslavia. Friends of mine tell me it's worth about five cents on the market today. The fact is, I wouldn't sell that stamp for five dollars and here's the reason.

I was on a ship bound for Egypt and the East Coast of Africa. Why? Because I was collecting information about pirates for a series of magazine articles. We had left Venice and were sailing down the Adriatic just off the island of Hvar, H-V-A-R, when I asked the captain of the ship about pirates. He seized me by the coat front and said, 'Mr. Johnson. Go to Metkovic. Pirates! Ha! No better place for pirates than Yugoslavia.' He explained that all the islands hereabouts had been the raiding grounds of the famous tenth century pirates called the Narretna and that their hiding place had been near the present town of Metkovic. I had to see it.<sup>1</sup>

---

<sup>1</sup>CBC, "Stories In Our House," 11 April 1961, "A Stamp to Yugoslavia." Tape is located in British Columbia Provincial Archives, Victoria, British Columbia.

Such was the scene in many classrooms around British Columbia on April 11, 1961.<sup>2</sup> School radio broadcasts were well-established and very much routine by this date. In fact, British Columbia classrooms had been listening regularly to school radio via the Canadian Broadcasting Corporation's airwaves for seventeen years by this time. Although regularly scheduled daily CBC school radio broadcasts began in 1944 in British Columbia, experimental work with school radio had begun as early as 1927 on private radio stations, and in 1938 on the CBC.

Before the CBC had far-reaching coverage on repeater transmitters, many rural schools had access to the school radio broadcasts through the cooperation of local private stations which agreed to carry the broadcasts. From the 1920's onward, each Canadian provincial Department of Education began to experiment with educational radio, produced jointly with private stations, and later to schedule regular school broadcasts in cooperation with the Canadian Broadcasting Corporation. The following table outlines the date each province began both experimenting with school broadcasts with private stations, and regularly scheduling school broadcasts in cooperation with the Canadian Broadcasting Corporation:

---

<sup>2</sup>According to the 1960-1961 Report, 54.8 percent of British Columbia schools reported listening to broadcasts in this year.

Table I

Dates When Provinces Began Experimenting With Private  
Stations and Regularly Scheduling School Broadcasts  
with the CBC

<u>Province</u>	<u>Experimenting with Private Stations</u>	<u>Regularly Scheduled Broadcasts with the C.B.C.</u>
British Columbia	1927	1941
Alberta	1925	1941
Saskatchewan	1931	1941
Manitoba	1925	1938
Ontario	1937	1943
Quebec	--	1945
(English speaking )		
Quebec	--	1941
(French speaking)		
Nova Scotia	1923	1942

Compiled from data found in: Lambert, School Broadcasting, passim.; Collins, Survey of Radio, passim.

The CBC initiated much of the contact with the individual provincial Ministries of Education and took the lead in handling the initial difficulties in organizing provincial or regional school radio broadcasts. From the outset of CBC regularly scheduled school radio broadcasts, there was an agreement that the CBC would assume the costs incurred in the technical production and distribution of the broadcasts, and that departments of education would pay all costs associated with the creation of the content of the broadcasts. The exception to this agreement were national broadcasts, aired once a week, for which the CBC agreed to be responsible for all costs, including those otherwise assumed by the department of education. What this long-standing agreement came to mean is that the CBC paid the salaries of their technicians and

producer required during the broadcast and provided the daily thirty minutes of air-time free of charge. In exchange, the departments of education were responsible for the costs associated with the development or acquisition of scripts, copyright and research fees, musicians, actors, sound effects, printing costs, and other costs related to content development.

Despite the fact that broadcasting falls under federal jurisdiction, and education under provincial jurisdiction, there appeared to be little, if any, disagreement between the CBC and the departments of education with respect to the cost sharing arrangements associated with school radio broadcasting for almost forty years. As Lambert observed, "Vague as this formula may seem, it has stood the test of practice well."<sup>9</sup>

In fact, cooperation between the CBC and the departments of education existed on three levels. First, one-fifth of school radio broadcasts, produced in Toronto and aired nationally, were planned by a National Advisory Council composed of provincial Department of Education representatives who offered suggestions as to program content and format. Second, two-fifths of school radio broadcasts, produced in cooperation with several provinces and aired throughout the area, were broadcast from different centers within the area on a rotating basis. Third, the final two-fifths of school radio broadcasts were produced and aired within one province.

---

<sup>9</sup>Lambert, School Broadcasting, p. 7.



The format and presentation style of the broadcast varied little between provincially, regionally, or nationally produced broadcasts. At a meeting designed to enlist cooperation on school radio broadcasts between the four western provinces, on December 11, 1940, all provincial school radio representatives agreed

...that the radio should encourage interest in concerns of the communities and of the world outside the classroom, and foster in pupils that sense of civic and social responsibility on which rests the future of democracy.<sup>4</sup>

However, the representatives closely guarded their provincial jurisdiction over education and were worried that provincially produced broadcasts might be supplanted by regional or national programs. The four Western provinces adopted a safeguard proviso which stated that the

...school broadcasts prepared for local needs in the province and approval generally by the schools using them, should not be supplanted by others from outside the province.<sup>5</sup>

The resulting agreement, in which broadcasts were prepared cooperatively and produced individually, was one which satisfied all four provinces. This cooperative approach to school radio broadcasts on two days each week allowed each provincial department of education to significantly lower its operating budget as the cost of these broadcasts was shared between all four provinces. Although these cooperative

---

<sup>4</sup>Lambert, School Broadcasting, p. 55.

<sup>5</sup>Ibid.

broadcasts produced programs on many different topics, the programs which featured dramatizations involving an aspect of life in one specific province were unique. For example, Regina produced a dramatization in which a journalist interviewed a potash miner who described life in the mine. British Columbia produced programs which dramatized the life of a fisherman and his family off the west coast of British Columbia.

The national broadcasts, produced by the School Broadcasts Department of the CBC and aired on Friday, were in place before many provinces had established a provincial school broadcasting program. In 1942 the CBC approached the Canadian Teachers' Federation and nine provincial departments of education regarding a series of national broadcasts. The first series in 1942-1943, "Heroes of Canada," was successful in attracting a wide audience and led to the establishment in 1943 of the National Advisory Council which met each March to discuss the following school year's program.<sup>6</sup> The National Advisory Council was composed of

...representatives of the departments of education from all provinces, the Canadian Teachers' Federation, The Canadian Home and School and Parent-Teacher Federation, the National Conference of Canadian Universities, the Canadian School Trustees' Association and the Canadian Education Association.<sup>7</sup>

The national school broadcasts did not strive directly to tie

---

<sup>6</sup>Lambert, School Broadcasting, p. 123; Collins, Survey of Radio, p. 4.

<sup>7</sup>Collins, Survey of Radio, p. 4.

all programs to curriculum as did the provincial broadcasts. The national broadcasts ranged in length from twenty to thirty minutes and were created to

...stress the unity of spirit among the peoples of all parts of Canada, and will suggest to the boys and girls of today a challenge to attack their own problems in the same spirits as the pioneers of old.<sup>9</sup>

The national broadcasts most often dramatized the story of significant Canadian individuals, geographic features, historical and current events, and Canadian achievements and concerns. The cost associated with both the content and the distribution of the broadcasts was paid by the CBC.

Although the 1944-1945 British Columbia Department of Education Report stated that "...first consideration is given to rural schools, which obviously stand to benefit much more from such a service than schools in more organized areas,"<sup>9</sup> the radio school broadcasts also enjoyed great popularity in British Columbia urban municipalities.<sup>10</sup> In 1946-1947 a questionnaire revealed "...that larger centers are making much more use of programmes than before. Of a total of sixty-one Vancouver schools for example, thirty-three were listening

.....

<sup>9</sup>Lambert, School Broadcasting, p. 125.

<sup>9</sup>Philip J. Kitley, Report, 1944-1945, p. 149.

<sup>10</sup>From 1944-1982 the Report did not document statistics for urban and rural listening schools. Therefore, it was not possible to determine a breakdown of rural and urban listening patterns.

regularly."<sup>11</sup> In fact, in 1947-1948, over twenty percent of rural schools in British Columbia could not receive the broadcasts due to lack of coverage, yet most Bellingham, Washington schools listened regularly to British Columbia school radio.<sup>12</sup> Again in 1953-1954, it was evident that urban schools made use of school radio as the Report for that year stated that there were over 1200 radios "...in use in British Columbia schools. Unfortunately, the number is not evenly distributed, over 350, for example, being in Vancouver City Schools."<sup>13</sup> Reception was difficult in many areas of the province until the early 1960's because

...of its rugged, highly mineralized land-mass....If all possible radio stations were carrying school broadcasts, this situation would be considerably improved.<sup>14</sup>

According to Lars Eastholm, a CBC sound effects specialist,

...eventually the local radio stations grumbled so much over losing commercial air time that the CBC agreed to install many small remote transmitters so the local radio stations' time was no longer needed.<sup>15</sup>

In both urban and rural settings the appeal of the school radio broadcasts was due in part to the otherwise lack of

---

<sup>11</sup>Philip J. Kitley, Report, 1946-1947, p. 138.

<sup>12</sup>Philip J. Kitley, Report, 1947-1948, p. 125.

<sup>13</sup>Philip J. Kitley, Report, 1953-1954, p. 119.

<sup>14</sup>Philip J. Kitley, Report, 1957-1958, p. 68.

<sup>15</sup>Interview with Lars Eastholm, retired CBC sound effects specialist, Vancouver, British Columbia, 14 April 1992.

audio-visual material available to teachers.<sup>16</sup> Although various forms of audio-visual equipment had been invented in the 1920's little was commonplace in B.C. schools.<sup>17</sup> Gordon Kilpatrick, Director of Visual Education<sup>18</sup> for the Vancouver School Board from 1946-1982, stated that although school-based projection equipment was available in some schools in the province, such as Kitsilano High School, as early as the late 1920's, it was certainly not the norm until well into the late 1960's.<sup>19</sup> Nonetheless, and for reasons noted above, from the inception of school radio broadcasting in British Columbia to

.....

<sup>16</sup>Interview with Gordon Kilpatrick, retired Director of Visual Education for the Vancouver School Board, Langley, British Columbia, 14 April 1992.

<sup>17</sup>One of the first recorded indications of the availability of educational audio equipment for British Columbia schools, is an advertisement for a Music Appreciation package by the Victor Talking Machine Company in the May, 1928 edition of B.C. Teacher. Much later, one of the first written indicators of the availability of educational visual equipment for British Columbia schools, appeared in an advertisement for a 16 mm. projector by the Theatre Equipment Supply Co. in the September, 1935 edition of B.C. Teacher.

<sup>18</sup>The Division of Visual Education underwent several title changes between 1960-1982. In 1969 the title changed to 'Division of Audio-Visual Education' reflecting a reorganization of Visual Education and School Broadcasts. In 1970, the title became 'Audio-Visual Services Branch.' In 1972, the Provincial Educational Media Centre was created and was administered by the Audio-Visual Services Branch.

<sup>19</sup>Kilpatrick was Acting-Director of the Visual Education Department for the Vancouver School Board from 1941-1945 while the Director, J. Pollack, was in the Royal Canadian Air Force. When Pollack was discharged from service in 1945, he returned to Vancouver, but was subsequently promoted to Director of Visual Education for the provincial Department of Education. Kilpatrick was then promoted to Director of Visual Education for the Vancouver School Board.

the early 1960's, the school radio broadcasts did not enjoy the same audience as the provincial audio-visual loan service.

In 1959-1960, 948 schools (78.1 percent of British Columbia schools) took advantage of the loan service offered by the Provincial Visual Education Department and 651 schools (53.6 percent of British Columbia schools) reported listening to the school radio broadcasts. In 1964-1965, 1250 schools (90.4 percent of all British Columbia schools) borrowed audio-visual materials from the Provincial Visual Education Department and only 763 (55.2 percent of all British Columbia schools) schools reported listening to the school radio broadcasts. After this date, the Annual Reports do not list the number of schools borrowing from the Provincial Visual Education Department, but the numbers of motion pictures and filmstrips borrowed never decreased significantly. Department of Education annual reports indicated that over one-half of the schools responding to year-end questionnaires were using the school radio broadcasts from 1950 to 1966. It is worth noting that despite the increased service of the Division of Visual Education from serving seventy schools in 1941-1942 to 1186 schools in 1963-1964, the use of school radio broadcasts was maintained or increased until the 1970's when the popularity of television increased.

Prior to 1950, and after 1960, the Department of Education Reports presented listening statistics in terms of "Number of Reporting Schools Listening." I calculated the

percent of British Columbia schools listening by using the table "Summary of Schools" which cited the total number of British Columbia schools.

The following table illustrates that it was not until several years after televised school broadcasts had gained a regular audience, that the number of schools listening to school radio broadcasts began to decrease significantly.<sup>20</sup> It was unfortunate that provincial Ministry of Education Report statistics for other provinces did not enable a calculation of either the total number of schools listening or the percent of schools within a province listening. It should be noted that the figures in Table II show the minimum number of schools listening as it is likely that many teachers did not report their use of the broadcasts.

---

<sup>20</sup>Wayne Groutage, retired Ministry of Education employee, defined a 'listening school' as a school in which at least one teacher listened to at least one program. Therefore, the Report does not indicate a difference between a school with several teachers who listen faithfully, and a school where one teacher tried a listening session once; both of these cases would be recorded as a 'listening school.' Although Groutage believed that the Report listening statistics included schools which taped their own broadcasts to be re-played at a more convenient time, the 1963-1964 Report stated that "schools taping radio broadcasts for use at more convenient times have in several known instances not included records of use." Report, 1963-1964, p. 62. Also important to note is that as of 1972 the Provincial Educational Media Centre (PEMC) distributed audio tapes on demand to schools throughout British Columbia. Although many of the distributed tapes were at one time school radio broadcasts, schools listening to pre-recorded tapes are not included as a 'listening school.'

Table II  
NUMBER OF SCHOOLS LISTENING TO SCHOOL RADIO  
AND TELEVISION BROADCASTS  
FROM 1961-1983

<u>YEAR</u>	<u># OF SCHOOLS</u> <u>LISTENING TO</u> <u>SCHOOL RADIO</u>	<u>% OF</u> <u>B.C.</u> <u>SCHOOLS</u>	<u># OF SCHOOLS</u> <u>WATCHING</u> <u>SCHOOL TELEVISION</u>	<u>% OF</u> <u>B.C.</u> <u>SCHOOLS</u>
1960-1961	668	53.9	---	---
1961-1962	712	54.8	62	4.8
1962-1963	787	58.7	118	8.8
1963-1964	760	55.6	168	12.3
1964-1965	763	55.2	181	13.1
1965-1966	870	63.4	340	24.8
1966-1967	833	58.3	446	31.2
1967-1968	809	55.7	530	36.5
1968-1969	834	57.4	668	46.0
1969-1970	795	53.6	731	49.3
1970-1971	703	46.6	791	52.5
1971-1972	628	41.5	762	50.3
1972-1973	627	41.0	684	44.7
1973-1974	432	27.8	453	29.2
1974-1975	411	26.1	494	31.4
1975-1976	522	33.0	609	38.5
1976-1977	560	35.0	653	40.8
1977-1978	556	34.5	738	45.8
1978-1979	512	31.7	640	39.6
1979-1980	540	33.6	707	44.0
1980-1981	417	26.1	581	36.3
1981-1982	493	30.6	798	49.5
1982-1983	---	---	1302	80.7

Data compiled from Report, 1960 - 1983, passim.<sup>21</sup>

By 1972 the Provincial Educational Media Centre (PEMC) was created, administered by the Audio-Visual Services Branch, and handled not only radio and televised school broadcasts, but also all other audio-visual materials. Reorganization

---

<sup>21</sup>British Columbia schools include senior-high, junior-senior high, junior high, superior, elementary-senior, elementary-junior, and elementary schools. Percent of British Columbia school totals were rounded to the nearest tenth of a percent.



occured again in 1974 when the Division of Communications was created which absorbed PEMC. Wayne Groutage, Merrill Fearon, and Sheila Stone, former PEMC employees, were closely involved with the creation of program content and revealed the nature of their duties relating to school radio broadcasts. Groutage, Stone, and Fearon outlined how the responsibilities of PEMC employees began to change over time from the late 1960's through to the end of the radio broadcasts. Initially, the Ministry of Education was responsible for the broadcasts from creation to production. Stone clearly believed that this was truly the happiest time as this was a period of great creativity. Groutage outlined a progression from an organization with an extremely small operating budget of \$25,000 per year and only three people responsible for creating the programs to be aired across the province or entire Western region, to an organization responsible solely for the purchase, duplication, and distribution of audio and video tapes.<sup>22</sup> Both Groutage and Fearon felt that this expansion from small scale production to large scale purchase and distribution of recorded materials was a rewarding and exciting period in the history of PEMC. Groutage believed that for program coordinators, such as Merrill Fearon and Mary Balden, "...these were exciting new times, with new

---

<sup>22</sup>Interview with Wayne Groutage, Image Media Services, Richmond, British Columbia, 25 November 1991.

opportunities."<sup>23</sup>

However, Stone regarded this shift as a decrease in responsibility, and equated it with a tremendous decrease in morale among PEMC employees, a lack of accountability of money and time as the organization grew in employees, but became fractured in spirit.<sup>24</sup> Sheila Stone traced some of the problems PEMC encountered back to 1967 when the two branches of the Ministry of Education amalgamated causing a forced decision to lose one Director and one Assistant Director and therefore causing much hard feelings between the personalities involved. Barrie Black remained Director and Groutage remained Assistant Director. Sheila Stone described this union as a "...clashing of bodies not a meeting of minds."<sup>25</sup>

A personality Stone remembered vividly was the late Barrie Black, the third radio school broadcast Director following Margaret Musselman and Philip Kitley. According to Groutage, Black's responsibilities as Director were that of a senior administrator; Black developed and managed the budget, managed the twenty to forty personnel in his department, and took an active role in the day-to-day business which would involve decisions regarding which projects the department undertook. Groutage stated that although Black's position was

---

<sup>23</sup>Groutage interview, 25 November 1991.

<sup>24</sup>Interview with Sheila Stone, retired from the Ministry of Education, Vancouver, British Columbia, 26 November 1991.

<sup>25</sup>Ibid.

essentially an administrative one, Black possessed the creativity required to produce a broadcast.<sup>26</sup> Lars Eastholm believed that the key to "...coordinating all of the sound, cast, music and bureaucracy [was] Barrie Black."<sup>27</sup>

Stone described Black as a man distrusted in general by the Victoria Ministry of Education 'brass'

...because he didn't fit the image of a high-ranking civil servant and he didn't care. He was proud of his east side background - he went to the same school as Dave Barrett. He was a very able administrator, creative, intelligent, and fiscally responsible. We made that \$25,000 go a very long way in the late '60's.<sup>28</sup>

In Stone's opinion, it was the beginning of what was for the most part a very cooperative and productive working relationship. However, Stone alluded to a disintegrating working place which began spiralling downhill at the time when, as she said, "Barrie Black got kicked out by the Ministry."<sup>29</sup> Merrill Fearon also had fond memories of Barrie Black whom she felt

...had real vision. He and Wayne (Groutage) worked out a tape distribution system that worked far better than broadcasting....Our provincial system was the envy of the whole country. Barrie was

<sup>26</sup>Groutage interview, 25 November 1991.

<sup>27</sup>Eastholm interview, 14 April 1992.

<sup>28</sup>Ibid.

<sup>29</sup>Ibid.

respected for that vision that he had.<sup>30</sup>

Stone said that there had been rumours that the CBC wanted out of the arrangement which bound them to providing the technical assistance to get the school broadcasts on the air and that slowly the CBC tried to cut back employees and facilities to the point where the production of the school broadcasts became so difficult even PEMC might have suggested stopping the relationship. Stone remarked that office morale at this time was at an all-time low. During this period, PEMC was forced to switch from producing broadcasts, to simply buying video and audio material from other suppliers, duplicating and distributing the material to educational institutions all over Canada.

Although Stone believed that she and others felt that all their creative energy had been ripped from them and it would only be a matter of time before their positions would be gone, Merrill Fearon, who joined PEMC in 1975, felt this period of expansion was a very rewarding experience. Fearon stated that for British Columbia,

...the best period was from 1973 - 1983 when our production studio became active and we were in control of production. This is when we got real value for our dollar as this was produced for our province...An example of this value was the production Salut!, which was created solely for British Columbia.<sup>31</sup>

---

<sup>30</sup>Interview with Merrill Fearon, Merrill Fearon Communications, Vancouver, British Columbia, 19 October 1992.

<sup>31</sup>Ibid.

Fearon added that although the format which required committees from the Western provinces to meet and determine mutually acceptable program topics "...sounded good, there was a lot of 'let's see if we can find a series that nobody will object to.'"<sup>32</sup> According to Fearon, finding a topic about which all Western provinces would agree, often required a compromise of program and production quality as the other provinces' contributions were not always deemed appropriate for a British Columbia audience. This compromise led to provinces choosing to listen to their own productions as "...it's natural that people want to hear about themselves first."<sup>33</sup> However, "...when production quality was high, they would often listen to programs from other provinces anyway!"<sup>34</sup> In addition, due to financial limitations, the quality would vary from province to province. Therefore, Fearon believed that the expansion of PEMC's responsibilities to include the purchasing, copying, and distributing, of taped material was a shift that "...gave real value" to British Columbia's educational media.<sup>35</sup>

With admittedly wavering teacher and student loyalty, the British Columbia radio school broadcasts eventually did end in  
.....

<sup>32</sup>Fearon interview, 19 October 1992.

<sup>33</sup>Ibid.

<sup>34</sup>Ibid.

<sup>35</sup>Ibid.

1982.<sup>36</sup> Bernie Hart, former Director of School Broadcasts in the Maritimes, believed that CBC's responsibility to school radio broadcasts, provincially, regionally, and nationally, ended in 1982. He went on to say that some provinces chose to withdraw from the arrangement earlier, as the Maritime provinces did in 1974.<sup>37</sup> A statement in Saskatchewan's Report announced that 1981-1982 was the final year for school radio broadcasts in that province.<sup>38</sup> In Manitoba's 1981-1982 Report there is an indication that formal school broadcasting in cooperation with the CBC ended in 1982 as this

...was a year of consolidation for 'Production and School Broadcasts.' In the previous year, a very rapid transition was made from being an organizer of programs to be produced by the CBC to being a self-contained production unit.<sup>39</sup>

Hart also mentioned that Newfoundland was able to locally negotiate an agreement in which the CBC would continue to produce school radio broadcasts for occasional special programs as requested by the Newfoundland Ministry of Education.<sup>40</sup>

---

<sup>36</sup>The British Columbia televised school broadcasts enjoyed two more years production before ending in 1984.

<sup>37</sup>Interview with Bernie Hart, Nova Scotia Ministry of Education, Dartmouth, Nova Scotia, 25 November 1992.

<sup>38</sup>Saskatchewan Annual Report (Regina: Saskatchewan Department of Education, 1981-1982), p. 78.

<sup>39</sup>Manitoba Department of Education Annual Report (Winnipeg: Manitoba Department of Education, 1981-1982), p. 35.

<sup>40</sup>Hart interview, 25 November 1992.

This outline of the working relationship between the CBC and the Ministry of Education provides the necessary backdrop against which the broadcasts can be examined more closely. From this historical background, it is now time to examine descriptions of the school radio broadcasts programs that were available from 1960-1982.

## Chapter Two

### We're On the Air

The discussion in "Mr. Deane's" grade eight Social Studies class for the last two weeks had centered around urban population growth patterns, pollution, and progress. For Mr. Deane and his students it may only be April 14, 1972, but they're about to take a trip into the year 2010. So sit back and listen...

Can it be done? A look into the future to assess the pollution damage of today. The Canadian School Broadcasting Corporation and the Council of Ministers of Education Canada in cooperation with the Joint Programming Committee [present] today's program which opens in the year 2010. Two future students have taken a day away from their computer lessons and joined their teacher to visit the National Science Museum in Ottawa.

Inside the huge dome they're approaching the display of the 1970 lifestyle. It's a house like those found in the suburbs of any Canadian city at that time.

"Turn the round handle and in we go. Watch your step, Kathy."

"It's big."

"And junky."

"Well, it's finished in generic 1970 living room furniture."

"Hey! An old telephone!"

"Yeah, but it doesn't have any pictures."

"And it can't speak to computers, either."

"How did they manage, Mr. McLean?"

"Oh, they thought the telephone system was pretty good in 1970."

"Hey! What was that?"

"A jet plane."

"I've never heard one that noisy before."<sup>1</sup>

---

<sup>1</sup>CBC, "Pollution," 14 April, 1972. Tape is located in the Provincial Archives of British Columbia, Victoria, British Columbia.



As illustrated in the above radio broadcast, the content of many school radio broadcasts seldom fitted squarely into one subject area. This 1972 broadcast had elements of history, science, environmental education, and perhaps even guidance content. However, it can be said that the school radio broadcasts covered a wide range of topics, some in a more specialized, or isolated, manner than others: music, art, social studies (history and geography), language arts, current events, science, health, guidance, holidays, and many special events such as a visit to Canada by a member of the Royal Family. Similar to the April 14, 1972 broadcast, many broadcasts, particularly social studies and science, were written and performed in a narrative style. The dramatization of a historical event, a scientific discovery, a topical health issue, a holiday festival, or a current event was a common method of delivery involving professional actors, actresses, musicians, and sound effects technicians.

From the outset, the school radio broadcasts were intended as a supplement to the classroom teachers' program. Producers hoped to provide entertainment, information, or motivation that the teacher was unable to provide due to the unavailability of resources in remote locations, or the teachers' lack of specialized training. The school radio broadcasts were never intended to supplant the teacher and follow a specific curriculum. In Canada, as Lambert argued, the "...sole purpose of broadcasts is to create a background

or to add to what the teacher is able to do - but not to replace the teacher."<sup>2</sup> The provincial director in British Columbia reiterated this point:

In general, the aim of school broadcasts is to provide programmes which will be acceptable to all schools as an enrichment of their daily work; but first consideration is given to rural schools, which obviously stand to benefit much more from such a service than schools in more organized areas. No attempt is made to do things which can easily be done by the teacher. This means, for instance, that programmes will seldom be concerned with tool subjects. Rather, school broadcasts aim at stimulating imagination and providing material that may be otherwise difficult to obtain or in general too highly specialized for all teachers to handle with ease.<sup>3</sup>

In considering students' attention span, The Division of School Broadcasts experimented a great deal with program length.<sup>4</sup> As early as 1946, The Division organized the one-half hour allotted time so that "...as opposed to former years, the majority of programmes varied in length from ten to twenty minutes instead of a full half-hour."<sup>5</sup> Within the total daily time period, the distribution of ten, fifteen, twenty, and thirty minute programs continued to vary over the course of the school radio broadcasts. However, by 1960, budgetary concerns forced the broadcasts into more half-hour

---

<sup>2</sup>Lambert, School Broadcasting, p. 41.

<sup>3</sup>Kitley, Report, 1944-1945, p. 149.

<sup>4</sup>Kitley, Report, 1953-1954, p. 119.

<sup>5</sup>Kitley, Report, 1946-1947, p. 137.

rather than fifteen- or twenty-minute broadcasts.<sup>6</sup> In addition to financial constraints, there had been a successful experiment with the use of more definite classroom participation quiz sessions as part of the half-hour.<sup>7</sup>

It was clear from the outset of British Columbia school radio broadcasting that there was an intent to serve a variety of grade levels. The 1944-1945 Report documented that

in the past year two programmes a week were devoted to Music, one junior and one intermediate. One other programme a week was directed specifically to the intermediate and lower grades, and one was more suitable for upper grades.<sup>8</sup>

British Columbia Report did not consistently document a breakdown of the grades at which broadcasts were aimed in any given year. Although from 1950-1956 the Report cited the grades at which programs were aimed, the statistics did not total 100 percent and there was no accompanying explanation.

---

<sup>6</sup>According to Groutage, one-half hour programs were less expensive to air as they required the coordination of only one script writer, one set of sound effects, and one cast, among other components. Also, there was a great deal of time and effort put into making a one-half hour program fit its time-slot exactly; trying to edit two or three programs to fit within a one-half hour time-slot would require considerably more time and effort.

<sup>7</sup>Musselman, Report, 1960-1961, p. 58. There is no elaboration within the Report as to why classroom participation quiz sessions favour a one-half hour time slot. I speculated that a one-half hour block was unable to hold some students' attention and therefore it was believed that the inclusion of a participation quiz would provide the necessary variety of the program format to hold students' interest.

<sup>8</sup>Philip J. Kitley, Report, 1944-1945, p. 149.

TABLE III  
PERCENT OF RADIO SCHOOL BROADCASTS AIMED  
AT SPECIFIC GRADE LEVELS FROM 1948-1956

<u>YEAR</u>	<u>PRIMARY</u>	<u>INTERMEDIATE</u>	<u>JUNIOR</u>	<u>SENIOR</u>
1950-1951	1/5	2/5	1/4	1/10
1951-1952	1/4	2/3	2/5	1/10
1953-1954	1/4	3/4	1/3	1/6
1954-1955	25 %	42 %	18 %	15 %
1955-1956	13 %	50 %	26 %	11 %

Data compiled from Report, 1950 - 1956, passim. The data is displayed here as documented in Report.

In the 1954-1955 Report, the justification for the above breakdown of broadcasts by grade was that

this distribution seems appropriate, since less variety of material is possible in primary grades and school time limitations impose heavier listening restrictions in senior grades.<sup>9</sup>

Again in the 1955-1956 Report, an explanation for that year's breakdown of programs by grade suggested that the course content of the intermediate and junior-high level lent itself to broadcasting more easily. In addition, this level had fewer administrative problems than at the senior-high level which had a structured timetable.<sup>10</sup>

The popularity of various programs, remarkably consistent throughout the duration of the school radio broadcasts, was evidenced in the longevity of such programs as "Sing Out," "Song Time," "Pictures in the Air," "Ecoutez," and others. It was significant that the most popular programs were those

<sup>9</sup>Philip J. Kitley, 1954-1955, p. 127.

<sup>10</sup>Margaret A. Musselman, Report, 1955-1956, p. 142.

which dealt with highly specialized subjects such as music, art, and French as these were the subjects which teachers, without a specialty in that particular area, had the most difficulty in teaching. As early as the first regularly scheduled broadcasts in 1944, the Report stated that "...music programmes stand at the head of the list."<sup>11</sup> Again in 1947, the annual reports cited that

first place in popularity goes, as usual, to the music programmes. In order, these were the next most popular programmes: "Pictures in the Air," "Science on the March"... Although by numbers the French programmes come last, results show that a high percentage of the French classes who could listen to the broadcasts made use of them.<sup>12</sup>

By 1959, little had changed as "numerically most popular was primary music."<sup>13</sup> Although the Report from 1960-1982, the final twenty-two years of the school radio broadcasts, did not cite which broadcasts were the most popular, interviews with teachers clearly indicated that the music, art, and French programs continued to be favourites.

Despite the continued popularity of music, art, and French programs, the Division of School Radio Broadcasts explored varying the program schedule to include greater or fewer listening hours each week of different subject area broadcasts. For example, in 1959 the Broadcasts Division

---

<sup>11</sup>Kitley, Report, 1944-1945, p. 149.

<sup>12</sup>Kitley, Report, 1947-1948, p. 126.

<sup>13</sup>Musselman, Report, 1959-1960, p. 58.

determined that broadcasts for high-school grades were not economical in light of the inability of taped service and therefore, with the exception of "Ecoutez," were not scheduled. By 1971, "...radio programming stressed Music and Art for elementary schools and languages for secondary grades."<sup>14</sup>

Programs produced at all three levels - provincial, regional, and national - won many awards at the University of Ohio's Institute for Education by Radio. In 1960-1961 an intermediate music program received an award in Ohio.<sup>15</sup> In 1962-1963<sup>16</sup> and again in 1965-1966<sup>17</sup> the very popular series, "Pictures in the Air," won awards. In 1976-1977 the program "Kids' Radio," written and produced in cooperation with children, won an award.<sup>18</sup> In 1977-1978 a program of listening skills, "Soundscape," won an award.<sup>19</sup>

"Pictures in the Air," a popular art series which enjoyed a wide listenership, led students through an imagery activity and a subsequent art project.<sup>20</sup> Michael Foster, a University

---

<sup>14</sup>Black, Report, 1971-1972, p. 39.

<sup>15</sup>Musselman, Report, 1960-1961, p. 59.

<sup>16</sup>Musselman, Report, 1962-1963, p. 58.

<sup>17</sup>Musselman, Report, 1965-1966, p. 68.

<sup>18</sup>Groutage, Report, 1976-1977, p. 25.

<sup>19</sup>Groutage, Report, 1977-1978, p. 24.

<sup>20</sup>The 1962-1963 Report indicates that the "Pictures in the Air" programme won a first award from the Institute for Education by Radio-Television, Ohio State University for in-

of British Columbia faculty member who wrote scripts for "Pictures in the Air" from 1972 to 1982 aimed his program at grades three, four, and five students. Foster admitted that it

...sounds quite unreasonable to have a radio program on art, but our objective was to have children listen, visualize and use their imagination....[The program] tried to increase students' imagination by exploring their own background and experience and learning about the world in which they live.<sup>21</sup>

The imagery activity put the listeners in the center of a vivid visual picture - pirates landing on a beach and searching for treasure, a polar bear sneaking up on a baby seal for a tasty meal, a butterfly's wings fluttering in silent movement in summer sunshine. During the program, the narrator paused to direct students to choose an aspect of the story to draw or paint. Throughout the program some direction was given regarding colour choice, positioning the picture on the page, and objects to be included. Foster stated that it was "...crucial to achieve a balance of music, sound effects, and instruction. And we did a wonderful job of this."<sup>22</sup> At the end of the broadcast a Vancouver CBC address was given to which students could send finished pictures. Foster said he looked forward to receiving art work from school children and had fond memories of this aspect of his responsibilities

---

school educational radio.

<sup>21</sup>Interview with Michael Foster, retired, North Vancouver, British Columbia, 13 April 1992.

<sup>22</sup>Ibid.

associated with being a script writer.

I got to know people and got invited out to schools. People would send in pictures who weren't even in the school system at all....I remember some lighthouse people out in the middle of nowhere sent their pictures in. And a little old lady in Kamloops, who must have been eighty, always sent her pictures in. Oh! Among other gifts, I remember receiving a little clay figurine from Massett.<sup>23</sup>

The various music programs followed a slightly more instructional approach than "Pictures in the Air." "Sing Out!," was a music program "...directed at teachers who had to teach music but had little music background themselves."<sup>24</sup> Mary Balden, assistant to the program's creator, performer, and teacher, Lloyd Arntzen, believed that "Sing Out!" was trying to "...fill a gap in teachers' ability. [The program] definitely had a curriculum base and if we did our job correctly, it would fit in the curriculum."<sup>25</sup> "Sing Out!," appropriate for the primary to early intermediate grades, introduced a new song each week line by line with pauses in which the listening audience was to echo. In addition to teaching a new song each week, the program reviewed songs from the previous week and taught one short rhythm activity. Arntzen described the format of the program as follows:

1. Show's theme song

<sup>23</sup>Foster interview, 13 April 1992.

<sup>24</sup>Interview with Lloyd Arntzen, Hudson Elementary School, Vancouver, British Columbia, 2 December 1991.

<sup>25</sup>Interview with Mary Balden, retired, Vancouver, British Columbia, 24 November 1991.



2. New song taught and practiced by singing the song through once and then again with pauses for the students to repeat words

3. Reviewed other songs

4. Taught two or three rhythmic exercises. Taught vocabulary of rhythm notes and used the KODALY method. The booklets that teachers had showed the KODALY signals to be taught.<sup>26</sup>

5. Closing of the show<sup>27</sup>

Mary Balden added that the program included

...primarily folk stuff, simple songs. For example, we did 'Pick a Bale of Cotton' and the most modern we got was 'Mary Poppins.' There were core songs that were carried over from year to year and seasonal selections as well.<sup>28</sup>

Frank Bertram, a University of British Columbia faculty member, worked for the Ministry of Education from 1968-1971 developing scripts for language school broadcasts aimed at intermediate students. Bertram developed three programs:

- 1) How People Talk to Each Other - listening
- 2) A Taste for Words - poetry
- 3) Our Ever-Changing Language - history of language

Each of the programs had a balance of talk, music, and sound effects. In addition to writing the scripts, Bertram was able to narrate as he had been titled "teacher narrator" and therefore met the requirements of the various unions involved.

He felt his language programs were

---

<sup>26</sup>Arntzen described the KODALY method as similar to the ORF method which aims to bring the folk roots of music in elemental forms to music education. Rhythm is an example of one such elemental form. KODALY is most noted in North America as a method of teaching sight singing using hand signals.

<sup>27</sup>Arntzen interview, 2 December 1991.

<sup>28</sup>Balden interview, 24 November 1991.

...a good way of introducing something that the teacher would not present otherwise. On the other hand, the programs often augmented something the teacher was already doing. In any case, the broadcasts gave another slant to whatever the teacher was doing. Students can learn from indirection; it doesn't have to be heavy-handed.<sup>29</sup>

The script writers I interviewed agreed that the work was challenging but rewarding. Bertram commented that

to write the scripts, I had to do some reading and really grope around. I found the first twenty minutes of writing was easy and it was the last ten minutes that was the hard part.<sup>30</sup>

He went on to say that "...writing a script was not like writing a long essay. Writing for young people required the writing to be broken up by skits and drama."<sup>31</sup> Michael Foster also found that

...every script required research....I felt I had met a real challenge to consistently provide programming with a fresh approach. It was very difficult and time consuming.<sup>32</sup>

Denis Rogers, who wrote history broadcasts for the Maritimes broadcasts, related that

to prepare for a script, I would go to the library to find a general text first to get the actual words and scenes and then to a more contemporary text to give more balance, and an authentic voice. Each broadcast required about twelve hours of studying and eight hours of writing.... At the beginning of the season, you started out ahead of yourself and by

---

<sup>29</sup>Interview with Frank Bertram, retired, Vancouver, British Columbia, 6 May 1992.

<sup>30</sup>Bertram interview, 6 May 1992.

<sup>31</sup>Ibid.

<sup>32</sup>Foster interview, 13 April 1992.

the end of the year you're scrambling.<sup>33</sup>

All of the script writers felt there was a very amiable and effective relationship between the CBC technical personnel and themselves. Michael Foster said that all the meetings regarding the broadcast were "...carried out in the usual relaxed fashion of the CBC."<sup>34</sup> Frank Bertram said that "...the CBC personnel were always very indulgent if you missed a line. Barrie Black [the Director] was always very supportive."<sup>35</sup> However, Bertram was aware of the complexity of production resulting from the multitude of unions coming together. Bertram commented that he,

...was amused by the fractioning of jobs. For example, the narrator couldn't even move the microphone a little to the left because that was someone else's job.<sup>36</sup>

Foster was aware of and a little disturbed at the CBC's lack of interest in archiving information as "...at the end of a taping, I'd find scripts in the garbage can and I'd go around and pick them out."<sup>37</sup>

The script writers chose to write and perform many broadcasts in the present tense not only to give the students a sense that they are 'ear-witnesses' but also 'eye-witnesses'

---

<sup>33</sup>Interview with Denis Rogers, retired, North Vancouver, British Columbia, 15 April 1992.

<sup>34</sup>Foster interview, 13 April 1992.

<sup>35</sup>Bertram interview, 6 May 1992.

<sup>36</sup>Ibid.

<sup>37</sup>Foster interview, 13 April 1992.

to events as they unfolded in the course of the broadcast. 'On the spot' interviews with actors and actresses performing as well-known public figures, either historical or current, was a popular method of broadcast delivery, particularly for social studies and science. In such broadcasts the addition of sound effects brought the broadcast alive in the minds of student listeners. The sound of waves crashing on the shore, a boat running up onto the rocks, the swishing sound of a sword drawn swiftly from its sheath, etc. all aided in creating a very vivid picture indeed. In addition to realistic sound effects, voice clarity, speed, accent, and pitch added to the professional quality of the broadcasts which maintained student and teacher interest for many years and earned the broadcasts the numerous awards mentioned.

Sound effects, voice clarity, speed, and others, are elements of school radio which British Columbia teachers may have considered when I asked them, "What do you remember about the CBC school radio broadcasts?" With the background of the various programs in mind, it is time to examine teachers' experiences with British Columbia school radio between 1960-1982.

### Chapter Three

#### Tuned In!

It is January 4, 1977 in "Mr. Lee's" grade seven science class which has been studying the foundations of molecular theory. Students are opening notebooks, sharpening pencils, and asking last minute questions. The musical opening of the program begins, a man's voice introduces the CBC broadcast, and then we hear:

"Von, dee, da, dee, da, dum. Molecules and microscopes, test tubes and slides."

"Uncle! Professor!"

"Hello! What's that?"

"Uncle!"

"Hmmm. Sounds like my niece, Janice. Hello!"

"Where are you, Uncle?"

"Where am I? Well, I'm in my laboratory. I'm in my laboratory! Oh, well, where else where would I be at this time of day?"

"Oh, here you are, Uncle. I've come to visit you."

"Visit? But, why aren't you in school?"

"Oh, I've been ill. But I'm better now. The doctor says I have to, what's the word? convall..

"Convall? Oh! Convalesce!"

"Yes! That's it! So, I won't have to go to school for at least another week. Isn't that great?"

"Oh, dear me, yes. Yes, I, I suppose so."

"I'm tired of sitting around at home. I want to get into something."

"Get into something?"

"Yes. I want to get into science."

"Get into sc...? What on earth do you mean?"

"Oh, you know. Get into it. Find out what it's all about."

"Oh, dear me. These modern expressions."

"What are you working on, Uncle?"

"Well, just at the moment, I'm studying the activity of certain kinds of microorganisms."

"Gosh! What are they?"

"Well, they're tiny forms of life."<sup>1</sup>

---

<sup>1</sup>CBC, "Getting Into Science," 4 January 1977, "Molecular Theory." Tape is located in the Provincial Archives of British Columbia, Victoria, British Columbia.

The January 4, 1977 vignette is an example of the 'Walt Disney' approach favoured for some dramatizations.<sup>2</sup> Such dramatizations created an image in the listeners' mind which could be followed throughout the broadcast. Teachers appreciated this format for it disguised abstract science content, for example, within a realistic and engaging setting which would be difficult for many teachers to achieve without the broadcast.

Although it was not possible to widely generalize from the eleven classroom teachers interviewed to all British Columbia classroom teachers who used the broadcasts, there were many similarities between respondents' comments which indicated that my findings were representative, not perhaps of all British Columbia teachers listening, but certainly of more British Columbia teachers than those who participated in my interviews. Predictably, there were also some marked differences between the experiences of the participants which will also be discussed. In this section, I will follow the order of questions on the questionnaire used during the interviews (See Appendix C).

Initially, most of the interviewees felt that they had little to tell me about their memories and experiences relating to the CBC Radio School Broadcasts. Many felt that their contact with the broadcasts ended quite some time ago and that this contact did not leave any significant impression

---

<sup>2</sup>Eastholm interview, 14 April 1992.

upon them. However, after the interview many participants remarked that they were surprised at the amount of information they remembered about the broadcasts and that after thinking about the radio programs for a few days, they could remember quite a bit of detail although usually their memories were unfocused. Stephanie Robb, a Vancouver teacher-librarian, remembered such specifics as the "...narrator's prissy voice", but admitted that she "...couldn't remember the words or tune to even one of the songs taught if her life depended on it."<sup>3</sup> A North Vancouver teacher, Robert Brown, vividly recalled the "Sing Out!" broadcasts when a certain little boy in his classroom always "...sat up on his seat and waved his arms like he was conducting. Just thoroughly enjoying it."<sup>4</sup> Yet another Vancouver teacher, Ruth Deshaies, remembered listening to broadcasts during which a group of children were performing and her class was abuzz with whispers, "Where's that school? Where's that school?"<sup>5</sup>

Several of the teachers were unsure of the exact dates they used the broadcasts unless a specific event marked the beginning or ending of their use. For example, a Vancouver administrator, Gwen Smith, remembered beginning to use the

---

<sup>3</sup>Interview with Stephanie Robb, retired, Vancouver, British Columbia, 20 November 1991.

<sup>4</sup>Interview with Robert Brown, retired, North Vancouver, British Columbia, 6 July 1992.

<sup>5</sup>Interview with Ruth Deshaies, Graham Bruce Elementary, Vancouver, British Columbia, 3 June 1992.

broadcasts in her first year of teaching after being introduced to the programs by a mentor teacher. Smith recalled that her appointment to an administrative position was the reason she stopped listening to the broadcasts.<sup>6</sup> Robb remembered starting to use the broadcasts after moving to Vancouver from the East Kootenays where the broadcasts could not be heard. Robb recalled that it was her move from being a classroom teacher to a school teacher-librarian which marked the end of her listening.<sup>7</sup> Only one of the eleven teachers who participated in an interview, Tom Bruncker, stated that he stopped using the broadcasts because he felt his "...students had lost interest in the broadcasts."<sup>8</sup>

The educators interviewed all taught in British Columbia: the East Kootenays, the Okanagan, Nanaimo, Vancouver, North Vancouver, and West Vancouver at some time between 1960 and 1982. The educators who participated in my study were all familiar with the televised school broadcasts and several mentioned that they remembered using them, if only briefly. There was a wide range of grades listening to the broadcasts among my interviewees: six teachers with primary grades, three teachers with intermediate grades, two teachers with secondary school students.

---

<sup>6</sup>Interview with Gwen Smith, Mount Pleasant Elementary School, Vancouver, British Columbia, 13 November 1991.

<sup>7</sup>Robb interview, 20 November 1991.

<sup>8</sup>Interview with Tom Bruncker, Lord Kitchener Elementary, Vancouver, British Columbia, 17 November 1991.



Interviewees had become aware of the availability of the broadcasts through various means. Al Paterson, a Vancouver administrator, and Gloria Hovde, a Nanaimo teacher, became aware of the programs solely because of the wall schedule posted in the staffroom of his school. Tom Bruner, Gwen Smith, Marilyn Jones, Neil Sutherland, and Ruth Deshaies were introduced to the availability of the broadcasts during teacher training. Marilyn Jones, who was educated in Manitoba, even remembered listening to an address at her university by Gertrude McCance who was the equivalent of British Columbia's Michael Foster, the scriptwriter for the last ten years of the "Pictures in the Air" art program. Lydia James' (née Marchewicz) first experience with school broadcasting occurred when she was attending King Edward High School in Vancouver and was approached by her high school French teacher who had been asked to help locate French students willing to narrate the French school broadcasts entitled "Ecoutez." James went on to work for many years as both an editor, and actress for the French school broadcasts. Neil Sutherland, who went on to teach at the University of British Columbia, introduced the CBC Radio School Broadcasts to his teacher training students, and worked for the Ministry of Education as a consultant for possible radio broadcast topics, and later as a script writer for one televised school broadcast. Marilyn Jones also remembered hearing the broadcasts as a student herself and Tom Bruner felt that his

personal relationship with Phil Kitley, the director of the school broadcasts from 1944 - 1958, encouraged him to use the broadcasts.

When questioned about the possible reasons that the radio broadcasts stopped, all of the teachers believed that the introduction of visual media, particularly television, had created a situation where the radio broadcasts were then viewed, as Al Paterson said, "...passé for a learning tool at that time."<sup>9</sup> Stephanie Robb went so far as to say, "...it's a small miracle that they [the broadcasts] lasted as long as that [1982]."<sup>10</sup> All of the teachers interviewed had similar ideas that the use of radio was beginning to be viewed as old-fashioned. Ruth Deshaies commented on the possible effect of thematic teaching on the attractiveness of the broadcasts to teachers:

There was a progressive change in the style of teaching. Themes were what guided classroom instruction, so teachers were looking for things to fit their themes and the broadcasts couldn't possibly fit everybody's themes all the time.<sup>11</sup>

Marilyn Jones, Tom Brunker, Ruth Deshaies, Lois Paterson, and Stephanie Robb felt that the advent of television led to a decrease in students' listening attention and comprehension to the point that the radio programs held little, if any,

.....

<sup>9</sup>Interview with Al Paterson, David Livingstone Elementary School, Vancouver, British Columbia, 12 November 1991.

<sup>10</sup>Robb interview, 20 November 1991.

<sup>11</sup>Deshaies interview, 3 June 1992.

interest for children. Marilyn Jones commented that by the early 1970's, "...children were less attentive to radio listening because of the exposure to T.V."<sup>12</sup> Ruth Deshaies agreed, "...children want to see something."<sup>13</sup> Tom Brunker felt the radio school broadcasts were

...fighting a losing battle competing with Sesame Street. Also, there were many specialists around by 1982 who were coming into classrooms and doing things. [The CBC radio school broadcasts] began to appear Mickey Mouse in comparison with American television. You have to use more gimmicks in teaching now than before and the CBC doesn't have those gimmicks....The CBC broadcasts simply died of old age and the radio was a technique that had had its time.<sup>14</sup>

However, two teachers found that high student interest was maintained even in the very last years of the broadcasts. First, Gloria Hovde, a Nanaimo primary teacher, used both the "Sing Out!" music programs and the "Pictures in the Air" art series which she found extremely successful. Hovde's enthusiasm for the broadcasts led her to tape the entire 1967/1968 series of "Pictures in the Air" series which she still uses today with her Nanaimo students. Hovde found that the "...children loved the sound effects and really liked the story." She also found that the suggested lesson format

.....

<sup>12</sup>Interview with Marilyn Jones, David Livingstone Elementary School, Vancouver, British Columbia, 13 November 1991.

<sup>13</sup>Deshaies interview, 3 June 1992.

<sup>14</sup>Brunker interview, 17 November 1991.

outlined in the teacher booklet for this art program so well laid out that "...my lessons today follow the same format as they did when the broadcasts were first aired."<sup>15</sup>

Second, Lydia James, a Vancouver French Immersion teacher who used the broadcasts when she was teaching secondary French,

...felt that the broadcasts developed good vocabulary [and were] an opportunity to listen to people with different accents. [The broadcasts] developed good listening skills, and an understanding of idiomatic expressions.<sup>16</sup>

Lydia James felt that the French broadcasts were an extension to regular classroom teaching which enriched the language, and provided another vehicle for instruction other than the teacher. She was very disappointed when the broadcasts stopped in 1982 and believed that the programs would still be effective today in French Immersion and Second Language classrooms.

In each of my interviews, I found it was solely the teachers' decision to employ the broadcasts in their classroom program and everyone agreed that the poster style wall schedule was an ideal way to check scheduling. Gwen Smith felt that the programs could have been advertised more widely, but agreed that once you knew about the program, the schedule

---

<sup>15</sup>Interview with Gloria Hovde, Nanaimo, British Columbia, 3 July 1992.

<sup>16</sup>Interview with Lydia James, L'Ecole Bilingue, Vancouver, British Columbia, 22 May 1992.

was very adequate.

Many teachers stated that one of the advantages of the comprehensive Teachers' Bulletin accompanying the broadcasts, was that very little preparation was required. On average, the teachers felt that the lessons needed five to twenty minutes of preparation depending on the materials or background information that the students would need. Varying with the topic of a particular broadcast, vocabulary might be introduced, specific questions discussed, art materials distributed, or songs practiced from the previous week. The teachers interviewed felt that when a particular series was of interest, they listened once a week. Several admitted their listening may have been intermittent depending on the topics aired at that time.

The most memorable broadcasts, mentioned by ten of the eleven teachers, were the music ones. The teachers felt these broadcasts were very beneficial, particularly to teachers who were not music specialists but were required to teach music. In Marilyn Jones' case, even though a piano was not available, her students were able to sing along with background music. Yet, Jones believed that even if there had been access to a piano, the broadcasts would still have been included in her music program. Robert Brown, called the music broadcasts a "Godsend" for teachers like himself who were required to teach music but did not have any music background.<sup>17</sup> Stephanie

---

<sup>17</sup>Brown interview, 6 July 1992.

Robb, who did not have music training, felt the biggest benefit of the music broadcasts was the "...repertoire of songs" it brought her.<sup>18</sup> In Neil Sutherland's case, he believes that the music broadcasts were not used during one of his teaching assignments as soon as an arrangement could be worked out for a music specialist to take his class. Until the arrival of the specialist, Dr. Sutherland, like many non-music specialists, relied on the broadcasts.

Several of the teachers relied heavily on the Teachers' Bulletin, which outlined each of the upcoming year's broadcasts and were distributed at the beginning of each school year. With little music background, the guide became invaluable for non-music specialists. Gwen Smith commented that, "I used the music broadcasts mostly because this was not my specialty and the provision of the booklet gave clear instructions."<sup>19</sup> The Teachers' Bulletin outlined suggested lesson formats, including activities for both before and after the broadcast, for the provincially and regionally developed programs. Lesson plan suggestions for the national broadcasts, outlined in a booklet published by the CBC entitled Young Canada Listens, were made available to all listening schools.

Other programs used by the teachers in this study were social studies, art, science, and language arts. These

<sup>18</sup>Robb interview, 20 November 1991.

<sup>19</sup>Smith interview, 13 November 1991.

programs' use was less dependent than the music programs on whether or not the teacher was a specialist in a particular area. With reference to the social studies broadcasts, a more important factor for use was whether or not the theme of the broadcast was appropriate for that class at that point in the school year's curriculum. Sutherland stated that, "...the socials programs would run in a series and you would choose a theme that you liked."<sup>20</sup> Despite the fact that Tom Brunker was a social studies specialist, he still used the broadcasts because "...the variety of the program added something different to the classroom."<sup>21</sup> Four of the eleven teachers believed that the social studies broadcasts provided a good dramatic supplement to their already established program.

The science, art, and language arts programs were used when there was a perceived need for an extension to the curriculum. With reference to Manitoba's art program "Fun To Draw," similar in format to British Columbia's art program "Pictures in the Air," Marilyn Jones felt that the

...art program had variety. It wasn't just [putting] a piece of paper in front of them and [telling them] think about such and such and draw....The art program was easy to extend and continue. The broadcast merely gave a beginning.<sup>22</sup>

The "Pictures in the Air" series was one of Gloria Hovde's

---

<sup>20</sup>Interview with Neil Sutherland, University of British Columbia, Vancouver, British Columbia, 23 November 1991.

<sup>21</sup>Brunker interview, 17 November 1991.

<sup>22</sup>Jones interview, 13 November 1991.

favourites. She cited specific program topics, "Magic Fish," "Dinosaurs," and "Doors" as memorable broadcasts. Ms. Hovde appreciated that the art broadcast provided students with a "...chance to share their pictures, [and] talk about what the picture was about."<sup>23</sup> The comments from the broadcast's creator, Michael Foster, on returned student work was a special thrill for her students.

After listening, the follow-up activities depended on the type of broadcasts taught. Gwen Smith recalled language arts programs after which comprehension questions were answered. Tom Brunner and Neil Sutherland remembered pupils writing paragraphs and discussing questions as part of the follow-up to social studies and English language lessons. Marilyn Jones said that she used the art activities suggested in the Teachers' Bulletin, as the follow-up to many art and language lessons. However, many of the teachers made reference to the fact that the broadcasts were self-contained and the program gave the teacher a chance to catch their breath in a very busy schedule during a time when preparation was an uncommon luxury. Al Paterson made the point that at his school classes were combined and one teacher would supervise during the broadcast while the other teacher(s) would take a break. Stephanie Robb related the same feeling when she said, "...there was no platooning, no specialists, no prep time and you were all things to these kids and the broadcasts gave you

---

<sup>23</sup>Hovde interview, 3 July 1992.



a chance to catch your breath."<sup>24</sup> Neil Sutherland echoed the same sentiment when he related that school inspectors expected to see every student notebook marked every day. This created an enormous amount of marking. Dr. Sutherland said,

The beauty of [the broadcasts] was that they were self-contained and allowed you to catch up on your marking and to catch your breath.<sup>25</sup>

While interviewing Ruth Deshaies, another teacher passed by, recognized our discussion topic, and interjected that "...the broadcasts gave me a chance to slide a book out of my desk and read secretly."

Most teachers interviewed felt that the student reactions to the broadcasts were positive, particularly during the 1960's. With the exception of Gwen Smith, Lydia James, and Gloria Hovde, the teachers felt that interest waned in the latter years due to the impact of television. Gwen Smith maintained that the broadcasts "...were the kids' highlight of the week. They'd wait for this."<sup>26</sup> Smith felt that the children worked productively and that there was little acting out. Particularly in the late 1960's and 1970's, Tom Brunker, Marilyn Jones, and Lois Paterson felt that student interest could not always be maintained and behaviour problems during the listening became an issue at times. Lois Paterson

---

<sup>24</sup>Robb interview, 20 November 1991.

<sup>25</sup>Sutherland interview, 23 November 1991.

<sup>26</sup>Smith interview, 13 November 1991.

commented, "Students sometimes enjoyed it, and sometimes thought it was a time to goof off."<sup>27</sup> However, Stephanie Robb, like Gwen Smith, felt that the

...kids enjoyed it because it was a different voice. The only voice they heard was yours. There was no ELC [English Language Center], no LAC [Language Assistance Center], no librarian, etc. Every kid just came through your door and you were left with them. [The kids] enjoyed the broadcasts just like they enjoyed going to the gym - a real change of scene.<sup>28</sup>

The eleven teachers interviewed agreed upon many of the advantages and disadvantages of using the CBC radio school broadcasts. Among the advantages was that the broadcasts provided material in a area in which a teacher may not be a specialist, particularly the field of music. However, even specialists, such as Tom Brunker in social studies, found that the broadcasts brought variety to an already existing curriculum. Also, the broadcasts provided a Canadian focus and voice as well as giving teachers a needed break from instruction in the classroom. Gwen Smith also thought that during the broadcasts students were given the opportunity to participate in an activity without any judgement and agreed with Lydia James that the broadcasts were responsible for making children better listeners than perhaps they are today.

There was one single common disadvantage cited by almost every teacher interviewed. Teachers interviewed felt that the

---

<sup>27</sup>Interview with Lois Paterson, Cunningham Elementary, Vancouver, British Columbia, 22 May 1992.

<sup>28</sup>Robb interview, 20 November 1991.

broadcasts were inflexible; if a teacher wanted to listen to a particular broadcasts he/she had to listen to it at a specific time or miss it completely.<sup>29</sup> Other disadvantages included Al Paterson's comment that the broadcasts were "WASP" oriented and lacked a multi-cultural basis. Marilyn Jones and Lois Paterson felt that the narration at times was not dramatic enough and Neil Sutherland found it frustrating at times that the broadcasts "...didn't coincide with the sequencing of how your school had sequenced that grade's program for the year."<sup>30</sup> Tom Brunker echoed similar concerns when he mentioned that he felt the broadcasts did not always "...fit the curriculum."<sup>31</sup> Similarly, Ruth Deshaies had concerns that the broadcasts did not fit the endless range of themes available to teachers. However, the teachers interviewed felt that the advantages to using the broadcasts outweighed the disadvantages as most only stopped using the broadcasts when their teaching assignment changed and using the broadcasts was no longer appropriate. It is important to note that the interviewees' perceived advantages and disadvantages of the school radio broadcasts corroborated by the survey results of the Canadian Teachers' Federation Survey of Radio. The interviewees' comments are also supported by notes throughout

---

<sup>29</sup>Four of the eleven teachers mentioned that their schools did not record the broadcasts to be re-played at a more convenient time.

<sup>30</sup>Sutherland interview, 23 November 1991.

<sup>31</sup>Brunker interview, 17 November 1991.

the Report.

Not only classroom teachers, but also CBC personnel, shared memories and experiences relating to the radio school broadcasts. The individuals who created the sound effects, mixed the music, orchestrated the cast, and distributed the programs daily, had a significant contribution to this study.

## Chapter Four

### From The Inside Out

It is February 15, 1977 in "Mr. Walsh's" grade nine English class. The students are arriving and finding their desks while Mr. Walsh is busy at the front of the room adjusting the radio. During last class, euphemisms and the subtlety of language were discussed in preparation for today's broadcast. Mr. Walsh gives his last minute instruction to listen for as many pairs of words as possible. We hear some opening music and a cut of a well-known pop song...

"It's only words, and words are all I have to take your heart away..."

Habitation? Domicile? Residence? Dwelling?  
Abode? House? Home? Home? Home? Home? Pad?  
Pad? Pad? Pad? Pad? Home.

Female, woman, lady, dame, housewife, career girl,  
socialite, blue stocking, femme fatale, broad, bird,  
chick, chick, chick,

Pick your word! The show could change your life!  
And not "Pick Your Purse!" as was mistakenly  
announced earlier on this network but, "Pick Your  
Word!" Ladies and gentlemen, every one of you can  
play this game right now! All you need is a piece  
of paper and a pencil and when our gigantic computer  
screen flashes words in pairs, pick your word! All  
you have to do is choose which of the two words you  
would rather have applied to you. And these, ladies  
and gentlemen, are the first two words. Which would  
you rather be: Overweight or obese? Which would  
you rather be: Handicapped or inconvenienced?  
Scrawny or underweight? Aging or decrepit?  
Vivacious or hyper? Meddling or interested?<sup>1</sup>

---

<sup>1</sup>CBC, "Like, I Mean," 15 February 1977, "A Rose By Any  
Other Name." Tape is located in British Columbia Provincial  
Archives, Victoria, British Columbia.

Although it is not obvious to the reader, the February 15, 1977 broadcast, "Like I Mean," was brought to life with snippets of well-known pop-songs and simulated game-show sound effects. The fun, participatory and very stimulating format was the result of not only the Ministry of Education employees but also the CBC personnel.

When I interviewed seven CBC employees, a combination of technicians, announcers, and a director, I did not follow the same type of questions which I asked the classroom teachers. Instead, I opened the discussion with the same question, "What do you remember about the CBC radio school broadcasts?" In all seven of the interviews this question provided an excellent introduction and stimulated a lengthy discussion. Occasionally, I asked for clarification, but more often than not, I simply scribbled down as much as possible and waited until the interviewee truly felt he had nothing left to say before I would ask anything more.

The CBC employees I interviewed felt that the school radio broadcasts were a worthwhile endeavour and remembered that their role very often required coordination between the actors, sound crew, and producer. Lars Eastholm, a sound effects specialist, believed that

...radio caused people to think and use their minds. Children who used school broadcasts developed their imagination, created visual pictures. Otherwise, we become like couch potatoes and let the image do everything for us. If you're listening to

something, you develop your creativity.<sup>2</sup>

Don Horne, a CBC technician, felt the school radio broadcasts "...got kids to pay attention to world affairs."<sup>3</sup>

By the early 1970's the school radio broadcasts usually only required one sound effects technician, possibly a musician, and one or two actors or actresses.<sup>4</sup> With so few individuals to coordinate, unlike many other big productions, the school broadcasts were not considered "...as challenging as doing a symphony or outside broadcast because of the number of people involved."<sup>5</sup> Stan Peters elaborated on this perception when he said,

[There was] a great tendency in the CBC to think of the school broadcasts as 'also-rans'. You gave it your all, but since you weren't heavily involved in the preparation, the general feeling was that there were grander and more exciting things to do. The actors felt the same way. But you ate.<sup>6</sup>

Don Hardisty, a CBC technician, mentioned that due to the

---

<sup>2</sup>Eastholm interview, 14 April 1992.

<sup>3</sup>Interview with Don Horne, retired CBC employee, Vancouver, British Columbia, 27 April 1992.

<sup>4</sup>According to Ken Davey, retired Director of Radio, in the 1930's and 1940's school radio broadcasts were primarily drama productions which appealed to not only student of various ages, but also adults. These productions were very high quality; they involved many cast members, realistic sound effects, popular story lines. Later, in the 1950's and 1960's, driven by budget constraints, the Ministry of Education went to a much smaller format.

<sup>5</sup>Interview with Alan MacMillan, retired CBC engineer, Vancouver, British Columbia, 27 April 1992.

<sup>6</sup>Interview with Stan Peters, retired CBC announcer, Vancouver, British Columbia, 29 April 1992.

relative technical simplicity, the school broadcasts "...were a good way for people to learn 'mike' technique and how you should set it up. [The broadcasts] were used as a training ground for new technicians."<sup>7</sup> Despite the logistical simplicity of the programs, the broadcasts were not without challenge. Gordon Inglis, a retired CBC announcer, said,

The school broadcasts were simple to work for. As a radio production, they were uncomplicated because [there were] so few people. The challenge was to talk to the kids - not down or up to them, but right to them.<sup>8</sup>

Stan Peters, also aware of the challenge of relating to the listeners, commented, "...broadcasting was so intimate. You were always talking to an audience of one. That's the essence of broadcasting. You always have that one listener in mind."<sup>9</sup>

A challenge that some of the CBC employees had less than fond memories of, was dealing with the myriad of unions, established in the early 1950's, represented in the CBC production of school radio broadcasts. There, Stan Peters noted that, "To introduce and close a program would not be a union problem for an announcer, but to speak within the broadcast would be against the union rules."<sup>10</sup> Gordon Inglis concurred when he stated that "Union conflicts did occur,"

---

<sup>7</sup>Interview with Don Hardisty, CBC technician, Vancouver, British Columbia, 22 April 1992.

<sup>8</sup>Interview with Gordon Inglis, retired CBC announcer, Vancouver, British Columbia, 4 May 1992.

<sup>9</sup>Peters interview, 29 April 1992.

<sup>10</sup>Ibid.



usually because the Corporation had asked someone out of the union to do something and this was forbidden."<sup>11</sup>

One challenge of school radio broadcasting which was rare by the 1960's, was the challenge of producing a show 'live,' opposed to 'live to tape' for a later broadcast. By 1960, few shows were aired 'live' and by 1970 all school broadcasts were done 'live to tape.' Despite the obvious stress, all of the CBC employees I interviewed had very fond memories of working on live broadcasts. Don Horne commented,

As soon as broadcasts went live to tape, mistakes started. In all the years that we did re-takes, I bet all the people at home would never have noticed the mistakes if they'd been left in the program.<sup>12</sup>

Lars Eastholm echoed similar sentiment when he commented that he

...preferred the quality of live shows because the adrenalin would flow and the acting would be much sharper. Once on tape and there was an error, there was a feeling that, 'Oh, it can be edited out.' The recording sessions became clinical and sterile.<sup>13</sup>

When discussing the excitement associated with live broadcasts, the word 'adrenalin' was mentioned by many CBC employees. As Alan MacMillan, a CBC engineer, said,

Working on the school broadcasts live was energizing. The adrenalin was going. [There was a] great deal more positive excitement. If it was negative excitement, you didn't belong in the business.<sup>14</sup>

---

<sup>11</sup>Inglis interview, 4 May 1992.

<sup>12</sup>Horne interview, 27 April 1992.

<sup>13</sup>Eastholm interview, 14 April 1992.

<sup>14</sup>MacMillan interview, 27 April 1992.

The excitement and adrenalin are understandable when a technician was required to coordinate multiple sound effects, including music, with the actors' and actresses' lines, while following the script closely. Lars Eastholm, a sound effects specialist, commented that the importance of sound effects was inherent in radio's non-visual format which required listeners' imagination. He believed that the sound effects "...planted just the seed of a sound and the mind would expand it." Eastholm quoted Stan Freberg, famous in the field of radio drama, who said, "...[the] human mind is the greatest theatre in the world."<sup>15</sup> Mr. Eastholm described the 'cocktail bar,' the sound effects station behind which he worked, as having racks of sound effects discs (eventually copied onto cassette tapes) and a five deck player in which you could set up the sound effects ahead of time. Many of the sound effects used were standard across North America: crumpling cellophane to simulate the sound of fire, and squeezing a package of cornstarch to simulate the sound of walking on snow, among others.

The CBC personnel speculated on the possible reasons why the school radio broadcasts came to an end in 1982. Stan Peters believed that "...the school broadcasts lost their relevance because there were so many other ways of achieving what at one time could only be achieved by radio."<sup>16</sup> Gordon

---

<sup>15</sup>Eastholm interview, 14 April 1992.

<sup>16</sup>Peters interview, 29 April 1992.

Inglis also felt that radio no longer had a monopoly on the distribution of information and entertainment. He commented that "...by 1979 [the school broadcasts] were really fighting television as radio listening dropped dramatically. The radio couldn't compete with what they were doing on television."<sup>17</sup>

As Director of Radio, Ken Davey was removed from the daily production and offered the following reasons for the demise of the school broadcasts:

1. The arrival of television which changed radio's prime time from night to day which subsequently led to other programs wanting the time allotted to school broadcasting.

2. The CBC's need to maintain a reasonable number of listeners in both the mid-morning and afternoon time periods (school hours).

3. The use of tape in productions, which not only made the broadcast of programs for schools redundant, but also increased studio and technician time as producers adopted segmented techniques (as in the making of motion pictures).

4. The increasing demands on production facilities and air time by the Corporation's own program schedules.

5. The development in the majority of provinces of their own production facilities fully capable of taking over producing school programming.

Wayne Groutage, who was Assistant Director in the department of the Ministry of Education responsible for school radio broadcasts suggested that "In some ways, the establishment of the PEMC production facility was the beginning of the end of the school broadcasts."<sup>18</sup> In PEMC's

---

<sup>17</sup>Inglis interview, 4 May 1992.

<sup>18</sup>Groutage interview, 25 November 1991.

attempt to meet the changing needs of schools, "...copyright cleared video" was in demand for use in schools which recently purchased low cost video recorders for teachers who wanted the flexibility that video tape offered.<sup>19</sup> Groutage explained that

To meet the demand, we began licencing the right to copy films from all of the major film producers- BBC, NFB, Encyclopedia Britannica and National Geographic. Local production could only produce a small number of the programs teachers wanted.<sup>20</sup>

In four reasons Groutage summed up why he felt television school broadcasts stopped and felt that the same reasons would apply to the radio broadcasts as well:

1. The advent of the video tape recorder and player meant that schools didn't have to rely on the restrictive scheduling of the school broadcasts.

2. Throughout the 1970's, the CBC itself was becoming less cooperative and comments were beginning to be heard such as, "Education is a provincial mandate, so why is a federal agency like the CBC responsible?"

3. Budget restraints caused the CBC to end its responsibilities to the school radio broadcasts.

4. PEMC had developed its own production facilities and this development begged the question that if the CBC was not keen on continuing in its role with the school broadcasts, and PEMC now had its own production and dubbing facilities, why not just use the PEMC facilities and leave the CBC arrangement?<sup>21</sup>

---

<sup>19</sup>Ibid.

<sup>20</sup>Ibid.

<sup>21</sup>Groutage interview, 25 November 1991.

Regardless of the reasons which led to the demise of the school radio broadcasts, it is unfortunate that although the CBC technical and administrative crew and Ministry of Education staff and administrative crew associated with the broadcasts have fond memories of the programs and recognized value in the broadcasts, no attempt was made by the CBC or the Ministry of Education to archive any of the print material associated with school programs. Gordon Inglis mentioned, "The CBC has little archived material as they didn't take much stock in keeping material."<sup>22</sup>

However limited, archive material when combined with interviews of teachers who used the broadcasts, CBC personnel, and Ministry of Education who worked on the programs, made it possible to recreate the experiences associated with British Columbia school radio. It's now time to turn to a summary of these experiences.

---

<sup>22</sup>Inglis interview, 4 May 1992.

## Over and Out

### Chapter Five

It is January 3, 1977 in Mrs. Petrich's grade nine history class. The class is beginning its study of the Battle of Hastings and, in preparation for this topic, Mrs. Petrich has tuned in to today's broadcast. As usual, the students are a little late in arriving and Mrs. Petrich is trying to get them settled quickly. The musical opening begins and we hear a man saying:

This is 'On the Scene.' Through the magic of the microphone, time has stopped for us, reversed itself, and taken us back into what to us was once a dark and mysterious past. Through the magic of the microphone we can stop at any point in time, go any place, talk to anyone, and see anything. We can't hope to change history, but rather we can be witness to it, as it happens, on the scene.

"Good Day. This is Jack Turnball along with our 'On the Scene' reporters Jack Bingham and Lionel Moore. It's autumn in the year 1066. The setting is the south coast of England near Hastings. Any moment now, a battle will take place here. Who wins that battle rules this land. But there is more at stake today than the possible displacing of one king by another king. What is at stake is the possible displacing of one people by another people.

On the one side are the Normans from the northern coast. The Normans are led by Duke William who has collected the most formidable army the Western nations have ever seen. On the other side are the English led by King Harold. If the English win this battle, they'll continue to be master in their own land. But if the English lose, they'll lose more than a battle and a king. They'll lose their land, language. They'll lose their institutions.<sup>1</sup>

---

<sup>1</sup>CBC, "Decisive Battles in History," 3 January 1978, "Battle of Hastings." Tape located in British Columbia Provincial Archives, Victoria, British Columbia.

Throughout the duration of the CBC radio school broadcasts,' a majority of the teachers interviewed found the programs, like January 3, 1978's "Battle of Hastings," to be informative, interesting, and purposeful. The agreement struck between the Canadian Broadcasting Corporation and the British Columbia Department of Education established an amiable and effective educational radio broadcasting partnership which stood the test of both time and practice. It is intriguing that despite the fact that educational policy is jealously guarded by each province, both regional and national broadcasts were agreed upon.

While the initial appeal of school radio broadcasts to teachers was due in large part to a lack of alternative audio-visual resources, the school broadcast audience continued to grow into the 1970's, even during the rapid growth in service available from the Visual Education Department. Such continued growth in listenership indicated that teachers found educational value within the programs. It was not until the introduction of television that the number of schools listening decreased significantly.

Teachers found that the school radio broadcasts provided a break in the school day when they 'could catch their breath.' Throughout much of the last twenty-two years of the school radio broadcasts, teacher preparation time was uncommon and the broadcasts provided a few minutes when direct instruction was not required. In addition, the broadcasts

added variety to the curriculum often bringing something that classroom teachers could not otherwise provide. In the case of specialty subjects, such as music, interviewed teachers relied upon the broadcasts to supplement a curriculum with which they were not totally confident. Teachers also believed that the inflexible scheduling of the school radio programs and the inability of the broadcasts to fit every teachers' curriculum at a given time were the disadvantages of school radio. Broadcasts of music, French, social studies, art, and language arts continued to be listened to from 1960 through to the early 1980's with admittedly wavering teacher and student loyalty. The teachers I interviewed agreed that the quality of the broadcasts and that of the supporting print material was very satisfactory. .

CBC personnel, including a director, technicians, producers, sound effects specialists, and others, agreed that although they did not find the work associated with school radio professionally challenging, it was beneficial and that radio was a viable means to supplement to classroom education.

Ministry of Education personnel had varying opinions about their experiences relating to school radio in British Columbia. All Ministry employees inferred that school radio was both dynamic and educationally sound. Their opinions were closely tied to personality conflicts within the department responsible for school broadcasts.

When comparing the time period of the study with current



educational practice, a significant feature emerged. Generalist teachers today need support resources to teach specialist subjects such as music and art, just as they did during the time period of this study. In addition, generalist teachers also appreciate support resources in various forms to add both variety and information to the curriculum. However, because of assigned preparation time, today's teachers are probably less in need of a break than their predecessors. Nonetheless, the issue of how to communicate with teachers about available resources is one which must be addressed. British Columbia teachers became aware of school radio broadcasts through various means: a colleague within the school, the wall poster, visitations by Ministry of Education personnel, teacher training institutions, or by hearing them as a student. Instruction regarding new philosophies, materials, and technologies at teaching training facilities will reach some teachers. Large scale in-service instruction is necessary to reach the majority of teachers. But what of the staggering costs associated with schools keeping technologically current? As some schools reported the inability to purchase radios during the early years of school radio in British Columbia, it is clear that the challenge of keeping technologically current is not a new one.<sup>2</sup>

---

<sup>2</sup>Philip J. Kitley, Report, 1946-1950, passim. Again in 1955-1956 Report, it was noted that seventy-one schools in British Columbia still did not have radios.

The last decade of the CBC radio school broadcasts was a period of dramatic behind-the-scenes change which, as the requirements of the work changed, resulted in a significant amount of stress within PEMC. However, for much of the duration of British Columbia school radio, there was little conflict between the CBC, a federal institution, and the individual provinces. In addition, there was little conflict between provinces during negotiations for regional and national broadcasts. Today, as lines between provincial and federal authority are becoming more sharply drawn, it is interesting to reflect on an era when at least some dimensions of these two levels of government were able to work cooperatively.

I found it unusual that there was not an explanation in either the Ministry of Education Report or the CBC Report justifying the demise of the school radio broadcasts. However, schools do not operate in isolation, but are a dynamic part of society's fabric and must respond to changing philosophies, methods, values, and technologies within that fabric. From the beginning of regularly scheduled CBC radio school broadcasts in the 1940's, to the 1970's, our society witnessed a great deal of change with respect to technology. Therefore, it is not surprising that teachers believed that students' enthusiasm waned as radio became a minority medium in society. When I interviewed teachers, Ministry of Education employees, and CBC personnel, I found they had

similar speculations as to why the broadcasts ended. The advent of a visually stimulating medium such as television, the introduction of audio-visual equipment such as tape-recorders which enabled teachers to delay the listening of the broadcast to a more convenient time, and the implementation of a restrictive CBC budget were the reasons most often cited for the ending of the school broadcasts in 1982. In fact, most interviewees agreed that there was little either the CBC or PEMC could have done to prevent the cessation of the CBC radio school broadcasts given the tremendous excitement over newer and more flexible technology. As an element of their own technological time, the era of school radio broadcasts was over.

.....

Certain other areas of possible research grow out of this study. A provincial exploration of British Columbia rural teachers who used the school radio broadcasts would add another dimension to the experiences reported here. The effectiveness of programs within rural classrooms is especially pertinent as these programs were initially intended for the rural audience. Examination of school radio throughout the country would reveal how the agreement between the CBC and each province was realized. Further research could explore global experiences with educational radio and

more specifically school radio. An historical exploration of school radio in the United States, England, and Australia would provide an opportunity to determine the extent these countries served as a model for Canadian school broadcasts. A more in-depth study involving more countries would enable one to examine the Canadian, or even the British Columbia, experience within a more global perspective.

Appendix A

**Do you remember the  
C.B.C. Radio School  
Broadcasts?**

As part of my graduate program  
research, I am seeking teachers to  
interview who remember using the  
broadcasts in the classroom.

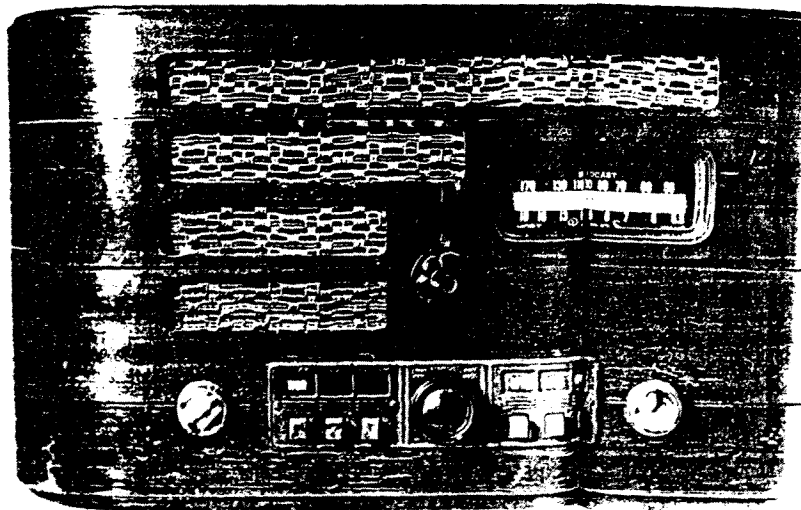
If you are willing to be interviewed by  
me regarding your experiences with the  
school broadcasts, please contact me,

**Laurie Ion** at David Livingstone School:  
874-1161.

Please reply before May 31, 1992.

Thank you.

*Laurie Ion*



# Classified

## Miscellaneous

### Troublesome position or research paper?

Complete editing services. Privacy guaranteed. Fax, phone, or write: M.E. Aitken & Associates, PO Box 345, Malahat, Victoria, BC V0R 2L0, Bus./Fax (604) 478-7534.

### Summer 1992 teachers home exchange.

Exchange your home with a colleague in Canada or USA. Membership is free. A small fee will be charged only when exchange is agreed upon by both parties. Take advantage of this exciting vacation alternative. For more information, write or call Vacation Home Exchange, 3420 W. 15th Ave., Vancouver, BC V6R 2Z1. Phone (604) 736-6124. Fax (604) 736-6184.

**Project Raptor.** Owls, hawks, and falcons. Educational programs with live birds of prey. 8 years experience. For brochure contact, Project Raptor, S.S. 1, Site 19-AO, Cranbrook, BC V1C 4H4. 489-2841.

**Looking for a new career? Hobby?** Photography or video course taught by a professional. Steve Sendeki 596-7412.

**Fellow teacher is looking** for distributors of a new DBS (satellite) communication system that will download movies, cable TV, computer software, live events and digital stereo audio to your home or school. For information phone (902) 742-4887 or FAX: (902) 742-6760, Attn: R. MacConnell, or write RR #1 South Ohio, Yarmouth Co., NS, B0W 3E0.

**Art Therapy Workshop** for the exploration of sexual abuse in childhood. A two weekend art therapy workshop for women and men who have been sexually abused in childhood. June 13 & 14 and June 27 & 28. \$200. Vancouver Art Therapy Institute, 335-1425 Marine Drive, West Vancouver, BC V7T 1B9, Phone (604) 926-9381.

**HELP!** I'm researching the CBC Radio School Broadcasts. If you were teaching in B.C. between 1960-1981 I'd like to talk to you about your broadcast memories. If you or your school has any of the print material (wall schedules or teachers' guides) that accompanied the broadcasts, I'd like to see them. Please call Laurie Ion 261-0659 or 939-4518 (evenings) or 874-1161 (school).

**Bamfield Reunion 1992.** A Bamfield Reunion will be held in Parksville, B.C. on Oct. 16-19, 1992. Any teachers having taught in Bamfield prior to 1963 wishing to attend, contact Dorothy Anderson, 5919 Schooner Way, Nanaimo, BC V9V 1E8, phone 750-7474.

**Teachers wanted** for Sunday morning secular Jewish children's programs, Sept-June. Vancouver Peretz Institute 325-1812.

**Wanted self-managed, entrepreneurial sales** and training person to join growing management consulting group. Expertise in team building, strategic planning, change management and/or computer software application would be beneficial. Call 254-7386.

**Childcare Available** for July and August. At UBC Daycares, 3-5 year olds. Call Sandra 228-0309.

**We are WEATHERDEK** and we are Canada's leading supplier of sheet vinyls used in the waterproofing of sun decks, balconies, roof decks etc ... If you are in a small town or rural area and looking for a way to earn extra money, we may have your answer. This is what Richard Fornier of Girouxville school in Falher, AB had to say about us, "I would recommend a Weatherdek Dealership for an individual who enjoys working with high quality products and a reputable company." Total start up investment is \$3500. We train you plus supply you with excellent back up support. Phone us, let's talk, we may be what each other is looking for. 1-800-667-2596.

**Live in a Native Longhouse.** 3-day cultural immersion sessions starting July 6. North Vancouver Outdoor School, Brackendale, BC. 980-5116.

**Join us!** For the key to "Quality Relationships," attend this one-day seminar presented by Jeff Timm and Christa Campsall at the Executive Inn in Richmond, Saturday, August 15, 1992. \$40/person. For more information contact Proactive Training and Consulting, Box 438, Ganges, BC V0S 1E0, 681-1859 in Vancouver, or 537-1015 or FAX 537-1021.

**Summer Institute on Self-esteem** (Empowering You and Your Students) Back by Request! Teacher Friendly Interactive Training. Monday, August 17 to Friday, August 21, 1992 at Executive Inn in Richmond. Find out why other educators have raved about the training. Presenters are Jeff Timm, author and international trainer from Florida, and Christa Campsall, a local educator and facilitator. For more information contact Proactive Training and Consulting, Box 438, Ganges, BC V0S 1E0, 681-1859 in Vancouver, or 537-1015, or FAX 537-1021.

**Early Retirement?** New Lifestyle? Supplement Teaching Income? Own and operate a successful fishing camp in the beautiful Cariboo. Family operation with 1000 feet lake frontage and paved highway access. Cabins, campsites, mobile home park, boats and motor on 10 acres. Excellent family

## Appendix C

### Interview About The CBC School Radio Broadcasts - 1960-1982

The intent of the following interview is to inquire into teacher practices and perceived student reactions to the CBC School Broadcasts from 1960-1982. I wish to investigate teachers' recollections of the CBC School Broadcasts. I am particularly interested in how and why the teachers made use of these school radio broadcasts. The initial question is very open-ended to allow the interviewee time to reflect without narrowing his/her memories. The remaining questions may or may not be needed depending on how much information the initial question provides.

#### Part I - Memories of the CBC school radio broadcasts

1) What do you remember about using the CBC school radio broadcasts?

#### Part II - Teacher Background

2) In what school district(s) were you teaching when you were using the CBC school radio broadcasts?

3) During what years did you use the CBC school radio broadcasts in the classroom?

4) Did you use other CBC materials produced for educators such as the television broadcasts?

5) With what grades did you use the CBC school radio broadcasts?

6) How did you initially become aware of the availability of the CBC school radio broadcasts?

7) As you may know, the CBC school radio broadcasts stopped in 1982. What reasons do you think the CBC or the Ministry of Education may have had at that time to stop the broadcasts?

8) With respect to your situation, whose decision was it to use the CBC school radio broadcasts?

Part III - Use of the CBC school radio broadcasts

9) How did you know what programs would be broadcast and when they would be broadcast?

10) What preparation did you do with your students or for yourself before listening to a particular broadcast?

11) How often did you use the CBC school radio broadcasts?

12) How many minutes (approx.) was each session of listening?

13) What curricular areas do you feel were extended by various CBC school radio broadcasts?

14) What sort of activities were done (if any) to follow up the listening sessions?

15) Describe the reactions of your students to various CBC school radio broadcasts.

16) As a classroom teacher, what do you feel were the major benefits of the CBC school radio broadcasts?

17) As a classroom teacher, what do you feel were the major problems with the CBC school radio broadcasts?



## Bibliography

### Those Interviewed

- Arntzen, Lloyd. Hudson Elementary School, Vancouver, British Columbia. Interview, 2 December 1991.
- Balden, Mary. Retired, Vancouver, British Columbia. Interview, 24 November 1991.
- Bertram, Frank. Retired, Vancouver, British Columbia. Interview, 6 May 1992.
- Brown, Robert. Retired, North Vancouver, British Columbia. Interview, 6 July 1992.
- Brunker, Tom. Lord Kitchener Elementary School, Vancouver, British Columbia. Interview, 17 November 1991.
- Davey, Ken. Retired, Richmond, British Columbia. Interview, 5 May 1992.
- Deshaies, Ruth. Graham Bruce Elementary, Vancouver, British Columbia. Interview, 3 June 1992.
- Eastholme, Lars. Retired, Richmond, British Columbia. Interview, 14 April 1992.
- Fearon, Merrill. Merrill Fearon Communications, Vancouver, British Columbia. Interview, 19 October 1992.
- Foster, Michael. Retired, North Vancouver, British Columbia. Interview, 13 April 1992.
- Groutage, Wayne. IMS, Richmond, British Columbia. Interview, 25 November 1991.
- Hardisty, Don. CBC, Vancouver, British Columbia. Interview, 22 April 1992.
- Hart, Bernie. Nova Scotia Ministry of Education employee, Dartmouth, Nova Scotia. Interview, 25 November 1992.
- Haworth, Peter. Freelance actor, North Vancouver, British Columbia. Interview, 2 May 1992.
- Hovde, Gloria. Teacher, Nanaimo, British Columbia. Interview, 3 July 1992.
- Horne, Don. Retired, Vancouver, British Columbia. Interview, 27 April 1992.

Ingles, Gordon. Retired, West Vancouver, British Columbia.  
Interview, 4 May 1992.

James (née Marchewicz), Lydia. L'Ecole Bilingue Elementary,  
Vancouver, British Columbia. Interview 21 May 1992.

Jones, Marilyn. David Livingstone Elementary School,  
Vancouver, British Columbia. Interview, 13 November  
1991.

Kilpatrick, Gordon. Retired Director of the Vancouver School  
Board's Audio-Visual Department, Langley, British  
Columbia. Interview, 3 May 1992.

MacMillan, Alan. Retired, Vancouver, British Columbia.  
Interview, 27 April, 1992.

Matsu, Beverly. Retired, Vancouver, British Columbia.  
Interview, 23 October, 1991.

Paterson, Al. David Livingstone Elementary School, Vancouver,  
British Columbia. Interview, 12 November 1991.

Paterson, Lois. Cunningham Elementary School, Vancouver,  
British Columbia. Interview, 22 May 1992.

Peters, Stan. Retired, North Vancouver, British Columbia.  
Interview, 29 April 1992.

Robb, Stephanie. Retired, Vancouver, British Columbia.  
Interview, 20 November 1991.

Rodgers, Dennis. Retired, North Vancouver, British Columbia.  
Interview, 15 April 1992.

Smith, Gwen. Mount Pleasant Elementary School, Vancouver,  
British Columbia. Interview, 13 November 1991.

Stone, Sheila. Retired, Vancouver, British Columbia.  
Interview, 26 November 1991.

Sutherland, Dr. Neil. University of British Columbia,  
Vancouver, British Columbia. Interview, 23 November  
1991.

### Other Printed and Audio Sources

- Alberta Ministry of Education Report, 1981-1982. Edmonton: Queen's Printer, 1981-1982.
- "Announcing Victor School Courses in Music Appreciation," Advertisement in B.C. Teacher. (Vancouver: B.C. Teachers' Federation), Vol. VII, No. 9, May 1928.
- BBC. Educational Television and Radio in Britain. London: Billing & Sons, 1966.
- Bates, A.W. Broadcasting in Education: An Evaluation. London: Constable, 1984.
- Blakely, Robert J. To Serve the Public Interest. Syracuse: Syracuse University Press, 1979.
- British Columbia Ministry of Education Report, 1938 - 1984. (Victoria: Queen's Printer).
- CBC, "Decisive Battles in History," 3 January 1978, "Battle of Hastings." Tape is located in British Columbia Provincial Archives, Victoria, British Columbia.
- CBC, "Getting Into Science," 4 January 1977, "Molecular Theory." Tape is located in British Columbia Provincial Archives, Victoria, British Columbia.
- CBC, "Like I Mean," 15 February 1977, "A Rose By Any Other Name." Tape is located in British Columbia Provincial Archives, Victoria, British Columbia.
- CBC, "Pollution," 14 April 1972. Tape is located in British Columbia Provincial Archives, Victoria, British Columbia.
- CBC, "Stories In Our House," 11 April 1961, "A Stamp to Yugoslavia." Tape is located in British Columbia Provincial Archives, Victoria, British Columbia.
- CENTO. Conference of Executives From Radio and TV Organizations. Ankara: The Central Treaty Organization, 1978.
- Eshgh, Ruth; Hoxeng, James; Provenzano, Johanna; Casals, Beatriz, ed. Radio-Assisted Community Basic Education. Pittsburgh: Duquesne University Press, 1988.
- Hawkrige, David; Robinson, John. Organizing Educational Broadcasting. London: Croom Helm, 1982.

- Jamison, Dean T.; McAnany, Emile G. Radio for Education and Development. London: Sage Publications, 1978.
- Lambert, Richard. School Broadcasting in Canada. Toronto: University of Toronto Press, 1963.
- Manitoba Department of Education, Report, 1981-1982. Winnipeg: Manitoba Department of Education, 1981-1982.
- Saskatchewan Department of Education, Report, 1981-1982. Regina: Saskatchewan Department of Education, 1981-1982.
- Scottish Education Department. Broadcasting and School Education in Scotland. Edinburgh: Her Majesty's Stationery Office, 1984.
- Survey of Radio in Canadian Schools, Kathleen E. Collins, chairman. Ottawa: Canadian Teachers' Federation, 1956.
- "Visual Education," Advertisement in B.C. Teacher. (Vancouver: B.C. Teachers' Federation), Vol. XV, No. 1, September 1935.