

Czech Radio

Annual Report 1998

Contents

I. Introduction

Dear Listeners, Dear Colleagues

This is the *1998 Annual Report on the Activities of Czech Radio for the Last Year*. By way of introduction I shall attempt to give a brief summary of the results of the work we have done, and an outline of key tasks for 1999.

At the Board's annual general meeting in 1997, the management of Czech Radio (*Český rozhlas*) set itself the following goals for the year to come: in programming, to continue the consistent diversification of the programmes we broadcast (i.e. to offer you programmes that vary in content and form, but that are always of decent quality); and to maintain, or make a slight improvement on, the listening figures for Czech Radio as a whole.

Throughout 1998, ČRo 1 – Radiožurnál held on to its leading position among radio stations in the Czech Republic, a stop was put to the long-term decline of ČRo 2's listening figures, and ČRo 3 and ČRo 6 registered slight increases in their numbers of listeners. On the whole the share of the network enjoyed by Czech Radio's stations has not altered to any significant degree, but the long-term shift that listeners are making away from national radio towards local and regional radio is something that cannot be taken lightly. It has to be said that, with the exception of ČRo České Budějovice, we hardly pose a serious threat to the private sector in this area. Of course, the most important thing is not merely (or even mainly) quantity, but on the other hand we cannot exactly get by with idle talk of the good quality of public radio for a scant elite. Public broadcasting was not conceived in this manner in democratic Europe, and I believe that we can regard European standards as a good, reliable guide.

Czech Radio enjoyed multimedia success when many years of attempts came to fruition in the form of the Declaration of Cooperation between Czech Radio and Czech Television. This Declaration will allow for successful developments to be made in closer collaboration between these two natural media partners in programming, technical, and economic areas.

One of the perpetual tasks of the management at Czech Radio is to pay heed to the economic efficiency of operations and productivity of labour. In this regard, I should emphasize that Czech Radio itself is only able to influence just over half of its own costs (the rest are costs for the services of monopoly suppliers, the rates of which are regulated by the Czech Finance Ministry). On the other hand, Czech Radio is only able to control a fraction of its own income (income from stringently restricted sales in advertising and from business activities), with over 90% of income exclusively controlled by the decisions of Czech Parliament when it sets radio licence fees. I find it irksome that our lawmakers have not yet been persuaded of the need for statutory automatism when increasing these fees. Automatism that will be fair economically, and, in particular, that will not be subject to politics or party ideals. Without this amendment to the Radio and Television Licence Fees Act, Czech Radio is not and will not be a body independent of politics and political parties in the sense defined by the absolute majority of European bodies of legislation and the European Television and Radio Union's model Act on Public Broadcasting. The deliberations in progress today relating to the current radio licence fee have again been dragging on for over a year and a half. If the fee is not increased by 1 January 2000 we might be faced with problems in financing our own operations in the last year of the millennium, despite the considerable financial reserve we have built up.

Building projects that have been the target of close scrutiny are the reconstruction of

Czech Radio's offices in Hradec Králové and the construction of the studio building that rounds off the Czech Radio complex in Prague's Vinohrady district. The reconstruction work in Hradec came to a conclusion at the end of 1998, and on 26 February 1999 an opening ceremony was held for the whole building. The ČRo HK studio now operates in a beautiful, functional, extremely modern building (it is the first fully digital radio station within the Czech Radio organization). The first stage of the construction of the studio building was also successfully completed, and we are anticipating that normal operations will begin here in autumn 2000.

In 1998, the Czech Radio management continued its efforts to complete ČRo 2 coverage in the FM waveband. At the end of the year we found ourselves at the outermost limits of our technical capacity. No fundamental improvement in the chances of receiving the Praha station on FM can be expected in the scope of the digitalization of radio broadcasting in the Czech Republic, with the exception of local transmitters (which are limited in their reach).

One of Czech Radio management's permanent key assignments is to see that the tasks stipulated by the Czech Radio Act are executed. I hope that we will all find sufficient evidence in this Annual Report that we are meeting the duties imposed on us by the law. When taking into account the number of those of you who tune in, it seems that public broadcasting is indeed able to be attractive and tolerable.

In 1998, Czech Radio held a number of events in worthy commemoration of the 75th anniversary of the launch of radio broadcasting in what was then the Czechoslovak Republic.

To close, I thank all my colleagues for the six years of cooperation we have enjoyed. I wish the next Director General of Czech Radio success, especially in the completion of the technological transformation, and endless programming achievements.

Vlastimil J e ž e k (facsimile)
Director General, Czech Radio

I. Programming

The Programming Division is the backbone of Czech Radio broadcasting. It is the main driving factor behind the fulfillment of Czech Radio's public mission, including its non-programming activities. The Programming Division is an umbrella organization for four national stations and 8 regional studios. Other components under this division are the International Department, the Programme Archive Department, Czech Radio Symphony Orchestra, and the Creative Group of Unsalariated Employees on Probation.

In 1998, management of the Programming Division, for which I am responsible, primarily involved the coordination of its different units, and continuing station formatting with special regard for the target groups of listeners. ČRo managed to keep its position as the leader in the Czech Republic's radio market, where ČRo is viewed as a medium bringing the fastest, objective, balanced, and complete news service, and is also a cultural institution mapping out and providing support for high-quality domestic work in music and literature.

PhDr. Josef H a v e l Director of Programming

ČRo 1

In 1997, ČRo 1 - Radiožurnál reinforced its status as a prestigious news and current affairs station. This success is founded on a well-composed permanent programming schedule and consistent programming innovation.

An extensive listener survey on the image of the national stations gave top ranking to the versatile reporting of ČRo 1. One example of its speed of reaction and efficiency was demonstrated in the extreme situations surrounding the floods and changes in government. As the situation developed, the programming schedule changed and ČRo 1 aired an unprecedented number of live broadcasts and contributions from all the locations of prime importance.

Of the new broadcasts and programmes, the early-morning Question of the Day, featuring most of the best-known presenters, attracted a large following. The new Thursday programme Studio Evropa made a major contribution to the incorporation of the Czech Republic into European structures. The new Wednesday slot Living Water furthered environmental awareness. To the Matter, a new late-morning broadcast, complements the successful current-affairs programme Under the Skin, based chiefly on investigative reporting. ČRo 1 has begun to devote much more attention to sport for pleasure, for example in the new Saturday programme Fitness the Czech Way.

The regular Radioforum became the most popular radio discussion programme. The principle of topicality was applied with even greater rigor in order to make current-affairs themes run parallel with news reporting. A new evening programme, Microforum Plus, was introduced, in which reporters from all ČRo 1's editorial teams try to find answers to the most diverse, and frequently practical, questions left by listeners on a special answering machine.

One of the most demanding programming projects in 1997 was the new news and music programme broadcast live from 2.05 until 5.00 in the morning. This initiative made ČRo 1 the only radio station in the country to offer constant up-to-date news and current-affairs details until the early morning edition of the news.

ČRo 1 also continued its project called In Search of New Stars. A new development was our participation in Scype '97, a European radio competition for young national talents, held in Denmark last year.

ČRo 1's finances in 1997 ended in the black to the tune of over four million crowns. Revenues from sponsoring, more or less double those of last year, made a major contribution to this result.

According to the new methods applied by Media Projekt SKMO, daily listening figures for ČRo 1 went up to 17.2% (1,470,000 listeners) in the period from 1 April to 30 September 1997. It had a 16% share of the market. The second most popular private station, Frekvence 1, fell to 10% in the same period (with a market share of 10.3%). ČRo 1's more professional promotional activity played a significant role in this success.

Alexandr Pícha: ČRo 1 - Radiožurnál in 1997

Structure of Programme Schedule

ČRo 2 - PRAHA

In 1998, Český rozhlas 2 - PRAHA aimed at becoming a modern current-affairs and entertainment station intended for listeners in the age groups of fifty upwards, a station with programming that would not clash with its sister stations broadcasting nationwide, and a station with a large listener community.

A fundamental change in organization was made right at the beginning of the year, when four 'temporal' programme centres were replaced with standard editorial offices, followed

by running changes in staff. This paved the way for the basic requirements needed to make a gradual transformation in programming.

The early-morning broadcast of *Good Morning* was accompanied throughout the year by developments aimed at generating a dynamic programme flow with a fixed content structure and a permanent, small, considerably altered team of presenters. The changes we made related to weekdays, where the different themes of the individual days were replaced by a new schedule applicable from Monday to Friday, with precisely planned invariable features that respect the immediate needs and requirements of listeners as they get up.

In the late-morning *Guest in the House*, topical contributions, reacting to events at a community and cultural level, were broadcast more frequently. The dramaturgical aspect of morning broadcasting was made more consistent so that it reflected the station format more fully.

Weekday afternoons underwent substantial restructuring. We inserted twenty minutes of entertainment into the after-two slot, and *Odyssey through Journeys of Knowledge*, *Advice Centre*, and *Culture with the Sky* ran as new series. The short daily contributions *A Smile For...* and *Those Who Know, Answer* ('you ask us and we and the experts will give you an answer') were very popular with listeners.

1998 saw a rise in the share of entertainment programmes in the ČRo 2 – PRAHA broadcasting schedule. One such example of a new programme is the *Home Alone* serial, which featured Jiří Lábus, Marián Labuda, Vlastimil Brodský, Ivan Mládek, and Marek Eben. Another type of talk show is *Don't Dither and Talk*, resting on the skills of Eduard Hrubeš and Jiří Melíšek as authors and presenters. The most significant contribution to contemporary radio work seems to be the series called *School of Life*, with Milan Lasica and Július Satinský (subtitled *A Course for Beginners, Seniors, and the Advanced*). It is a combined author/actor improvisation on a given theme, picking up on the famous performances by comedians Voskovec and Werich, but in a different time and different social circumstances. New life was also breathed into the classic radio genre of the sketch, as a topical response to the world around us. Fifty of these short dramatic comedies were performed in 1998, with a team of authors including Miloň Čepelka, Jiří Just, Jiří Melíšek, Vojtěch Steklač and Jiří Strnad, with a cast of popular comedians, and directed by Jan Fuchs; there can be no doubt that they enriched afternoon broadcasting considerably. We started concentrating more on the use of archive recordings of entertainment programmes, with a compilation of them forming a nightly broadcast from midnight until four in the morning under the name of *Laughter till Daybreak*.

No changes of any substance were made in broadcasting for children. Only the periodicity of the *Radio for Your Pillow* broadcast was changed, from the original 'one topic for the whole week' to 'a different topic for each day', and the time put aside for children's broadcasts on Saturdays and Sundays was shortened.

In 1998, the station was given a music format, which went on to be reflected in the structure of music programmes. New additions included *Harmonization*, *Musical Cocktail Before Five*, *They Were, Are, and Will Be*, *Oldies under the Magnifying Glass*, and *Music from Celluloid*, which replaced programmes composed of minority music genres (blues, pop-rock, folk-rock, etc.). *On the Road*, a programme of country-music melodies and songs with Mirek Černý, made the move from ČRo1 - Radiožurnál to ČRo 2 - PRAHA

Live transmissions are a traditional part of the ČRo 2 - PRAHA broadcasting structure.

There were seven outside broadcasts to celebrate the 75th anniversary of the launch of radio broadcasting: from Úpice, Třeboň, Uherské Hradiště, Kadaň, Šumperk, Sušice and Kutná Hora. The current-affairs schedule, lasting the whole day, was rounded off with a live broadcast of a programme from the series *Don't Dither on a Red Light*, presented by Eduard Hrubeš.

ČRo 2 – PRAHA's promotional activity has improved immensely. In this respect there is a presentation on the Internet and a live broadcast in Real Audio format.

Miroslav Bobek,
Editor-in-Chief, ČRo 2 - PRAHA

Programme Output	1997	1998
Radio drama	970	970
Serialized readings	800	500
Other readings	0	0
Classical music	0	0
Folklore	0	0
Jazz	90	10
Popular brass music	73	43
Other popular music	90	80
Live music broadcasts	0	440
Live music recordings	8025	3410

Structure of Programme Schedule (pie chart)

Music	35%
News	20%
Entertainment	17%
Culture	8%
Education	9%
Radio drama	3%
Other	8%

ČRo 3

The past year at the station was standard and its operations were stable in all respects, with no great changes in any of the principal spheres. It is gratifying to know that the cultural public continues to regard the station as a professional, necessary entity that is unique, both in character—given the current scope offered by radio—and in its high standard

of programming. Those interested in classical music, jazz, fiction, and drama, have made their appreciation apparent, in letters and other forms, that there is one station that will satisfy their needs from among the wide palette of radio stations.

At the beginning of the year, we launched a two-year programme project called **At the Centre of the Continent**, devoted to the beginnings, developments, and current state of Czech culture. One special event that was part of this project was the **Days of Culture of Czech Roma**, which we broadcast in November. This event was a concentration of excellent Romany literature (somewhat of a discovery for the absolute majority of the non-Romany public) and traditionally excellent Romany musical culture, and a presentation of contemporary social problems of the Romany minority was also given in a number of current-affairs and essayistic programmes.

We continued our tradition of special days creating cultural portraits of foreign metropolises or countries. In June we broadcast **Portugal – Country of Discovery** (on the occasion of Expo '98), and in June **A Little Country of Many Countries**, a programme devoted to Switzerland. On Swiss Day, we collaborated with the Internet news service Webiny, which complemented the entire broadcast with supplementary information, visual materials, and an overview of what the global Internet had on offer regarding the themes under discussion. Without a doubt we broke fresh ground in the Czech environment in this respect.

In accordance with an agreement between Czech Radio and Slovak Radio, we broadcast **Slovak Days** in November, just as we had the year before. The main element of these days was a reciprocal review of radio drama.

During the year a sociological survey was conducted in two stages, among the station's current listeners and potential listeners. The listener-oriented research brought an above-average, positive appreciation of all aspects of programming. The results from both groups, however, offered up several matters to be considered regarding partial changes in programming.

In our 6,000 or so hours of music programmes we tried to satisfy the taste and demands of various listening minorities for whom the station is intended. We embraced all the most important music events that took place in the Czech Republic throughout the year. In the main these were the top shows and festivals, such as **Prague Spring, Prague Autumn, Moravian Autumn, Český Krumlov International Festival, Musica Iudaica, Bohuslav Martinů Festival**, and **Days of Contemporary Music**.

In conjunction with Czech Television, we performed simultaneous broadcasts of **The Best of the Classics** for the first three quarters of the year.

In the sphere of classical music, we made 441 studio recordings of a total length of 3,646 minutes. Microphones installed at concert halls gave us a total of 7,771 minutes of music from public concerts and performances. 2,170 minutes of archive recordings were digitally enhanced.

We presented classical music and jazz from the EBU network for Czech listeners to the same extent as in previous years, and we made our own contribution to this network of 53 live broadcasts and recordings. The broadcast of most note was Dvořák's opera **Rusalka** from the National Theatre in Prague.

The radio drama and document editorship produced 71 radio plays (including the individual episodes of various series) for Vltava and Praha. This is eleven fewer than last year. The decline in production was caused in part by a lack of funds, and in part by the fact that four large dramas were produced – **Mary Stuart, Raduz and Mahulena, The Merchant of Venice, and Faidra**. Eight original plays were recorded.

In current affairs, the two series **The Notion of the Czech State in the Transformations**

of the Centuries and **Czech Creators of Democracy**, part of the At the Centre of the Continent project, met with success. The twenty-one-part **Chronicle of a Town** advanced an interesting idea. Based on the fortunes of Hlinsko, it shows the whole of Czech twentieth century as it was authentically lived by specific inhabitants of this country.

The new programming development of the year was **Vltava for the Children**, broken down into a literary part, **The Island Where Violins Grow**, and a musical part, **Headphone**.

The Vltava Listeners' Club continued its activities and prospered, and by the end of the year had over 3,000 members. The increasing interest manifested by young people, mainly students, is pleasing to see. The Club published its four regular editions of *Quarterly* for its members, and organized 19 club meetings in Prague, Ostrava, Pardubice, České Budějovice, Písek, Hlinsko, and Plzeň.

A great deal of the station's work was also taken up by the organization of, and full arrangements, for the **Concertino Praga** and **Concerta Bohemia** competitions.

Mgr. Oldřich Knitl
Editor-in-Chief, ČRo 3 - Vltava

ČRo 5 - studios

Czech Radio Brno

For the Brno studio, 1998 was primarily a year of inner tension and stagnation in programming. The most fundamental changes, unfortunately, only occurred in the studio's management. Three people had a taste of the particular joys offered by management at Brno throughout the year: the Technical Deputy, Ing. Bohuslav Coufal, stood in at the beginning of the year, being charged with running the studio after the tragic car crash of JUDr. Tomáš Vencálek, in February the new studio director was appointed ing. arch. Ruzbeh Oweyssi, who was then subsequently replaced at the end of the year by Ludvík Němec after stepping down in October. There was also a change in the post of Editor-in-Chief: Bohuslav Němec, who stayed with us for a mere seven months, was replaced on 1 December by Mgr. Jaromír Ostrý.

It is quite logical, then, that none of the above-mentioned could implement their policies in such a short space of time as to make anything more than cosmetic changes in regional broadcasting. The fact that listening levels remained more or less the same (about 5% in the region) despite the complex situation at the studio can be deemed the greatest success of the year. This bears testimony in part to the professional qualities of a number of programme workers, and in part to the almost unbelievable loyalty and patience shown by our listeners.

It must be stressed, however, that the implied 'backward development' does not currently pose a threat to any of the studio's activities. It is simply, and primarily, an incentive to carry through the preparations for programming and organizational changes swiftly; we plan to prepare and implement many of these changes this year. The main areas in this respect will be improving the standard of our news reporting, injecting dynamism into our presenter-moderated programmes, adjusting the weekday broadcasting format to make it more diverse and topical, and at the mid-year stage we will start broadcasting according to a completely new schedule. We believe a more robust promotional campaign is essential, which should be tied up only in part to this year's celebrations of the 75th anniversary of regular radio broadcasts from Brno.

Just as the changes in management at the studio were not reflected to any great degree in our own regional broadcasts, they did not have an impact on the cooperation we enjoy with the national stations either. Of all the regional studios, we were the ones to air the most contributions on ČRo 1 (around 800, and until the end of April we had a Radiožurnál

reporter in the studio itself), and the output of the literary and drama team for ČRo 2 and ČRo 3 increased. In all, we broadcast a total of 52,000 minutes on the national stations (which is almost two and a half hours a day); programmes demanding artistically (and therefore in terms of production too) made up the majority here. Of the successes that stand out most, we should make special mention of the participation of Tomáš Sedláček's documentary *Oskar Schindler: Legend and Fact* at the Prix Europa, and the radio play by Arnošt Goldflam *They will be called out by name*, which was put forward for the Prix Italia 99.

The most successful public events include the Open Day in May, the traditional blood donations on the studio premises (June, December), and social-cum-sales event 'A Radio Gift at Christmas', which ran for one week. The 32nd Prix Musical de Radio Brno took on a new format, when space, so often needed but not given, was made for experts and the interested public to discuss the theme of 'Art on the Radio – Wings and Wares...?' instead of the usual competition for music programmes.

Despite some partial successes last year, it must be said that on the whole the problems outweighed the successes, so it would be better to round off things briefly. Brno is a stable studio, indeed perhaps too stable. Only now, after seventy years, it is standing at the beginning of a journey towards a truly modern public radio station. Perhaps the path will be a little less twisted from now on, and, let's hope, happier (first and foremost for our listeners), but of course we cannot expect everything to run as smoothly as we would like. Because there is no doubt this process is going to be an uphill struggle.

Ludvík Němec,
Studio Director

ČRo České Budějovice

Czech Radio's most successful regional studio in 1998 was that in České Budějovice: it had a following of 16% of South-Bohemians as at 31 December, and in terms of the whole country the figure comes to 110,000 listeners. The studio's image is associated with music (mainly popular brass music) and regional information. The partial replacement of the unsatisfactory key signature with new signatures from the ORM Praha Studio contributed to the modernization of the station's format.

The programme structure plays the major role in the studio's success. Last year it concentrated on improving the new service. We expanded the number of associates considerably in the individual districts. Reports by České Budějovice reporters often made their way onto ČRo 1 – Radiožurnál; the hottest information was from June 1998, when two military aircraft crashed over České Budějovice. This year we began using the Internet to transfer audio recordings to Radiožurnál.

In current affairs, we devoted a lot of attention once again to investigative work and the programme No Wrappings. We started broadcasting the serial Tourist Trails.

One unusual project was the ten-part serial 'Czechs in Banat', which was put together from a working trip by three reporters (Hana Krejčová, Libor Soukup, Aleš Vrzák) to Czech villages in the Romanian mountains. Dana Vitásková took photographs of the journey, and these were exhibited with the České Budějovice reporters' audio recordings at the Museum of South Bohemia in České Budějovice, and then at the Czech Senate in Prague. Hana Krejčová, series correspondent, won second prize for the programme at Report 98 in the documentary category.

With financial support from the Cabinet Office, we recorded contemporary gypsy music by Roma from České Budějovice (Auv khell – Come and Dance) and Písek (Gypsy Boys). We aired these recordings on the radio, and went on to release them on an audio cassette called *Duj,duj,dešuduj* in collaboration with ČRo Publishing.

Throughout the year we drove out to visit our listeners in small South-Bohemian towns as part of 'Holiday Radio'.

In 1998 we began recording some of the Girls' Day Out programmes live with audience participation at the new Saxana Club. Presenter Miroslava Nezvalová sends invitations to listeners and to competent guests from the ranks of fashion designers, cosmeticians, actresses, etc., to join her at the club.

In the field of art and literature, we managed to produce several works in 1998 that surpassed commonplace production, especially when it came to themes. One example here is the ten-part reading from Elena Lacková's *Born under a Lucky Star*, the memoirs of the first Romany graduate from Charles University. The work on the previously unknown diaries of Anna Lauermannová-Mikschová was also a breakthrough. In documentaries, we made a series capturing the earliest history of the region called The Memory of the South-Bohemian Countryside.

In the music department, we started running Selector in the fourth quarter, which will make it easier to choose music for sequenced broadcasting.

When producing our own recordings, we concentrated on documenting contemporary work in popular brass music.

During the holidays, we made recordings at the Piano Festival and International Festival of Music in Český Krumlov, organized by the AUVIEX agency.

In 1998 we refurbished the discussion studio to make it a pleasant, creative workplace. The music control room also received new equipment in the form of a mobile mixing desk, which means digital recordings of music programmes can be made in the mobile van and processed immediately as a master copy to be used when issuing a recording on CD or audio cassette.

All reporters have been given mobile telephones, so on-the-spot information can be passed on faster, and small recording devices (minidisks). A number of reporters began using the Wavelab program for digital editing on their computers at their own offices.

The studio was fully solvent in 1998.

Overview of ČRo CB programme output in 1998 (in minutes)

Radio drama	45
Serialized readings	-
Other readings	785
Studio music recordings (not brass music)	-
Brass music – studio recordings	90
Live music broadcasts	2460
Live music recordings	1270

ČRo ČB Structure of Programme Schedule 1998 :

News and current affairs - 36%

Music - 56%

Literature - 5%

Other (culture, sport, advertising, broadcasts for minorities, etc.) - 3%

Marie Šotolová
Studio Director

ČRo Hradec Králové

For the Czech Radio studio at Hradec Králové, 1998 was a year full of anticipation and diligent work, when we had to take on a number of special professions alongside our normal duties.

Right at the beginning of the year we dealt with the competition of tenders for a project studio and a building company so that we could start reconstruction on the new radio building in Havlíčkova Street. The notion that we might be able to start trial broadcasts on the last day of the year from the new studio seemed to many to be an idle daydream. Nevertheless, the Hradec Králové architects Zídka-Plocek-Misík and the main contractor Orlická stavební, from Rychnov nad Kněžnou, gave us guarantees that they could cope with the task at hand. Doubts were raised as soon as they started dismantling the building, with one partition disappearing after another, and huge holes gaping where once there had been ceilings. The reconstruction work began in March and building-site commotion and activity did not even come to a halt on Saturdays and Sundays. As the number of craftsmen increased in the summer, things took a turn for the better, and the new radio station started hatching out into the world. In the end the New Year's Eve event came off and the trial transmission was a success. Around fifty guests came to visit us, including celebrities from the political and social world, and our closest associates.

Besides the modern interior-design elements, the new Hradec Králové studio is equipped with DAB (Digital Audio Broadcast) technology. The transmission room and main transfer switch are the heart of the whole operation, and are fully fitted with modern digital VADIS equipment from the Munich company KLOTZ DIGITAL. The DALET 5 dispatch system is part of the facilities. We are gradually ringing the knell of magnetic tape.

Everyone made preparations throughout the year to cope with the new technology, and it must be said that the results were far above our expectations. Another issue that met with frequent discussion were the open-plan offices. Here, too, life is beginning to settle down and work now goes on as normal.

Hradec Králové's difficult times will come to an end when the villa in Vrchlická Street is returned to its original owners, drawing a close to operations at the old address stretching back fifty-four years.

While this was been going on, we were, of course, broadcasting, and not without success. In the first half of the year we even figured as one of the most successful regional and local stations in terms of number of listeners. In the second half of the year things took a turn for the worse, so we know what our priority is for the coming year. There can be no doubt that we will manage this, given the conditions in which we are now working.

Changes in the new programming schedule for 1998 sharpened the studio's orientation towards a news and current-affairs format. A fundamental change (despite being allotted just fifteen minutes) is the programme East-Bohemian Echoes, broadcast weekdays at 1 p.m. At this time developments in the topical events of the day are noted, reporters call in from their journeys around the region, and we approach politicians at all levels about important negotiations. A summary of the news is given on The Day in the Region at 5.45 p.m., which also airs the most important information of the day.

The end of July and August formed their own special chapter, when local summer floods hit the Rychnov and Hradec Králové regions, just as they had a year before in Moravia. Although many of the station's workers were away on holiday, ČRo HK squared up to this event very well. We made daily trips to the affected spots, held phone-ins, and broadcast information important for the people affected by the floods and for those who wanted to lend a hand. We are still monitoring the cleanup of damage, help and the supply of funds today.

Live broadcasts from various events acquitted themselves well. These were cultural and

social events, and broadcasts from attractive places with certain problems (Špindlerův Mlýn in January, the Theatre of European Regions, Kunětická Hora, the horse-breeding farm at Kladruby nad Labem, Dvůr Králové nad Labem, CIAF HK, Gastro Pardubice, Prix Bohemia Radio, etc.). Not only are they interesting for listeners because of their immediacy, they are also a means of presenting the studio.

1998 was the year in which the newly formed Public Relations and Commerce Division found its feet. The priority task was to improve studio promotion, which is something we achieved fairly well. We booked advertising billboards, 'advertising' buses in Hradec Králové and in Pardubice (also promoting the other ČRo stations), and so-called swivel panels were assembled for bigboards.

Listener response rises year after year. We are monitoring written communications in greater detail – there are over 12,000 of them every year, if we include competition answers and questionnaires.

One of the most outstanding public-participation events is the survey to find the most charming person of the year connected with a public recording. The winner of the second survey was Zdeněk Svěrák, who was the evening's guest of honour.

Mgr. Petr Haš
Studio Director

PROGRAMME OUTPUT AT ČRo Hradec Králové

Programme type \ year	1997	1998
Art and literature	3,050 min.	916 min.
Music	39 min.	0 min.

ČRo Olomouc

On the whole, 1998 was a year of happiness and success for the ČRo Olomouc studio. Of primary importance is the fact that we managed to increase the number of daily listeners to 48,000, which is an average of 6.5% of the population we serve in the six districts of central and north Moravia. In the course of the year we made a number of consequential external and internal changes at the station aimed at making it more animated and dynamic, at reinforcing and balancing its information and entertainment roles, and at more stringent formatting in the structure of the broadcasting. The programming changes went on to release the initiative and creativeness of reporters and editors, and, countering this, they resulted in a need to make organizational changes in the management of the news and current-affairs editorship, with the subsequent merger of all reporters and presenters into one single Programme Division. Another organizational change was the establishment of a programming and production centre, into which we fused all programming activities involving operation, production, and post-production. The final result was an improvement in mutual communication and collaboration of all of what were previously separate programming units.

In 1998 we also launched the running of the Public Relations and Commerce Division, the activities of which played a role in building up a positive picture of the studio. It must be stressed that we implemented all these difficult organizational changes without giving rise to any destructive influences in the mutual cooperative relations between individuals and sections. Alongside the programming and organizational changes, we also made a

number of positive improvements in 1998 in the areas of spatial, operating, and technological setup, and we also stuck to a principle of making economic use of all resources and funds. In general there was a mood of mutual cooperation and openness towards further changes at the studio.

Regional reporting at ČRo Olomouc continued to be of a high standard in 1998. Because we are always trying to gain as many listeners as possible, we began looking for new ways of catching and maintaining the interest of the majority listener. We worked on the rearrangement of the choice of regional information, and the way it was slotted into the programming schedule and presented. In our choice of information, on top of the basic criteria of objectivity, universality, and balance, we also paid heed to listeners' interests and the impact of information in the region. We concentrated on people stories, we introduced a topic of the day for each day, and we tried to orient the day's broadcasts from that angle. **Current affairs** is an area that generally tends to place many more demands on stations than news-reporting. We made progress at Olomouc in this respect last year. The main afternoon current-affairs programme, Current Events, underwent considerable change: the total length of the programme was cut to 25 minutes, it was shifted to the more preferential four-o'clock slot, and the content of the programme was brought more in line with the everyday cares and worries of the listeners. With regard to theme, we expanded current affairs to include a number of shorter programmes – New Region on Thursdays, the daily Police Magazine, Sport Magazine and Sundays and Mondays, and Reporters' Notepads on Saturdays. The daily Vanes, which excels in its great diversity of theme, could also be placed loosely in among our current-affairs programmes. Religious issues are reflected in the form of Christian Echoes on Sundays, and on Sunday morning we also devote a thirty-minute programme to children. Working in conjunction with the Ethnic Minority Officer at the Olomouc District Authority, we began running a project aimed at the organic insertion of Romany issues into our news and current-affairs programmes with participation by Roma as external associates, who we are gradually training. We also set aside ample space for current affairs from the worlds of culture, art, and the environment.

In the field of literature, we dramatized some of Karel Čapek and Karel Poláček's stories, but of greater dramaturgical benefit was the project of stories by the local writer Otakar Bystřina. Listeners were interested in some programmes dealing with the Haná-region roots of Bohumil Hrabal's characters, and V. Gračka's Olomouc waxworks. In standalone programmes we commemorated the important anniversaries of the historian František Palacký, the Olomouc actor František Řehák, and Eskimo Welzl, the native of Zábřeh. We produced an eight-part reading from the work of Michal Viewegh – *Those who Record Fatherly Love* – for ČRo 2, and another eight-part reading, this time of E. Glöckner's *Olomouc Elegy*, for ČRo 3.

In **music** one of our main aims in 1998 was to incorporate the region's important music events into our programmes, including the entire range of music styles from folk music (Náměšť Garden, Mohelnice Coach), jazz music (The Czechoslovak Jazz Festival in Přerov and Blues Alive Šumperk), folk rock (Folk Rock in Velká Bystřice), to, finally, a whole number of classical-music events (The Olomouc International Organ Festival, The International Music Festival of K. Ditters of Dittersdorf in Javorník, and two live broadcasts of castle Concerts in conjunction with the Austrian station ORF Wien, at the castles in Reichenau, Austria, and Kroměříž, here in the Czech Republic, as part of the celebrations of the 150th anniversary of the Kroměříž Assembly).

Stanislav Červenka
Studio Director

ČRo Olomouc Structure of Programming Schedule for 1998

News

12%

Current affairs	17%
Culture	7%
Religion	1%
Music	27%
Sport	1%
Entertainment	5%
Others	30%

Programme Output - 1997/1998 comparison (in minutes)

Radio drama	0	0
Serialized readings	370	480
Other readings	1160	740
Classical music	0	52
Folklore	0	0
Jazz	0	0
Popular brass music	0	0
Other popular music	0	0
Live music broadcasts	240	250
Live music recordings	2775	3863

ČRo Ostrava

Czech Radio Ostrava found itself subject to a number of significant changes in 1998 that concerned programming, technical aspects, marketing, organization, and human resources.

During the first half of the year a fundamental change was made in the studio's organization structure in accordance with the uniform organization scheme of all ČRo regional stations in force as of 1 January 1998. In this respect individual departments were reorganized, and some redundancies were made, primarily in the technical department and economic and administrative department. Open competitions were held as part of the replacement of management in the positions of studio director, technical deputy director, and the deputy director for economics and administration. The Free Radio Production Editorship was established, as was the Public Relations and Commerce Department.

In programming, we managed to form a balanced broadcasting schedule, with special emphasis on news and current affairs on weekdays, and a looser programme structure with greater freedom of movement for the 'minority genres' at weekends. The staff changes in the **news and current affairs** editorship, with the arrival of new, high-quality reporters, led to a substantial improvement in the standard of form and content of news reports and current-affairs programmes. These positive developments are also documented by the fact that since September 1998 the Ostrava studio has held on firmly to the number one spot in terms of numbers of news reports broadcast monthly on the national station ČRo 1 Radiožurnál.

New current-affairs programmes have been inserted into the broadcasting schedule: Advice Bureau, Economic Magazine, Première, Pharmacy, and Beyond the Law.

Since August 1998, we have been using Selector software to make music selections during live broadcasts. This has contributed considerably to the greater balance and 'professionalization' of the Ostrava studio's music format, taking into account the musical preferences of the 'majority listener' in the dominating target group of listeners aged between thirty and fifty, and with emphasis on presenting music produced in the Czech Republic.

In music production, we continued the tradition of making and editing recordings of concerts from the region's prestigious classical, folklore, country, and ethnic music festivals, such as Janáček's May, Strážnice Festival, Music for Tranquility, Moravian Sparrow, Concert of Opera Stars, and jazz concerts at the Parník Club. We saw systematic developments in our work with the Ostrava Conservatory, the Janáček Philharmonic, choirs, and other music ensembles.

The conversion of all news production to minidisks was completed. Because we expanded our computer network, work began on our conversion to processing news reports in the Sound editing program, and dispatching reports to the national stations via the Internet. A new mobile trailer was built and fitted with digital technology. We introduced broadcasts of current dynamic data in the RDS system into operations, as well as the digital distribution of the signal for the different ČRo Ostrava transmitters (in collaboration with Czech Radiocommunications).

In **public relations and commerce** major changes were made in the staff, which resulted in a gradual improvement in the studio's communication with the public, and we also managed to activate business activity. In the first half of the year an advertising campaign was prepared and launched, making use of press advertisements, promotional leaflets in the public-transport network, commercials on our own advertising space, an illuminated panel in the centre of Ostrava, questionnaire postcards, and an advertising poster on trams in Ostrava. New presentation materials were printed, and the new web-page graphics on the Internet won the Zlatá zmije prize for June 1998. ČRo Ostrava's main PR activity included working as part of a media partnership at the music festivals Janáček's May, Moravian Sparrow, Music for Tranquility, the successful organization of the Give Blood with Czech Radio events (four times), the ČRo Ostrava Day at a car salesroom in Frýdek-Místek, and a live broadcast from the Ostrava Town Hall as part of the 80th anniversary of the founding of the Czechoslovak Republic.

ČRo Ostrava reporters (Marie Dlabalová, Artur Kubica, and Dagmar Misařová) came first, second, and third in the traditional Report '98 competition.

In terms of overall financing, ČRo Ostrava reported a level balance in its budget expenditure and income, with excessive external costs being compensated by higher external and internal income.

The studio's main tasks for 1999 are

- To increase listening figures to 60,000 listeners a day and to achieve a consistent trend in increasing our share of the market
- To confirm ČRo Ostrava's privileged position in the scope of regional reporting on ČRo 1 Radiožurnál
- To fulfil the planned volumes of programme production for the national ČRo 2 and ČRo 3 stations
- To make optimum use of the extension of our own broadcasting to five o'clock in the morning
- To increase the station's standing and reinforce public confidence in regional public radio broadcasting
- To prepare and implement a high-quality group of events to celebrate the 70th anniversary of the start of broadcasting by the Ostrava studio.

ČRo Ostrava structure of programme schedule

52% - music

41% - news and current affairs

2% - culture

5% - other (sport, advertising, competitions, broadcasts for minorities)

Programme output in 1998 (in minutes)

Radio	drama	0
Serialized	readings	1,167
Other readings	2,021	

Studio recordings:

Classical	music	569	
folklore	78		
jazz		0	
popular	brass	music	39
other popular music	16		

live broadcasts 900

live music recordings 3,965

Plzeň

1997 was marked by the extension of broadcasting to nineteen hours a day (5 a.m. to midnight). 1998 saw enhanced programming quality, not only in reporting, but also in music and literature, and in the whole broadcasting dramaturgy.

One change of substance, which had come under careful consideration for a long time (made as part of an attempt to rejuvenate morning broadcasting), was the shift of the popular brass music programme **5P** from 9 a.m. to 2 p.m. on 1 April. We took this opportunity to extend its running time to the whole hour. Although the decision was taken based on official surveys into the popularity of different music styles at different times throughout the day, not all the listeners (or even our own editors) thought it was the right thing to do. Which meant we were pleasantly surprised by the first listening figures, when the change showed itself to have led to an increase in listeners in the first period of monitoring.

Another fairly bold inroad into our broadcasting methods was when we made the switch to presenting the weekend **PANORAMA** (9 a.m. to 6 p.m.) live. This began in October, with a pair of presenters taking us through the whole weekend, and feedback so far shows it to be very popular with listeners – broadcasting is accompanied by news, topical information, and competitions for the whole of the two days.

Not all changes and new developments were related just to our broadcasting schedule and new programmes. An important project was the introduction of Selector into our broadcasts, which had a great effect on sequenced music, as well as other, non-music programmes. In the last quarter of the year this gave our broadcasting a regular, pronounced rhythm with maximum use of the time available to us.

All these changes passed off without an Editor-in-Chief. Our original man left at the end of 1997, and the position was not filled until half a year of searching later. Unfortunately training a person with no previous experience is a complicated, time-consuming process, no matter how able that person happens to be. In the end our 'novice' put a stop to the training and returned to his original occupation at the close of 1998.

In art and literature, the main driving force in our broadcasting is the work on literary themes and authors in **REGIOLIT** and **GRANDION**. We removed the stuffy exclusiveness these programmes used to have by using more documentary items and regional

resources, which brought them closer to the majority listener. We link up these titles in series that form a link thematically. This also applies to our daily **LITERARY CONTACT**, a contribution of roughly five minutes broadcast during the afternoon **COCKTAIL**. The share of music output fell because of the more stringent motivation in scripting recordings. In part this led to a reduction in the overtime work of the sound engineers, caused by poor organization of work in sound production. Commercial studio production also continued, especially with the Plzeň Philharmonic, which resides and works in the building (formerly the PRO).

Rigging up the LAN network throughout nearly the whole of a listed building is a costly affair that is also very complex technically, and placed a large burden on our economic situation and administration. The project, completed with the connection of the digital switchboard, brought the first stage to a close, whereby we were able to relocate the entities using the building so that the whole of the first floor and half of the ground floor is set aside for lessees. Negotiations with them, at a time when the leases are coming to an end and supply is outstripping demand on the property market, brought difficulties that have not as yet been solved. Limited investments at ČRo have meant the next stage has been shelved for the time being – the reconstruction of the broadcasting offices and other vacated workplaces. As a result, the technical and working conditions are temporarily aggravated somewhat, especially for the news team.

The number of employees is stable, 68.6 for the whole of 1998, with minimum fluctuations. By taking on new people we want to exert a little pressure on our main reporters so they improve their performance.

1998 led to the greatest programming modernization and enhancement in broadcasting quality we have ever experienced. And it was evidently due to this that we managed to reinforce our position on the radio market in the region against unusually high numbers of tough rivals. We managed to replace fully the losses in listeners caused by having to leave the most powerful transmitter and difficulties with other transmitters at the end of 1997, but also by the growing discontinuance in broadcasting programmes via cable-piped radio, and the growth in the numbers and quality of private-owned rivals, such as the full-scale advance in broadcasting made by the high-quality country-music station Karolina. Because of this struggle, national private-owned radio stations are still unable to find a niche in the region, and in 1998 the market shares of the ČRo national stations also fell.

The aim for 1999 should be to maintain the trend we have started – **accentuating the role of presenters accompanying listeners through long blocks of broadcasting with regular high-quality sections, better-quality news presented attractively, and thorough adherence to set stylistic preferences in selecting music.**

Structure of programme schedule

- music 51 %
- news 7 %
- sequence broadcasts with current affairs and news 18 %
- entertainment 4 %
- culture 7 %
- education 5 %
- literature and drama 2 %
- other 6 % (religion, advertising, broadcasts for minorities, contact programmes)

ČRo Plzeň – Programme output

Programme type:	1997 (min.)	1998 (min.)
Radio drama	229	117

Serialized readings (dramatizations)	1854	845
Other readings	3142	5385
Studio music recordings		
classical music	327	333
folklore	35	0
jazz	0	60
popular brass music	0	0
other popular music	221	190
Live music broadcasts	0	0
Live music recordings	2353	1865
TOTAL	8161	8849

Programme type: 1997 1998

(min.) (min.)

Radio drama 229 171

Serialized readings (dramatizations) 1854 845

Other readings 3142 5385

Studio music recordings

- classical music 327 333

- folklore 35 0

- jazz 0 60

- popular brass music 0 0

- other popular music 221 190

Live music broadcasts 0 0

Live music recordings 2353 1865

TOTAL 8161 8849

Pie chart?

ČRo Regina Praha

In 1998 we continued our work on improving the three main pillars of our broadcasting, which can be summarized as follows: Regina Praha provides the most information the most objectively about everything of interest to the inhabitants of Prague and central Bohemia; Regina Praha sets aside as much space as possible in its broadcasting for listeners; of all the radio stations in the country, Regina Praha provides the most far-reaching services for minority groups.

In 1998 we again gave greater scope and depth to our **news and current affairs** section, and we now give information not only about what is going on in the region, but also about important events in the country as a whole and abroad. There are some new current-affairs programmes – Reporters' Notebook, and Regina 98 (in this programme we broadcast ampler current-affairs and documentary contributions).

We tried to enrich what we call our **contact programmes**. Our permanent presenters on the Sunday programme Drop by for a Chat were joined by new colleagues, such as the former television presenter Ota Černý. We also sought out new forms for our afternoon half-hour when listeners tell us stories from episodes in their lives and express their opinions on a wide range of matters, and the odd joke is aired too. Incidentally, when it comes to jokes, we know from surveys that we enjoy the reputation of being a station full of humour and fun; we probably fed this reputation even more by broadcasting jokes and anecdotes before the news.

We are still broadcasting our **Communication Club** for eight of the nationalities living in the Czech Republic (Germans, Poles, Hungarians, Ukrainians, Croatians, Slovaks, Roma, and Vietnamese), as well as Shalom aleikhum, our programme for the Jewish community in Prague. Programmes for the blind, physically handicapped, and seniors also made regular appearances on the airwaves of Regina Praha in 1998.

1998 was also a year in which Regina Praha benefited from a huge improvement in our studio building and its immediate vicinity. We began broadcasting from a brand new studio, equipped with the most state-of-the-art radio equipment and computer-cum-radio equipment to be seen in the Czech Republic. We restored the interior (the corridors and staircases) of our building, the former Karlín Community Centre. We reconstructed the garden area around the building and started using it and its summerhouse for public events. On 16 May we held an Open Day, opening the entire building and garden to the public, and we went on to repeat the success of this event at the beginning of September as part of the Regina Festival. We are preparing many more public events for our garden in 1999, and we hope we also manage to 'renovate' the reputation of our building and its surroundings as an important social centre in the Prague district of Karlín.

1998 was a year in which we also (and perhaps primarily) prepared fundamental changes in programming. Listener-preference surveys, which are becoming better and better at Czech Radio, indicated that we were wrong in thinking that our broadcasts suited our two regional groups of listeners (Prague and Central Bohemia). Indeed, they seem to be two very different, even diametrically opposed groups: what the one wants, the other refuses, and the overall listening figures for Regina Praha are on the decline. We have decided to reorganize Regina Praha in 1999 to make it a metropolitan radio station. What does that entail? In short, much more, much better news and current affairs from the capital, almost completely live broadcasting, first to 8 p.m., and later to midnight, a dynamic style of presentation, modern music format, different key signature... We want to be listened to, and we want to be needed, by those inhabitants of Prague and its immediate surroundings who are of an active age. It remains to be seen whether we will succeed.

Michal Novotný
Director, ČRo Regina Praha

Structure of programme schedule:

42% music
32% current affairs
11% news
14% other

ČRo Ústí nad Labem

Czech Radio Ústí nad Labem entered 1998 with a new transmitter (at Proseč na Jablonecku) and **two new frequencies**. This change led to the studio losing its good signal coverage in the Liberec area, but made the two original frequencies available to the national stations, and paved the way for the studio to become the second regional studio to keep broadcasting after 6 p.m. Suddenly listeners were getting more for their money. Czech Radio Ústí nad Labem gradually extended its broadcasting from an original twelve

hours a day to fourteen hours a day.

From the beginning of the year we applied the results of media polls into our broadcasting schedule, and based on the information acquired, profiled our broadcasting to suit the middle-age group. We increased the time devoted to **news reporting** within the overall broadcasting structure. We air the news on the hour every hour, and every half-hour on early weekday mornings. The proportion of information from North Bohemia that we include in the news comes to about half, the remainder constituting the most important national and international news. Our own special weather forecast for the region has become a natural part of the news.

A new approach was lent to the discussion programme *On the Carpet*, which maps out specific and topical problems in the north of Bohemia in the form of a live gathering with questions from listeners and sound cuts. New programmes were added that were intended to act as a 'service', especially in family matters. *Mother and Father's Weekly* was introduced, and Saturday morning's *Family Pack* was expanded. We doubled broadcasts of the entertainment programme *Czech Radio Entertains* and launched new music quizzes, such as *Roulette* (on Saturdays). We set up our own broadcasting service for Slovak citizens – *Slovak Minutes*, full of news and interviews from the world of current affairs. *Ko amen sam* is a brand new item helping non-Roma to understand the background to the Romany community. In terms of music styles, Czech popular music led the way in 1998.

We should not omit the special programming projects that characterized 1998. After a pause going back many years, we renewed **live broadcasts**, the chief project here being when we ran a broadcast from the opening of the spa season at Teplice. We introduced our first **long-term competition**, which was mingled in with broadcasting every day. This gave listeners the chance to have some fun as well as listen to the news.

In the studio's **off-air promotion**, collaboration with the regional press was a task of prime importance, especially our work with *Vydavatelství Labe - Deníky Bohemia*, the regional advertising weekly *Tip servis*, and *Koktejl*, a magazine born in Ústí. We also 'discovered' several new lanes where we could present ourselves – we put our own presentation on the Internet, launched broadcasting in the RDS system, and for the first time in the studio's history its logo appeared on trolley-buses in Teplice and Ústí nad Labem. The promotion of our new frequencies and of the long-term competition extended to billboards too. The stimulus for a number of activities also proved to be the contact we made with MDR, a public radio station in Saxony.

We joined in with the 75th anniversary of Czech Radio by holding an Open Day, an accompanying concert, an exhibition of sculpture in the garden, and by organizing a somewhat curious world record where participants walked on their hands. We held another ČRo UL Open Day on what has become the traditional date of 1 September, this time with an exhibition of old radio equipment, an exhibition of photographs from the floods, a concert, and an autograph session featuring Martin Hrdinka. In mid-September we participated in Days of European Heritage, and again we opened up the building to everyone interested in history. The studio also organized the first year of the Day of Regional Universities in Ústí nad Labem, and Review of Club Programmes by the students of grammar schools in Liberec. We became the media partner of a whole number of events. We were not only heard, but seen too, at events ranging from the Czech and Saxon Music Festival, *Porta*, the Ústí Drama Festival, the balls held by Česká spořitelna and Autostar Velimex, through to Christmas projects for Children.

The number of employees at the studio dropped from 56 to 53. As part of regional diversification, the number in Ústí nad Labem itself fell to 47 to make way for an increase of posts outside the division's headquarters.

In 1999 the number of posts should become more or less stable. We are expecting

operations to start running in Liberec soon, with extra reporters and the preparation of separate news to be broadcast for this region. At the end of the year we are going to introduce a new key signature. An ongoing task is working more intensely with Czech Television, and to join in with the important celebrations held by Ústí nad Labem. By putting all these factors together, especially good broadcasting and high-quality promotion, we want to achieve further increases in our number of listeners.

Programme output :

radio	drama,	serialized	readings,	folklore	-	0
other		readings	-	80		min.
classical		music	-	100		min.
jazz		-	30			min.
popular	brass	music	-	50		min
other	popular	music	-	280		min.
total - 540 min.						

ČRo 6 / Radio Free Europe

ČRo 6/RFE is the only station in the country detailing expressly with analyses and current affairs, and as such has no direct rival. An advantage (and also disadvantage) is the fact that its broadcasts include the most commentaries and analyses out of all the Czech electronic media. The station is founded on a tradition of plurality in opinion, domesticated in democracy. Intolerance, cultivated by half a century of the long, profound, influence of totalitarianism, however, has deep roots here. One listener calls in to praise an article to high heaven, and then another calls a few minutes later to condemn the very same contribution. And both present themselves as long-running opponents of totalitarianism. At issue is intolerance towards the opinions of others from parties within the political spectrum that are different from 'mine'. One of our basic efforts, then, is to improve political culture in the country. Our commentators must not become the same puppets as journalists under the totalitarian regime. They say what they think. We move somewhere around the centre, do not express extreme views, and try to present criticism in a matter of fact, calm tone. We always distinguish between news, which is to be purely objective information, and a commentary, which inevitably contains the author's subjective opinion. Opinions and points of view are expressed throughout the eighteen and a half hours of broadcasting time, not only in 'News and Views'. At ČRo 6/RFE there has to be a wide range of opinions and confrontational thinking. The fact that we broadcast in Slovak four hours a day is important, and part of the new broadcasting schedule is covered in a licence and with the money of RFE/RL in Slovakia. We are one of a handful of media that makes a positive attempt at continuing mutual awareness between the countries.

How does the station present itself? It is appreciated for its seriousness, matter-of-fact approach to problems and events, its objectivity that goes beyond party politics, and its independence. In all polls and surveys on the trustworthiness of media, we take a leading position. Many of our regular listeners are used to listening to our news and analyses in the early morning and have the feeling that they are acquiring a satisfactory overview of domestic and foreign events, and do not have to follow the news throughout the day when they have many other matters to contend with. Then there are other listeners used to this sort of broadcasting in the late evening. On the whole these are people with a profound interest in politics. We will always be a station for a minority group (albeit important) with its views of events at home and from the different corners of the world. Over the three years that ČRo 6/RFE has been operating, the programme schedule has changed several times. Not much has remained of the programmes from the old RFE, although there is a constant need for programmes such as 'News and Views', 'Voices and Responses from the Regions', 'Democracy in Theory and Practice', and 'Economics for Everyone'. In 'Afternoon Live', already launched in Prague, the responses of listeners continue to be broadcast live, as are telephone queries, and comments on the opinions expressed by

politicians, various experts, and specialist doctors and foundations. At present the Euro-Atlantic weekly programme Compass is of clear importance, devoted as it is to the admission of the Czech Republic into European structures. The weekly 'Centaur', on the country's environmental problems, also has a following. 'News and Views' now faces competition in the form of the live broadcast of 'Studio STOP', with live arguments and discussions.

At the end of 1998 we changed the content of our cooperation with Respekt, and Hospodářské noviny now prepares a weekly news report on the stock exchange. In 1998 we covered the three elections in full (the elections to the Chamber of Deputies, Local Councils, and the two-round Senate elections). As soon as the polling booths closed, we spent Saturday and Sunday broadcasting four and a half hours of live post-election programmes. On weekdays we have eighteen and a half hours of broadcasting time, and sixteen hours a day at weekends.

Nineteen employers currently work at ČRo 6/RFE. A number of external associates also play a part in our broadcasts. In connection with the relocation of ČRo 6/RFE from Vinohradská Avenue to Dykova Street, it has to be said that the collaboration between the administrative section and the technical department was very good, and the technical department also developed healthy cooperation with its colleagues from RFE/RL. In 1998 collaboration with different organizations within the 'Group of Six' were stable (these being Voice of America, BBC, Deutsche Welle, and the Slovak RFE offices). They complement each other very well and to all intents and purposes do not overlap in their content. A significant step, however, was made when Czech Radio joined up with RFE. The station is fulfilling its new mission. It is not a replacement, as it once was, to the erstwhile censored media, but provides assistance in the advancement of democracy and orientation in the market economy. RFE was consolidated, and will continue to receive financial aid for the success of the joint venture with Czech Radio, from Washington. In the broadcasts, the Czech, Slovak, American, British, and German stances towards world and domestic events provide a good complement with Russian and French views aired by our reporters in Moscow and Paris. Cooperation with other Czech Radio stations -- Radiožurnál, Praha, and Vltava - is also progressing. In general the name of the station is very well known. However, there is a large problem (which is also apparent in various surveys) in the confusion aroused by having six organizations broadcasting on the same waveband -- Czech RFE, Slovak RFE, Czech Radio (with articles from Radiožurnál, Praha, and Vltava), BBC, Voice of America, and Deutsche Welle. We have the odd telephone call from listeners who are surprised they have called Radio Free Europe. The problem, then, is the station's identity. We also have a handicap in the fact that we only broadcast on the medium waveband. This means not only do we have to keep pointing out our broadcasting frequency, but that we have to run an advertising campaign for our broadcasts on the Internet too.

Typical ČRo 6/RFE listeners have university education (according to the latest MEDIA PROJEKT results from the second half of 1998, ČRo 6/RFE is fifth among the seventy-nine Czech stations in the category of university-educated people -- 7.7% for the last 14 days, 6.4% per week, 4.7% per day) and a broad outlook, or they are active citizens who just feel the need to expand their education and confront their opinions with the opinions of good political and economic commentators. They appreciate the fact that the station summarizes the verified facts available to it, and looks for connections that frequently go way back into the past, and that it avoids scandalizing sensationalism and is very thorough in checking its facts. As a rule, 'our' listeners are not satisfied with the passive consumption of information, and instead ask questions and want to be familiar with relatively new facts that surround them. Serious current news from home and abroad regularly attracts listeners of other stations to tune in.

In the future we want to concentrate on potential listeners that do not know the station, and

feed them the urge to tune in, and then to return to it. It is important to make ourselves more known, to give people more opportunities to find our frequency. We would also like to continue our meetings at schools (in 1998, for example, we were invited to the Prague School of Economics twice); we want to reinforce awareness of ČRo 6/RFE among more educated listeners of all age groups, especially students. We would like to direct broadcasting to young people a little more, and invite them to play an active part in our broadcasts. Of course, we also want to keep concentrating on people who form public opinion, economists, politicians, and people interested in broadening their outlook on the world. We would like to devote ourselves to human rights issues on a more regular basis.

Mgr. Pavel Pecháček
Editor-in-Chief, ČRo 6/RSE

ČRo 7- Radio Praha

1998 was a year in which Radio Praha had to make savings. The budget for foreign broadcasting was seven million crowns down on last year, and German, French, and Spanish broadcasts had to be cancelled on the short waveband. This caused a rumpus among a number of listeners, especially in Germany, and we managed to bring it back in the course of the year. The reduction in the budget meant spending the funds available to us with maximum efficiency – in essence we had to keep the amount of broadcasting at the same level as last year, but with decreased expenditure.

In 1998, the backbone of our broadcasting abroad continued to be half-hour programmes containing information from the Czech Republic. These half-hour slots are broadcast by Radio Praha in Czech, English, German, French, and Spanish on the short waveband. Total output came to 21.5 hours (43 programmes) a day. The highest number of broadcast hours is given over, by tradition, to Czech and English programmes. The English editorship also prepares two fifteen-minute programmes a day for the English-speaking inhabitants of and visitors to Prague. These are broadcast on the BBC's Prague frequency (101.1 MHz) and Regina Praha frequency (92.6 and 100.7 MHz). These programmes have found their permanent listeners and confirm the global trend: broadcasting abroad need not necessarily mean broadcasting only abroad.

Radio Praha's well-known, old ill remains the quality of reception on the short waveband. The outdated transmitters in Litomyšl that are used to make broadcasts abroad cannot broadcast at a rate higher than 100 kW, which is too little for quality listening in America and Australia. Radio Praha solved this situation by grouping transmitters on the selected frequencies to double the power (200 kW) and by introducing re-translation. Since 25 October 1998 the half-hour programme of Radio Praha's English editorship was re-translated via Radio Miami International. The signal is escorted to Florida via satellite, from where it is distributed on short waves. The first responses to the re-translation that we are getting from our coverage of the American Mid-West are positive, and denote the direction future broadcasts abroad will take. Alongside English, in 1998 programmes produced by our Czech and German editorships were also broadcast via the satellite World Radio Network. Distributing Radio Praha programmes via satellite is not without purpose. Satellite broadcasting can serve as a means for further re-translation, and can be used to reach a completely new listening public. WRN in particular distributes the content of its channels (including Radio Praha programmes) to other national and international radio and cable networks.

Another medium to which Radio Praha is paying a lot of attention is the Internet. The programmes of all five of Radio Praha's language editorships are available on the Internet in text and sound format, and live broadcasting is matter of course now. One service that is particularly appreciated is the daily sending of messages in one of five languages direct to the e-mail accounts of subscribers. The Radio Praha Internet Team serves hundreds of customers in this manner, and more are joining every day. All you need do is access

www.radio.cz. The service is free of charge, and customers include the American Ministry of Defence and the World Bank. Besides this, the Radio Praha Internet Team prepares special pages to mark significant anniversaries and events. In 1998 such events included the 30th anniversary of Prague Spring and the 80th anniversary of the formation of Czechoslovakia. The success of this project is evidenced by its number of visitors. The average number of visitors to the Radio Praha Internet pages in 1998 came to 100,000 hits a day, and on the anniversaries we mention it was up fivefold.

Radio Praha also puts a lot of effort into publicity. New information leaflets have been published, which are distributed to embassies, compatriot associations, and travel agencies. One successful Radio Praha promotion in 1998 was a competition in German essay-writing, which was organized by Radio Praha in conjunction with the Goethe Institute. Another success was the drawing competition for children called Where I'm at Home on the Network, organized by Radio Praha in collaboration with the Praha radio station and Silicon Graphics. 6,000 drawings were entered in the third year of the competition. After an exhibition at the National Technical Museum, and a travelling exhibition throughout the country, the winning pictures were auctioned and the proceeds – CZK 35,000 – were donated to the Hope Children's Home in Otrokovice.

As far as listener response is concerned, in 1998 Radio Praha received 12,000 letters from all over the world. What the letters have to say confirms that the Czech Republic and Radio Praha have supporters and listeners on all the continents who deserve our attention. They also indicate that DX listeners, and listening to the radio on short waves, are by no means a thing of the past and need to be improved.

Radio Praha is looking to the future with sober optimism. It managed to make another increase in its foreign broadcasting budget for 1999, and a promise has also been given that the status of ČRo 7 might be reinforced in the Radio and Television Broadcasting Act, currently under preparation.

PhDr. Miroslav Krupička
Director, ČRo 7 - Radio Praha

II. Technology at Czech Radio

In 1998 a fundamental change was made in the organization of the Czech Radio Technical Division (TD). On 1 January the IT Department (previously the independent IT Division) was incorporated into TD. On 1 April 1998 the Telecommunications Department (formerly part of the Economic and Administrative Division) was incorporated into the IT Department. A name change was also made at the beginning of 1998, and the activities of some departments within the Czech Radio Technical Division were altered.

In 1998, then, TD provided services and activities at its specialized work sites that were closely connected with broadcasting on the whole.

In **implementing new technology** we fulfilled a number of tasks issuing from growing demands on the technical quality of broadcasting:

- The preparation of a project for the new studio building in Římská Street was a key task for the TD management, and was aimed primarily at optimizing individual studio complexes and connecting them up to programming units. Most stress was placed on the complex for the dispatch of ČRo 1 broadcasts and its link to the Newsroom.
- A new broadcasting site was constructed for ČRo Regina Praha. The site is equipped with a Studer OnAir 2000 digital mixing desk, selected for the new Římská studios. The studio was constructed for the option of dispatching broadcasts directly by the presenter, and will also be used to train workers at the new Římská studio building. In November an addition was made to this site of the Dalet 5 computer editing and dispatch system.

- The reconstruction of the building in Dykova Street for the broadcasting needs of ČRo 6/RFE. Both new control rooms were fitted with new radio technology – the Soundcraft SAC 200 mixing desk, and Studer A807 tape-recorders. New complete local distribution of television and radio transmissions was constructed, as well as reception points for satellite receivers that distribute programmes that contribute to ČRo 6/RFE broadcasting.
- The new mobile studio for ČRo Praha's programme department, on an Iveco undercarriage, replaced two outdated Liaz R154 live-broadcast buses. The van is equipped with the modern Otari Status mixing desk, which allows difficult recordings to be made in the field in conjunction with a 24-track Otari tape-recorder.
- The transfer of the distribution of national ČRo stations from surface routes to a digital system distributed via the DSF Copernicus satellite was completed, including solutions for the resultant problems arising due to the time delay of the satellite-distributed signal.
- The installation of the Optimod AM modulation processor at the key Liblice medium-wave transmitter increased the quality of sound on ČRo 2 - Praha in Central Bohemia, and increased the transmitter's range while keeping the same power emitted.
- Operating the ISDN digital communication allows for a two-way modulation connection with all EBU partners, without having to make preliminary bookings of modulation lines; the quality of this communication even allows for live transmissions of classical concerts or operas.
- TD played a major part in fitting out the new building of ČRo Hradec Králové, where modern digital technology from Klotz was installed (a transfer switch and two transmitting controls). The distribution of the signal between the controls and transfer switch takes place in digital form over optic fibres. The Dalet 5 system was also installed, this time in the form of two broadcasting and three editing offices.
- At the end of the year preparations began for DAB trial broadcasting, which should be put into operation sometime around May 1999 in conjunction with Czech Radiocommunications.

In **information technology** reconstruction took place, with the conversion to structured cabling, of the computer network in the Vinohradská building, which was done without affecting normal operations and with the minimum burden being placed on working conditions there. The new computer network at the Dykova building was completed and put into operation. Participation in project work for the instalment of a computer network at the Hradec Králové studio was also significant. At present IT workers are helping install the new AVIDNews system, which is to replace the current Basys news system.

In the course of the year, the DEC 2100 Server Vinohrady and DEC 2100 Server SAP Žižkov were upgraded, and the ongoing development and maintenance of the structure of the Czech Radio e-mail system progressed (with the introduction of user groups), as did the configuration and administration of Czech Radio servers for the needs of independent virtual servers (Apache) of the ČRo national stations, the configuration of the encoders of the Praha and Vltava stations for the purposes of broadcasting their programmes on their Internet. Internet and Intranet advances were also made. The IRC electronic discussion conference system was installed within Czech Radio's private network.

In 1998, ČRo searched for a strategic partner for telephone switchboards. Siemens was chosen, and by the end of the year new switchboards had been installed at Regina Praha, ČRo Hradec Králové, and ČRo Plzeň.

A service is supplied by Globix especially for the needs of ČRo reporters abroad (short-term and long-term assignments), which reduces the costs of international telephone calls. A general agreement was also made with EuroTel for the provision of special mobile telephone services.

At the Vinohradská building, the UE 210 telephone switchboard was upgraded, an addition was made to the internal telephone network in the form of a cordless switchboard of the standard DECT Siemens Hicom cordless E type, which makes it possible to connect up selected users of cordless telephones within the whole building into the telephone network.

As far as **transmitters** are concerned, several new transmitters were put into service for the ČRo stations: from 1 March, České Budějovice/Včelná on frequency 103.7 MHz for ČRo 2 - Praha (private operator) and České Budějovice/Kluk on frequency 96.1 MHz for ČRo 3 - Vltava (private operator), from 1 June 1998 the Lipník nad Bečvou transmitter on frequency 88.7 MHz for ČRo Olomouc (private operator), from 1 September 1998 the Jičín transmitter on frequency 106.9 MHz for ČRo 2 - Praha (private operator), and in the second half of December the Hradec Králové/Hoděšovice transmitter on frequency 104.7 MHz for ČRo 2 - Praha.

Another significant improvement for listeners that occurred this year is the broadcasting of several complementary services (**RDS**). Based on a contract with Czech Radiocommunications and with the operators of other transmitters, most of the transmitters were fitted with RDS coders. In the meantime static data is being broadcast, i.e. the name of the station, the programme type, information on the time, and a radio text (an invariable text 64 characters in length). For listeners with mobile reception, the most interesting feature is probably the ability to retune to a more powerful transmitter automatically. At present the transmitters of ČRo 2, ČRo 3 and all regional studios have been fitted, and the ČRo 1 transmitters do not yet have the time or radio text. The new coders for ČRo 1 should be fitted at the beginning of 1999.

In January, the **distribution of modulations of the national stations** ČRo 1, ČRo 2, and ČRo 3 was put into operation **via the Copernicus satellite**. Receiver points were gradually built onto individual transmitters, and construction here was completed in June. The necessary contracts and agreements on cooperation have been signed with Kabel Plus, Czech Link, Czech Television, Premiéra TV, and Czech Radiocommunications. As of 2 December 1998, modulation from the Czech Radio building has been distributed digitally, which means that, besides the transmission of actual modulation, other supplementary dynamic data can be transferred in the RDS system. We will not be able to make full use of this until Czech Radio has been equipped with the right technology, but the transfer system is ready.

The **distribution of the modulations** of Czech Radio regional studios to transmitters was technically improved this year too. This year new radio-relay routes were built that secure modulation distribution direct from the studio to the transmitters (without the need for SPT Telecom as a middleman) at ČRo Plzeň, Ústí nad Labem, Olomouc, and Ostrava. ČRo Hradec Králové is prepared and will be put into operation with the new building. This method of distribution makes it possible to transfer RDS dynamic data and picks up on the equipment of transmitters with coders.

For orientation control of some of the specifications of services provided in the sphere of radio-signal distribution in the FM waveband, a major improvement was made this year in the technology of the telecommunications department in Prague, and in the opportunities regarding reception at the individual regional studios. However, the availability of quality operative checks in the field is still lacking (to be specific there is no car permanently equipped for these needs).

Other activities carried out by TD include **sound production and live radio broadcasts**, with contributions from the Live Radio Broadcasting Department and Sound Production Department. The large projects in 1998 included:

- The 1998 elections – the production of election slots for the individual parties, live broadcasts from all rounds of the elections to the representative bodies
- Live broadcasts from the Winter Olympics in Nagano

- Broadcasts and sound recordings from PRIX Bohemia Radio 98 and Concertino Praga 98
- The coordination of broadcasts from festivals in Jindřichův Hradec and Český Krumlov (for EBU – Euroradio)
- The production of programmes marking historic anniversaries (Munich 1938, August 1968, October 1918)
- The restoration of archive recordings, mainly from the fifties (B. Smetana: *The Kiss* - 1952, *The Secret* - 1953, *Two Widows* - 1956, *Libuše* - 1965, *Dalibor* - 1950, A. Dvořák: *Rusalka* - 1952, *String Quartet F-Major* - 1951, J. Suk: *Radúz and Mahulena* –1957, etc.)
- An English and German version of Eben's opera *Jeremias*
- For a long-term ČRo 3 - Vltava project, 'Liturgical Year', regular recordings of the Schola Gregoriana ensemble at Strahov Monastery
- 9-part dramatization of *40 Days* by Franz Werfel
- A new study of J. Zeyer's tale *Radúz and Mahulena*

For the coming year, when radio broadcasting preparation and dispatch will be digitized and automated, the Technical Division is to undergo another round of reorganization, which will take place at the beginning of 1999. In the next year the broadcasting office will be reconstructed and the dispatch of ČRo 1 and other national Czech Radio stations will be digitized.

Jaromír Holý
Director, Technical Division

III. Non-Programming Activities

Czech Radio Symphony Orchestra (SOČR)

In 1998 the **Czech Radio Symphony Orchestra** recorded a string of successes on the music scene at home and abroad. In the Czech Republic, the Orchestra performed at its own subscription concerts, and, just as in previous years, for other, traditional organizers such as the prestigious festivals of Prague Spring and Prague Autumn. This year, in addition to the traditional, successful series of subscription concerts at Rudolfinum, SOČR came up with a new series of concerts. Heightened interest in concerts given by the Czech Radio Symphony Orchestra provided the incentive to organize a new concert cycle called 'Vinohrady Concerts' at the National House. This series singled out the more popular works in the symphony repertoire, and the first year of this cycle met with success with listeners.

During two subscription series, a number of conductors stood before the orchestra. A large proportion of concerts was conducted by Vladimír Válek, the principal conductor, and by its second conductor, Ondřej Kukul. In the past year, SOČR was conducted by the guest conductors Petr Altrichter, Milan Víték, Bohumil Kulínský, Petr Vronský, Pavel Kühn, and others.

A whole number of prominent soloists worked with SOČR, including Ivan Ženatý, Emil Leichner, Jan Simon, Boris Krajný, and Martin Válek.

In 1998, SOČR went on a historic first tour of the USA. This was the climax to many years of cooperation with the American company MMC (Master Musicians Collective), for which SOČR has recorded more than 100 contemporary pieces by American and Czech composers over the last five years. The concerts in the USA were preceded by a gala concert at the Spanish Hall, which was the world premier of *Prague Symphony* by William Thomas McKinley, MMC President, dedicated by the author to the city of Prague and to President Václav Havel.

In the USA, SOČR gave three concerts in Boston, at the Symphony Hall, the home of the

Boston Symphony Orchestra, and one concert in Andover. Alongside Czech music (Dvořák and Smetana), the Radio Symphony Orchestra also premiered twenty-four very difficult contemporary pieces by American composers.

This year, SOČR also made its regular visit to Japan. Another invitation, to make a sixth tour in the year 2000, is proof of the tour's success. The orchestra performed 20 concerts in Japan. All its foreign concerts were warmly received by audiences and the critics. In effect, then, it is a great ambassador for Czech Radio.

As a radio orchestra, SOČR makes studio recordings as well as performing concerts. The recordings it makes are diverse in content and are based on the requirements of Czech Radio. Besides tried-and-tested titles forming the current profile of the orchestra, a lot of time is spent recording less performed pieces and works by contemporary composers.

SOČR recorded over 20 pieces in the scope of studio output, with Czech composers featuring most often: A. Dvořák, B. Smetana, K. Šebor, J. V. H. Voříšek, I. Krejčí, O. Kvěch, I. Hurník, I. Loudová, J. Sternwald, H. Bartoň, and Z. Fibich, along with some international composers, such as C. Franck, L. van Beethoven, A. Honegger, C. Debussy. SOČR also recorded a set of incidental music written by J. Suk for for the dramatized radio version of *Radúz and Mahulena*.

Margita Kulínská
Orchestra Manager

Czech Radio Children's Choir (DPS ČRo)

The **Czech Radio Children's Choir** forms part of the SOČR division, and is currently composed of two bodies:

- a) a sixty-member choir of girls and boys aged between 10 and 17
- b) a forty-member preparatory group of younger children and children less experienced in singing

The main work of the DPS ČRo concert choir is to be seen in its recording activities. In 1998, the choir focussed on work by several generations of Czech composers. It studied and recorded a series for choirs by Josef Bohuslav Foerstr, entitled *Five Songs*, op.166, and three pieces for choirs and groups: *To Mother*, *Forest Pool*, and *Prayer*. The cycle *Songs for Children's Choirs*, using verses from K. J. Erben's folk poetry, was chosen from the rich work of František Škvor written for children. The series *We're Fine on the Ground* was selected from Vladimír Sommer's workshop. Viktor Kalabis was represented by two cycles: *Songs for Little Children* and *Singing a Song*. Both cycles were also included in the programme of a live concert broadcast from Studio I.

DPS is working with other performing artists on the preparation of *Euroradio Christmas Day* at All Saints' Church at Prague castle. DPS ČRo also performed its own programme at New Year and spring concerts in the Smetana Hall in Prague.

The choir children regularly take part in spring and summer training sessions in Paseky nad Jizerou, providing them with the opportunity, in terms of singing and socially, of cementing as a team, and preparing for the new concert season.

The choir leader is Dr Blanka Kulínská.

Czech Radio Dismantled Children's Ensemble (DRDS)

The current activity of the ensemble is conceived, and has always been conceived, as an all-round cultural workshop where children come across the most diverse forms of art and acquire basic knowledge and skills in the fundamental fields associated with the spoken

word, work with a microphone, productive dramatics and current affairs. In part, the preparation of DRDS members is aimed at the creation of its own radio broadcasts, especially for ČRo 2 - PRAHA, which now organizes the ensemble first-hand.

As in past decades, members of the Czech Radio Disman Children's Ensemble interpret children's roles in radio dramas. At the turn of 1995 and 1996, a radio recording was made of Mácha's *May* by the current DRDS members, sixty years after Miloslav Disman made his historical study of several parts of the same work. The recording won first prize in the category of programmes for children and young people at the prestigious Prix Bohemia Radio 1996 in Poděbrady, and in autumn 1998 it was released on CD. Přemysl Rut gave the ensemble some valuable room for creativity by using the children in a series of short fairy tales, and later in several plays and fairy tales lasting the traditional one hour. The approach, combining traditional work based on a written script and improvisation, was rewarded, in the case of a recording of a story by Viktor Dyk which Přemysl Rut called *Viktor and the Dragon*, with first prize at Prix Bohemia Radio 98. The work of DRDS member Sandra Vebrová in Nezval's dramatic text *Anna the Fairy* also won a prize at the same competition.

An individual form of relatively independent radio work is so-called Radio Diss, originally a studio form of teaching the basics of radio technology, initially used only at the ensemble's summer practice sessions. Recently it has been linking up more and more with the studio frequencies, with DRDS preparing its own programmes which are then broadcast on Czech Radio, sometimes outside the slots reserved for children's programmes. The result is that young professionals are growing up within the framework of Czech Radio who are well equipped in the techniques of speech, creative potential, and experience of the technology of capturing and processing a digital recording.

The winter months are becoming worse and worse for children in Prague as each year passes. The year tends to begin with a flu epidemic, before progressing onto the hunt for a good end-of-term school report, and only when the marks have been issued can the children blossom. The Disman Ensemble supports the end of term psychological and physical treatment with a winter stay in the mountains, where, after skiing and sledding, there is a glut of new dramatic texts, the preparation of small sketches based on a common theme, evening quizzes, tests and competitions. This forms the basis for theatre performances. Indeed, it was in January that work began on preparing Bradford's *Black God and the Israelite Lords*, adapted by Zdeněk Bartoš, and the play by Tomáš Belek *Quarrel over a Pig or Pig in a Quarrel*. During the summer session at Dobrá nad Sázavou, the ensemble studied *Midsummer Snow White*, a play by Jarmila Čermáková. The first night of this production went on to close the calendar year.

DRDS activities traditionally include cooperation with foundations and charities. The Disman Ensemble recorded the song *Safe Line* for the Our Child Foundation, children from schools for those with impaired sight attended several performances, an afternoon dance for DRDS members and students with impaired sight was organized in conjunction with the Lion's Club Praha, and a benefit concert was arranged by DRDS children for schools for the blind, presented by DRDS member Libor Bouček.

Individuals from the Disman Ensemble cultivate numerous experiences from the radio studios, theatre halls, and their own experience with younger children to the point where they are able to use their abilities among professionals very early on. Veronika Poláčková, Markéta Štechová, Jana Kratěnová, František Med, Václav Jílek, Libor Bouček and others on the verge of adulthood present festival shows and a television project supported by UNESCO, they prepare theatre performances on their own, make radio programmes to order, and interpreted the appearance of David Copperfield on the stage at the Sports Hall.

Zdena a Václav Flegelovi

competitions and festivals

Festivals and competitions held by Czech Radio

Prix Bohemia Radio

A competition intended to increase the quality of original radio work, it is organized by Czech Radio once a year. There are three competition categories announced each year. The festival is rounded off with a weekly festival show, with prize-giving, at the turn of September and October in Poděbrady.

The Prix Bohemia Radio festival of radio work (held from 27 September to 1 October 1998) continues to be Czech Radio's most important, most prestigious non-programming activity. The last few years have demonstrated the vitality and prospects of the current basic model of the festival, with actual radio work forming the basis, i.e. competition categories, special seminars, broadcasts for the public, meetings with authors, gatherings of radio workers with children at schools in Poděbrady, live broadcasts from the festival studio, and more. (This route was confirmed by the last year of PBR 98, which stressed the radio broadcasting aspect more at the expense of social sheen.) The festival's main pillar is accompanied by cultural and social events designed for festival participants, as well as local inhabitants and listeners.

The goal of the festival in the first few years of the third millennium will be to modify its structure to make it a truly international festival. There is a chance, in this regard, that all the categories will be gradually declared international, that special seminars and panel discussions will include international participation, and that we will work with EBU. We are also considering the opportunity of gradually bringing it into line with the similar festival of television work Zlatá Praha [Golden Prague], including merging the two festivals.

Prix Bohemia Radio 1998 RESULTS

Music Programme

Prix Bohemia Radio 1998 International Prize

Alan Hall (BBC Radio 3 - UK) for 'Beethoven's Fifth'

Prix Bohemia Radio 1998 National Prize

Vladimír Merta for 'Reverberations of the Female Soul'

Special Mention

Christos Hatzis and Keith Horner (CBC Radio Two - Canada) for 'Footprints in New Snow'

Reporting

Prix Bohemia Radio 1998 First Prize

Evžen Vitáček for 'They Belong Among Us'

Special Mention

Ing. Libuše Petrová for 'In Operating Theatres One and Two'

Programme for Children and Young People

Prix Bohemia Radio 1998 First Prize

Přemysl Rut for the play 'Viktor and the Dragon', especially for his individual, breakthrough approach, in terms of writing and interpretation, towards a classic play, expanding the range of expression on the radio in an original manner

Special Mention

Jitka Kundrumová for technically perfect sound in the winning play by Dyk/Rut 'Viktor and the Dragon'

Special Mention

Alexandra Vebrová for child's performance in the play 'Anna the Fairy and Straw Hubert'

A total of 69 programmes were entered.

The juries were composed as follows:

Music Programme

Jaromír Dadák (Chairman)
Jaroslav Svěcený
Libor Soukup
František Poul
Marek Zwyrkowski
Milena Koláčná (Secretary)

Reporting

Jiří Hraše (Chairman)
Věra Heroldová - Šťovíčková
Vlastimil Hankus
Pavel Pecháček
Josef Kleibl
Jana Odvárková (Secretary)

Programme for Children and Young People

Miloň Čepelka (Chairman)
Pavel Krejčí
Jiří Chalupa
Rudolf Čechura
Markéta Jahodová
Naďa Mečířová (Secretary)

As part of PBR, the results of a listener poll, **RADIO**, on the most popular radio station, programme, and presenter were announced. The RADIO 98 results were as follows:

Favourite Presenters

1. Jan Pokorný (ČRo 1 - RADIOŽURNÁL)
2. Lucie Výborná (Frekvence 1)
3. Pavel Kudrna (ČRo 1 - RADIOŽURNÁL)

Favourite Station

1. ČRo 1 - RADIOŽURNÁL
2. ČRo 2 - PRAHA
3. Frekvence 1
4. Rádio Alfa
5. ČRo 3 - VLTAVA

Favourite Programmes

1. Foreign Correspondents' Notebook (ČRo 1 - RADIOŽURNÁL)
2. Good Morning (ČRo 2 - PRAHA)
3. Requests (Frekvence 1)
4. Ladies' Club (Frekvence 1)
5. - 6. Two on One (ČRo 1 - RADIOŽURNÁL), Guest in the House (ČRo 2 - PRAHA)

Concerto Bohemia

A radio competition for orchestras and ensembles of young musicians from the Czech Republic, first held in 1992. It aims to promote Czech music and tend to the young

generation of performing artists, and to acquaint the public at large with the art of young talented ensembles and orchestras.

1998 saw the seventh successive competition of student orchestras organized by Czech Radio and Czech Television. The competition was open for string and wind orchestras composed of between 13 and 36 musicians. A total of 24 ensembles entered the competition, which is held over two rounds; after the listening to demo-tapes, the radio committee chose fifteen to enter the final round. Fourteen of them went onto record their competition entries in professional conditions, with support from Czech Radio. In all there were 370 young musicians, who recorded forty-five pieces.

The Concerto Bohemia 1998 juries, led by the Honourable Chairman Professor Ilja Hurník, and composed of Evžen Zámečník, Stanislav Horák, and Jaroslav Zeman (for wind ensembles), and Professor Ilja Hurník, Dr Jaroslav Kovářiček, and Evžen Zámečník (for string ensembles), decided on the winners of the different categories as follows:

Ist category – String Orchestras for 13-36 musicians

- A/ Conservatories
1st String Chamber Orchestra of the Prague Conservatory (conductor: František Pospíšil)
2nd String Chamber Orchestra of the P. J. Vejvanovský Conservatory in Kroměříž (conductor: Miloslav Bubeníček)
- B/ Primary Art Schools (ZUŠ) – up to 25 years of age
1st Prague Student Orchestra (conductor: Tomáš Hanák)
2nd ZUŠ Hodonín Chamber Orchestra (conductor: Jan Nosek)
- C/ Primary Art Schools – up to 16 years of age
1st Campanella - ZUŠ Most Violin Ensemble (conductor: Zdeněk Hasil)
2nd ZUŠ Kroměříž String Chamber Orchestra (conductor: Miloslav Bubeníček)

IInd category – Wind Orchestras for 13-36 musicians

- A/ Conservatories
1st Wind Harmony, Janáček Conservatory in Ostrava (conductor: Karel Bria)
2nd Plzeň Conservatory Wind Orchestra (conductor: Jiří Žurek)
- B/ Primary Art Schools – up to 25 years of age
1st ZUŠ Vimperk Wind Orchestra (conductor: Petr Staněk)
2nd ZUŠ Letovice Youth Wind Orchestra (conductor: Petr Halamka)
- C/ Primary Art Schools – up to 16 years of age
- no ensembles entered this section

The seventh annual competition was given a ceremonial climax with a concert on 14 November in the Spanish Hall at Prague Castle. The concert was held under the auspices of the manager of the Office of the President of the Czech Republic, Ivan Medek. The performance by the top seven entrants was broadcast live on the radio on ČRo 3 – Vltava and on the television on ČT 2.

The competition sponsors were Transgas a. s., the Czech Music Fund Foundation, the OSA Foundation, and the City of Prague.

Concertino Praga

Concertino Praga is a multi-field international radio competition for young musicians, held annually by Czech Radio since 1966. Part of the international radio competition is the national Concertino Praga competition, which precedes it, and the Concertino Praga South-Bohemian Festival, which follows it.

The competition is organized and directed by Czech Radio via the Secretariat of the Concertino Praga International Radio Competition. Concertino Praga is a member of the European Union of Music Competition for Youth (EMCY), with headquarters in Brussels.

A gala concert of the laureates of the 32nd Concertino Praga annual international radio competition was held on 13 June in the Spanish Hall at Prague Castle, under the auspices of the manager of the Office of the President of the Czech Republic, Ivan Medek. The concert, at which the Pardubice Chamber Philharmonic Orchestra also performed, was broadcast live on the radio on ČRo 3 – Vltava and on the television on ČT 2.

The 30th annual CP South-Bohemian Festival took place from 15 to 23 June. It included eight concerts in six towns (Jindřichův Hradec, Žirovnice, Český Krumlov, Trhové Sviny, České Budějovice, and Passau – the concert here was held in collaboration with Bavarian Radio). Live broadcasts and recordings were offered in the EBU network via the international programme exchange.

Besides the laureates of the 32nd competition, Dmitri Dyemyashkin (piano) and Sergei Suvorov (cello) from Russia, Marjolaine Locher (violin), Korbinian Altenberger (violin), Gerhard Vielhaber (piano), and Claudius Popp (cello) from Germany, Lauma Skride (piano) from Latvia, Jean-Phillip Sylvestr (piano) from Canada, Johannes Happenhofer (violin) from Austria, Jan Bartoš (piano), Daniela Razáková (violin), Jan Szakál (cello), and Jakub Tylman (cello) from the Czech Republic, appearances were also made at the festival by the soloists Alena Čechová (laureate 1991 and 1993), Ludmila Peterková (laureate 1984), Václav Hudeček (laureate 1966, 1967), the conductors Petr Vronský and Szolt Hamar from Hungary (winner of the Maestro Pedro de Freitas Branco Prize, Lisbon 1997), and the České Budějovice South-Bohemian Chamber Philharmonic Orchestra.

The national round of the 33rd annual CP took place in October, with 26 entrants (playing the flute, oboe, clarinet, French horn, and the trumpet). The jury was headed by Professor Václav Junek from the Music Faculty of the Academy of the Performing Arts.

Forty-nine recordings from 17 countries were entered in the international competition; three were disqualified for not keeping to the deadline. The international jury, chaired by Professor Jiří Hlaváč (with two representatives from EBU present) decided on the winners as follows:

FLUTE

1 st	prize	-	Denis	Buriakov,	Russia
2 nd		-		not	awarded
Special		Mention		(no	order)
Jana		Brydniaková,		Czech	Republic
leva			Rutenale,		Latvia
Birgit Fluch,					Austria

OBOE

1 st	prize	-	Dana	Wichterlová,	Czech	Republic
2 nd		prize	-		not	awarded
Special				Mention		
Ivan Podyomov,						Russia

CLARINET

1 st	prize	-	László	Kuti,	Hungary
2 nd		prize	-	not	awarded
Special Mention -					Gábor Galavics, Hungary

FRENCH HORN

1 st	prize	-	Szabolcs	Zempléni,	Hungary
2 nd	prize	-		not	awarded
Special Mention - Gábor Acsai					

TRUMPET

1 st	prize	-		not	awarded
2 nd	prize	-		not	awarded
Special Mention - not made					

Special Mentions for the best performances of compulsory pieces:
 flute leva Rutentale (J. Teml: Pantomima)
 oboe Dana Wichterlová (S. Bodorová: Magicon)
 clarinet László Kuti (V. Kalabis: Suita)
 French horn Szabolcs Zempléni (J. Kofroň: Sonatina, 2nd and 3rd movement)
 Trumpet Kaspar-Laurenz Märting, Germany (J. Matěj: Canzona)

HELENA KARÁSKOVÁ PRIZE:
 Szabolcs Zempléni

Competition sponsoring was provided by Agrofert (through the Roof Agency), Továrna na piana a. s., Pioneer Investment Fund, Life of the Artist Foundation, Bohuslav Martinů Foundation, and the Czech Music Fund Foundation.

The competition has been assigned to ČRo 3 for organization for two years. The way in which this association occurred has not proven to be the happiest solution. The competition is managed from two different places: the permanent CP committee and the Editor-in-Chief of ČRo 3. The Editor-in-Chief of ČRo 3 is responsible for the proper running of the competition, and it is worth considering whether the permanent committee should function as a consulting and inspection body for the Editor-in-Chief of ČRo 3.

A competition has been organized for 1999 for chamber ensembles (of 2-5 players).

Prix Musical de Radio Brno

An international competition of music programmes with verbal accompaniment, the Prix Musical de Radio Brno entered its fourth decade in 1997. The thirty-first year did confirm that it is something of a tradition, but that was about all the competition could bring in its current form. The phenomenon of the co-existence of private and public media has given rise to the need for a new structure of evaluation and orientation, and especially a new specification of matters as such.

Under circumstances as they stand, continuing with the standard Prix competition would not only be a waste of time and money, which was signaled in part by the falling numbers of entrants, but also, and mainly, it would mean we were sticking our heads in the sand in a wholly unjustifiable manner. We had to make a stand, and so instead of holding a competition we decided, this year, to use the Prix Musical de Radio Brno as the platform for a working meeting and seminar on the theme of **Art, Wings, Wares...? Music as a Part of Radio.**

At the end of October, fifty broadcasters, musicologists, columnists, and other interested parties (including students from Masaryk University and guests from Slovakia and Germany) gathered in Brno. The seminar met with great success, and confirmed that the use of music in the media is a far-reaching problem. A symposium of this seminar is being prepared, offering all the papers and a recording of the discussion.

In 1999, the management of ČRo Brno wants to continue discussions about the current problems of the different radio media, and it also wants to make another attempt at a comparison of practical solutions, which means giving back the Prix Musical de Radio Brno its status as a competition. Naturally, the criteria would be new, to reflect the current

situation. We want to make direct contact with the chairman of the working group of EBU experts, Steen Frederiksen, which would enable us to reinforce our activities with the close cooperation and direct support of the EBU. The new Prix Manager, external editor Jana Slimáčková, provides a good basis to achieve this end; she prepared and ran this year's seminar superbly, and has all the skills to perform this task to a high quality and long-term.

The new competition rules and conditions will be formulated within the first quarter of 1999; the actual meeting is again planned for October, picking up on Brno's International Music Festival – Moravian Autumn, which the ČRo Brno studio has co-organized for several years now. Stimulation in formulating the theme for the Prix 1999 will include the 75th anniversary of the Brno studio and the importance of the music it produces within Czech Radio as a whole.

ČRo participation in international projects Kopečková

Czech Radio is a member of the European Broadcasting Union (EBU); this membership requires activity and cooperation with the Union itself, and also with its active and associated member radio organizations. Most cooperation comes in the form of programme exchanges, especially exchanges of music programmes.

ČRo 3 - VLTAVA booked a total of 89 broadcasts, of which 40 were live and 50 recordings from the Concert, Opera, and Jazz Seasons, the Special Day and Summer Festivals of EURORADIO, and the New York Metropolitan Opera. ČRo 2 - PRAHA transmitted a live broadcast of a concert from Rothschild Castle in Austria on 18 June 1998, and a recording of a concert from Japan for Earth Day called 'We Love Music, We Love Music'. Finally, ČRo 1 - RADIOŽURNÁL aired a live broadcast of SCYPE, the international competition for the best song for young listeners, on 27 April 1998.

In addition to this, a total of 498 concerts (mainly for the Vltava Station) were ordered and prepared for broadcasting through the EBU database, which had a total of around 2,000 recordings of different musical styles, mainly classical music, on offer in 1998.

In this way, Czech Radio acquired a total of 50,910 minutes of music for its broadcasting schedule in 1998.

Presentations of Czech music abroad

Czech Radio actively joined in with most of the EBU's programme series.

On 30 March 1998, a concert by the **Ars Cameralis** ensemble, led by Lukáš Matoušek, was included in the **EURORADIO 97/98 Concert Season**, as was an SOČR concert, conducted by Ondřej Kukul, on 9 November 1998. The concert programme included work by Leoš Janáček, Antonín Dvořák, and Vítězslav Novák. In all, 24 radio organizations ordered the concert.

Dvořák's *Rusalka* from the National Theatre was offered as part of the **EURORADIO Opera Season**. A total of 27 foreign radio stations were in receipt of this opera on 24 October 1998.

The Big Band Radio Praha (with Felix Slováček), Karel Růžička, and the Apollon Quartet featured in the **EURORADIO Jazz Season** on 24 April 1998. .

Three concerts from the CONCERTINO PRAGA international competition, and a concert from the Český Krumlov International Music Festival (a song recital by Dagmar Pecková with the Prague Chamber Philharmonic Orchestra, conducted by Jiří Bělohlávek) were included in the **EURORADIO Summer Festivals**.

A **Special EURORADIO Day on the theme of 'Christmas Music'** took place on 20 December 1998. Featuring in the hour-long programme was the Czech Radio Children's Choir, conducted by Blanka Kulínská, along with soloists. Eighteen foreign radio stations booked this programme.

Most exchanges of music programmes took place in the free menu system called **pink offers**. We took the opportunity here of providing recordings of concerts. The concerts we offered came from the SOČR 97/98 and 98/99 seasons, including a gala concert from 4 May 1998 and a first-night concert from 3 November 1998, from the Prague Spring International Festival, from the Bohuslav Martinů Festival, Concentus Moraviae Festival, Prague Autumn Festival, and Moravian Autumn Festival, and from the Český Krumlov International Piano and Music Festival. A gala concert by the Czech Philharmonic Orchestra from 28 October 1998 was also offered on the EBU network, along with a concert by the City of Prague Symphony Orchestra for Film, Opera, and Concerts held to mark the anniversary of the independence of the Czechoslovak Republic, and a concert by the Gustav Brom Big Band held as part of reciprocal cooperation with Slovak Radio on 29 October 1998.

Czech Radio put forward around 65 recordings of concerts in this system.

Czech Radio undertook to provide music programmes amounting to around ten hours a year as part of the EURORADIO night schedule **Euroclassic-Notturmo**, which started broadcasting on 1 January 1998.

A total of approximately 37,800 minutes of music were dispatched abroad. The greatest interest in our music came from Germany, Denmark, Japan, Finland, Switzerland, Norway, Belgium, Sweden, Hungary, Latvia, Russia, Romania, and Turkey.

International competitions and festivals

Czech Radio took part in the **UNESCO International Tribune of Composers in Paris** between 15 and 19 June 1998 with recordings of Michael Keprt's 'Images poetiques' and Zdeněk Král's 'Barriers'.

The sound recordings of 'Pink Quiet' and 'Symbols' made at Studio F were entered in the **International Tribune of Electro-Acoustic Music** competition, held in Vienna from 29 June to 1 July 1998.

Recordings of the violin duo Jan Fišer and František Souček were sent to the **International Forum of Young Performers (TIJI)**, held in Ljubljana under the patronage of UNESCO 1998; they were awarded the title of laureate based on their performance in the final round. The member of the international jury for Czech Radio was Mrs Jana Vašatová.

MASTERPRIZE – a competition for composers organized by BBC Radio 3, EMI, The London Symphony Orchestra, and BBC Music Magazine, under the patronage of the EBU. Over 1,000 pieces were entered from 60 countries. Czech Radio was invited to take an active part - Dr Wanda Dobrovská was a member of the jury that selected the recordings that were to go through to the final round. Czech Radio played a further active part when listeners cast votes through the VLTAVA station. On 7 April 1998, a live broadcast was made on this station of the final gala concert from London.

On 20 and 21 March 1998, the **EBU Public Jazz Concert** was held in Stockholm. An international big band, composed of selected soloists from the EBU's radio organizations, performed a programme by the Swedish composers Jan Levander and Mikael Raberg as part of the EURORADIO Jazz Season. Czech Radio sent the bass player Jaromír Honzák to the concert.

The **EBU International Folk Festival** was held from 25 to 28 June 1998 in Portorož, Slovenia. Vlasta Redl represented Czech Radio with a 45-minute programme on 26 June.

The **EBU International Jazz Festival** was held in Vienna from 6 to 10 July 1998. Czech Radio was represented by the Karel Růžička Quartet (Rudolf Dašek, Robert Balzar, Martin Šulc, Karel Růžička), which made its public performance on 8 July.

The **PRIX ITALIA international competition** was held between 11 and 19 September 1998 in Assisi. Czech Radio made the following contributions: Jiří Hubička - Dada Jaga, Ilja Hurník - Seance, Jan Buriánek – What the Angels Hear. Dr Zdeněk Bouček was in the jury for the Documentary category.

At the **PRIX EUROPA** international competition in Berlin on 17-24 October 1998, we made the following contributions: Tomáš Sedláček – ‘Oskar Schindler: Legend and Fact’, Zdeněk Bouček, Jitka Škápíková – ‘Element in the Foyer’, Zdeněk Bouček – ‘Proximity’.

PRIX BOHEMIA RADIO 1998

A total of 16 foreign contributions from 15 countries were entered in the internal category for **music programmes**. The Prix Bohemia Radio 1998 International Prize was awarded to Alan Hall (BBC Radio 3) for ‘Beethoven’s Fifth’, and a Special Mention went to Christos Harzis and Keith Horner from CBC Radio 2 Toronto for ‘Footprints in New Snow’. Sitting in the international jury for this category were Mr Marek Zwyrzykowski from Polish Radio and Mr František Poul from Slovak Radio. Altogether, 16 foreign delegates attended the festival.

Other Projects

A joint Czech-Austrian **Castle Concert** was held under the heading **A Meeting of Neighbours** on **18 June 1998** at Rothschild Castle. The Dvořák Trio from Prague (Bohuslav Matoušek, Daniel Veis, František Malý) performed here. On **14 September 1998**, under the same title, a concert was held at the castle in **Kroměříž** to mark the 150th anniversary of the Kroměříž Assembly. A performance was given here by the Viennese Chamber Philharmonic Orchestra, led by C. Traunfellner. Both castle concerts were broadcast live on ORF, on Czech Radio’s Praha Station, and on DeutschlandRadio Berlin.

On 3 April 1998, the **Radio Praha Big Band, led by Felix Slováček, the Prestissimo vocal group, Věra Gondolánová, and Boris Krajný** were guests of Slovak Radio in Bratislava. A reciprocal event – a public performance by the **Gustav Brom Big Band, led by Vlado Valovič, with the soloists Peter Lipa and Berco Balog** – took place at the Hotel Jalta in Prague on 29 October 1998.

Between 31 March and 4 April 1998, the International Department organized an EBU seminar on the theme of **Rights and Responsibilities of Journalists in Democratic Society** at the Hotel Pyramida. Four foreign lecturers (from Denmark, Norway, Finland, and Great Britain) gave lectures at this event. It was attended by journalists from Albania, Bulgaria, Latvia, Hungary, Moldavia, Poland, Romania, Russia, Slovakia, Slovenia, and from the six ČRo regional stations.

Under the patronage of the EBU, the International Department organized the **12th World Music Workshop** from 21 to 24 October 1998. A total of 32 delegates attended, from Sweden, Switzerland, Slovakia, China, France, Belgium, Holland, Finland, Germany, Hungary, England, Norway, Denmark, and the Czech Republic.

SPORT

Throughout the year, the International Department made arrangements for Czech Radio’s sports journalists in the form of technical assistance, commentators’ boxes, press cards, and in some cases accommodation with foreign radio stations. In all it provided help with 26 events abroad. In similar fashion, the Technical Division, Radiožurnál sports desk, and Czech Radio regional studios provided technical assistance, press cards, and made other requirements for sports journalists from foreign radio stations in accordance with the EBU Code of Practice. A total of 35 foreign journalists came to 23 sports events in the Czech Republic.

In addition to this, in 1998 SRG Bern, Lausanne, BBC London, Deutschland Radio Berlin, ORF Wien, Yleisradio Helsinki, NRK Oslo, Deutsche Welle, Irish Radio, and others applied

for technical assistance and studios.

Jarmila Kopečková
Head of the International Department

Programme Archives Ješutová

The activity of the Programme Archives Department marked three important anniversaries in 1998 – 75 years since the launch of regular radio broadcasts in Czechoslovakia, 30 years since the occupation of Czechoslovakia by armies from the Warsaw Pact on 21 August 1968, and the 80th anniversary of the formation of Czechoslovakia.

Many years of processing and making additions to important historic events went into the **75th anniversary of the launch of radio broadcasts in Czechoslovakia**. A radio history chronology, substantially expanded and corrected, was published on the Czech Radio automated information system and its Intranet, as was a list of historic archive sound recordings. The library prepared two bibliographies – one on the history of the radio station and one on 21 August 1968. At the beginning of the year the Institute of Contemporary History, Academy of Science of the Czech Republic, published *Normalization at Czechoslovak Radio*, prepared from archive materials. One of the first events to mark the 75th anniversary was the preparation of a window display in Vinohrady; subsequently an exhibition was prepared at the National Technical Museum in a record two months. The Programme Archives Department contributed most of the exhibits, from photographs to written records and sound recordings, to three-dimensional artefacts. The Archives, Music Fund, and Library picked out valuable written documents, Sound Archives provided historic and contemporary carriers and accessories, the Record Archives lent standard records, interesting in their content, label, or method reproduction (records played with wooden needles). During the exhibition, workers from Sound Archives and Archives operated listener booths with historic recordings. Archives contributed to several radio programmes marking the anniversary, to preparations for the theme-tied broadcast by Czech Television's Studio 6 on 18 May, and to a competition from the history of radio broadcasting for the general public. Archives supplied historic and contemporary photographs for a number of periodicals. The presentation of radio archive material resulted in increased interest from the public, and listeners offered many kinds of documents, often of considerable cultural and historical value.

Another onslaught on the radio archives began in connection with **21 August 1968**. We managed to assemble a large quantity of visual, textual, and sound documents, which were used in events commemorating this inauspicious anniversary.

Workers from Archives and Phonetics selected and recorded the signature tunes of the best-known radio programmes for the **Prix Bohemia Radio** festival.

In the second half of 1998 they worked in conjunction with members of the special NTM committees on the **preparation of a new, long-term audiovisual exhibition**. The Programme Archives Department provided several dozen photographs and a 120-minute-long selection of audio documents.

It provided **documentation for the Theatre and Radio Section of the Yearbook of Czech Theatre** for the Institute of Theatre.

The stocks and collections of Archives, the Music Fund, Record Archives, and Library expanded to incorporate over 5,000 new additions, around 50,000 new records were added to the computer databases, and over 100,000 records had additions and amendments made to them. The Funds' workers lent almost 13,500 documents, and supplied 56,000 carriers for production and broadcasting. A fundamental change was made in the technology for processing and filing audio documents. The copying of archive audio documents onto CD-ROM was started on 1 July, after the completion of the

structural and technical adjustments of the two new studios, as part of the digitalization process. Copying contemporary current-affairs and news documents onto CD-ROM is a task done for Archives by Phonetics.

At the end of the year, we worked in collaboration with the Computer Technology Department in implementing the transfer of sentences from the Classical – Music Editorship direct into the AIS system. The documentation rounded off the first stage of the change in the technology used for processing information and storing it in electronic form in the Topic database. In the course of the year the technology used to process Radio Responses was changed. Selected articles are scanned and published in graphic form on the Czech Radio Intranet. An overview of anniversaries and the 1999 Schedule have also been published on the Intranet.

To close, it could be said that the Programme Archives Department in 1998 performed its everyday activities with success, and made a significant contribution to the promotion of Czech Radio's goodwill and the fulfillment of its public mission.

Eva Ješutová
Head of the Programme Archives Department

4. Support for Original Radio Output

ARO (Report, Balance, competitions for original radio play...)

Association for Radio Output (SRT)

I confess that I hardly take joy in writing reports like this. Yet it is a custom and it is difficult to extricate oneself from these steadfast obligations. The dilemma whether to brag or put on false modesty is something that must be resolved right at the outset, so there is nothing for it than to begin bragging with false modesty.

Personally, I believe, and I am sure I am not alone (there's the modesty), that 1998 was a year of success for our Association for Radio Output, at least in the main points we resolved on at our conference. The prime witness to our activity the year through is the SRT Symposium of Creative Projects for 1998, and there is no need to recount what has already been put down in black and white. Perhaps, then, a few comments. The annual review of literary output, Balance, shrank to a mere two days (11 and 12 June) for financial reasons, which is naturally a shame, but even so we managed to get through a lot in those two days. We were pleased that people outside the radio world accepted our invitation too (such as Antonín Jelínek, Chairman of the Community of Writers, Vladimír Karfík, Editor-in-Chief of Literární noviny [Literary Newspaper], poet Marek Stašek, and journalist Bronislav Pražan) which meant that Balance was lent the external eyes and ears so necessary for it. This is absolutely crucial for us, as it prevents the Association from becoming a professional sect without any outside influence. The same can be said about our other projects (such as the participation of university students and unsalaried Czech Radio employees at Report).

I consider it an unequivocal success (all modesty aside) that Prof. Miloslav Petrušek, Dr Václav Hradecký and Dr Jan Jiráček accepted the invitation to the seminar held on 29 September 1998 as part of Prix Bohemia Radio at Poděbrady on the theme of 'RADIO BROADCASTING AND (ITS) LISTENERS', and also that we published the symposium 'What we Know and What we Don't Know' to mark the 75th anniversary of radio broadcasts in this country, which was distributed at the seminar. This event was undoubtedly of significance for the whole radio world (accentuated by the attendance of top-level radio management) and is something we must continue in the next few years.

I was unable to put in a personal appearance at the autumn Report, a competitive review of current-affairs programmes, documentaries, and live broadcasts, which was held from 4

to 7 November. I did hear, though, that it was good and that the review is developing and not standing still. The thing that pleases me most about this event is the fact that its results, and not only its results, refute the denunciations against SRT of pure 'Vltavism'.

A mention should also go to the thin little symposium of contributions from the seminar held by SRT in conjunction with the Department of Journalism at the Faculty of Social Sciences, Charles University (on 19 March 1998), called Psychology, Aesthetics, and Radio Current Affairs, which we published in the second half of the year.

To close, another happy statement – after over two years of treading water the first edition of the theoretical review *Radio in the World* was issued (published, on our initiative, by Czech Radio Marketing and Public Relations), and I am quite sure it will not be the last.

It just remains for me to thank the management of Czech Radio for supporting our review, competition, and other activities, and the Ministry of Culture and the Czech Literary Fund Foundation, without the assistance of which the work of our Association would not be possible. A thank-you also goes to *Radio Weekly* for its contribution.

Jan Halas
Chairman

IV. Czech Radio Publicity

Promoting Czech Radio, especially as a whole, and its national stations, is mainly dealt with by the Marketing and PR Dept. in conjunction with the management at the individual stations.

1998, which was marked by the 75th anniversary of the start of regular radio broadcasts in our country and hence the establishment of Czech Radio, can be summarized in these terms: a number of PR events, constant communications with the public, a concentration of media contracts at Marketing and Public Relations, publication of the Czech Radio web-site, the launch of more intensive cooperation with Czech Television, cementing the marketing team together with training sessions.

Czech Radio communication was governed in 1998 by a Communication Strategy, the joint material of Marketing and Public Relations, IP Praha, and the management at stations, and by a plan of PR events to mark the 75th anniversary of the institution.

Cooperation with Czech Television

In 1998, mutual relations between both these public media became more animated, especially due to the new management at Czech Television and the greater initiative on the part of Czech Radio. We discussed potential cooperation in PR (the Give Blood project, the support of charitable and humanitarian projects, a joint campaign to promote better payment discipline among licence payers), with other negotiations held at a programming-department level. The approximation of the media resulted in the Declaration on Mutual Cooperation being signed on 6 November 1998. We cannot expect to see specific results, however, until the next few years.

75th anniversary celebrations

In conjunction with a number of associates, not just from the ranks of the Radio's employees, and in the scope of our normal budget, the following events took place to commemorate the 75th anniversary of the launch of regular radio broadcasts:

- **An SOČR concert** (4 May 1998, Smetana Hall, Municipal House); programme: From the New World, American in Paris, social gathering)
- **Broadcast with Us** (17 May 1998, Old-Town Square) - afternoon of culture for the general public
- Meeting of Czech Radio employees and friends (17 May 1998, Lucerna)

- **Exhibition on the History and Present of Radio Broadcasting in Czechoslovakia** (18 May – 5 June 1998, National Technical Museum)
- **Competition on the History of Radio** (May 1998) in collaboration with partners (periodicals): *Magazín Blesku*, *Květy* and *Radio Weekly*
- **Czech Radio on the Internet** – publication of the Czech Radio web-site, from 1 May 1998
- **Anniversary Prix Bohemia Radio** (28 September – 1 October, Poděbrady)
- **Open Day** (5 December, Prague, 16 May at most regional studios)

We would like to extend our gratitude to the institutions and companies who did their utmost to provide us with cooperation (the National Technical Museum, Municipal House, the Historic Czechoslovak Radio Club, Fischer), the editorial board of *Radio Weekly*, which commemorated the radio's anniversary throughout the year, and, especially, our colleagues from the radio archives.

We also reminded the public of the seventy-fifth anniversary with an **advertising campaign** '**...we nearly forgot**' and a number of anniversary souvenirs.

Advertising campaigns, advertisements

In 1998 a total of ten campaigns were run by Czech Radio, either for the organization as a whole (75th anniversary, licensing campaign), or its stations and other products (At the Centre of the Continent - ČRo 3, Jump - ČRo 2, Under the Surface - ČRo 6, You Know What's Happening with Us - ČRo 1, Prix Bohemia Radio, Where I'm at Home on the Network - ČRo 7). Small classified advertisements were devoted to programme tips and traditional PR events (Give Blood, Open Day).

The **media** used were the press titles with which we have barter agreements (Czech Television, *HN*, *Právo*, *ZN*, *Týden*, MONA titles, etc.), and titles in which we bought space, and the media of Czech Radios media partners (Charles University, the State Opera House, the National Theatre, Prague Autumn, Karlovy Vary International Film Festival, Affa Café...). Naturally, a lot of promotional activity took place on the waves of Czech Radio's own stations.

The licensing campaign was probably the most far-reaching; the public was informed of its legal duty to pay radio licence fees, described in leaflets at post offices throughout the country, a TV commercial on Czech Television and TV NOVA, and a radio commercial on public and private stations.

Internet/Intranet

In 1998 we reached a fundamental decision that, if we were to provide a sound, universal service to the public in these forms too, it would be necessary to unite the activities of all the entities cooperating so far and supervise these activities via the newly established position of web editor, who would be responsible in large part for creating the content of the web pages and ensuring they were updated.

In May 1998 we officially launched the Czech Radio web-site on www.cro.cz (www.rozhlas.cz) and worked with the Technical Division in developing a form of Intranet web designed for employees.

In conjunction with Internet Servis, we implemented a pilot project of ad hoc Internet radio on radio.invex.cz. We intend carrying out similar projects in the next few years.

In the immediate future we would like to make our pages more dynamic, more topical, more interactive, and more interesting in all aspects.

Other activities

Czech Radio also made itself more visible with other events not mentioned above – the **ceremonious laying of the foundation stone** of the studio building at the Radio Building

in Prague (31 March), **acts of reverence** associated with important historical dates (5 May, 21 August), the now traditional **Give Blood** events (28 March, 24 June, 2 September, and 9 December), and an **Open Day** (5 December). One of the more unusual events was the **public draw by political parties** in order to determine broadcasts of election advertisements (15 May).

Marketing and Public Relations played a large part in **organizing the Prix Bohemia Radio 99 festival** (press service, advertising, on-the-spot reports, organization of the work behind it...), and the Balance and Report reviews.

In 1998 we also paid a lot of attention to activities of an internal nature – **internal PR**: we arranged a staff meeting, where selected employees were given awards, we implemented initial training to make new employees familiar with the building and running of Czech Radio. We worked with the Education Department on specialized courses, and helped the volleyball tournaments into the world.

We tried to intensify **cooperation with journalists** – with personal meetings, by sending regular and one-off tips and press reports, and by holding press conferences (ten altogether).

A significant amount of our work is taken up with **relations with Czech Radio listeners**. During 1998 over 86,272 letters were filed, of which most (13,004) related to Czech Radio programming. Correspondence received, as letters, telephone calls, or (most recently) as e-mail messages, mainly related – as we have said – to evaluations of Czech Radio programmes (the most popular programmes appear to be Good Morning, Brass Hit Parade, Echoes of the Day..., with the most frequent comments and suggestions relating to music on ČRo 1 and the linguistic standard of broadcasts). There were also numerous inquiries about information on broadcast programmes, requests for texts and offered products, ideas for programmes, requests for recordings of programmes, competition replies, and personal letters to those appearing in programmes. It is pleasing to say that people often turn to Czech Radio as a last, potential source of information of the most varied nature (how many degrees does the Richter Scale have, when was such and such a poetry collection published, where to they repair shavers C.O.D., etc.).

Programme recordings are a very popular service to the public – in the twelve months of the year 252 orders were executed, which in total represented 397 programmes of a total length of 9,650 minutes.

Czech Radio is receiving more and more requests for **tours** outside open days. In 1998 a total of 108 tours of the Czech Radio building at Vinohradská 12 were made, with around 2,700 visitors.

We also communicated with the public in 1998 in the form of various promotional items and printed material, and we believe it is very important here to keep to a uniform corporate design.

In 1999, we want to concentrate on making the identities of the individual station clearer with all the means available to us, working in close cooperation with the Programming Division, as well as concept media relations, the further development of cooperation with Czech Television, and the further use of the Internet and Intranet as a new form of media (not only for purposes of information).

Martina Kemrová
Head of Marketing and Public Relations

V. Publications

Czech Radio Publishing Procházka

Now in the fourth year of its existence, Czech Radio's publishing activity continued

intensifying relations between the publisher (producer) and customer (distributor or seller). As is the case in other business sectors, here too it takes a while before customers and sellers get used to a new brand and begin to acknowledge its quality. With this type of goods this plays an especially important role, as business partners appraise the content and processing. We should not omit to mention public interest in CDs and cassettes bearing the Czech Radio label, of which over 50,000 were sold in 1998, and the financial profit from these sales is also not insignificant. It would be appropriate to emphasize, in this respect, that publishing costs are borne by Czech Radio Publishing itself, and licence-payers do not pay a single penny.

Czech Radio Publishing released 29 titles on audio CD and cassettes in 1998 in the sphere of classical music and popular music, including the spoken word. Czech Radio Publishing mainly releases titles from the rich archives of Czech Radio, which is less demanding financially, but we also managed to make eight new recordings in 1998, which were music projects from the spheres of classical, jazz, rock, and pop music recorded at Czech Radio studios.

We continued our work with the OSA Foundation in supporting Czech music, where the number of titles came to nine; in the end there should be a total of 20 CDs in 1999. The OSA Foundation managed to obtain a grant for this project that amounted to CZK 2,000,000. Two CD projects from the work of L. Janáček were carried out in conjunction with the Works for the Nation Foundation to commemorate the 70th anniversary of the composer's death.

Czech Radio Publishing's catalogue was also enriched with recordings of Czech Radio soloists, Jan Simon (piano), and Jaroslav Svěcený (violin), and also by the Apollon Quartet. Other items of interest are Mácha's *May*, in a version by the Czech Radio Dismal Children's Choir, and Petr Eben's CD with chorus work for children. Jiří Teml's profile CD, *Jubilee Variations (SOČR)*, bears witness to the high professionalism of the Radio's workers, and proves that Czech Radio promotes its professional prowess in this form too.

In the next year Czech Radio Publishing wants to expand its activities to include editing activity, and thus prepare conditions for the complex period in this sphere of commercial activity that will set in after the year 2000 and which will mean the further integration of publishers into supranational units.

Pavel Procházka
Czech Radio Publishing

Radioservis a.s.

Although we had not originally expected it, the last year was very lively and full of new developments. The basic structure of the publishing house remained unchanged.

Radio Weekly Steinicová Pilátová

is still a programme and cultural periodical, receiving a more dynamic graphic design in 1998. The main effort of the magazine remains the stabilization of the number of subscribers (there were 25,021 subscribers as at 31 December 1998) and the acquisition of new readers from the middle generation of Czech Radio listeners.

Radio Weekly has been published under its current name since 1990, yet in 1998 the periodical had just as much reason to celebrate as Czech Radio, because as the programme bulletin *Radiojournal* it has been issued continuously (despite the name change) since autumn 1923, i.e. for 75 years. The publisher remains Radioservis a. s. Bold graphic changes have had an impact on the appearance of the periodical – since issue 43 (12 October 1998) the magazine has had four colour pages, a new logo, and more dynamic graphic design. The colouring of some pages (those on which the most attractive texts and photographs appear, and which readers singled out as the most

popular in a poll, were chosen) has contributed to making the magazine bolder, especially the front page. Sales are also up.

In its content in 1998, the periodical devoted a lot of space to the history of radio, individual stages in its developments, and to the activities Czech Radio had prepared to commemorate the 75th anniversary of the start of regular radio broadcasts in Czechoslovakia. The magazine included more interviews with prominent, interesting radio workers. In its regular columns (Profile, Small Meditation, Foreign Correspondents' Notebooks, Interviews with the president, etc.) popular texts requested by listeners and *RW* readers were published. Because mutual cooperation with the different Czech Radio divisions has improved, we were also able to expand the column of up-to-date information from the Radio's 'kitchen' (it takes up practically the whole of page two).

The magazine continued its trend of lively correspondence with readers and making readers more active. Regular competitions played a role here: a competition with the classics, and the large *Radio Weekly* summer and Christmas competitions. They all tend to have a good response, but the most popular response of all was enjoyed by the second year of the reader survey for the **Prize for the Best Acting Performance on the Airwaves of Czech Radio 1997/1998**. Based on reader response in the past, and with financial assistance from Česká spořitelna, a. s., the survey was divided into two categories – best actress and best actor. The winner of the best actress award was Hana Maciuchová for her role in the radio dramatization of *Tales of a Thousand and One Nights*, and the best actor was Viktor Preiss for his role as Sherlock Holmes.

Book publications

We added a further five titles to the range here, bringing the total number of books we have published to twenty-five. The most successful was former correspondent in the USA Jan Šmíd's book of reminiscences of his seven-year stay in **That Time in America**. Indeed, 1998 seemed to be the year of the foreign correspondent. To mark Czech Radio's 75th birthday we published a selection of reports from the programme **Foreign Correspondents' Notebooks**. The third foreign element was provided by the publication of contributions by the ČRo 1 – Radiožurnál associate in Scandinavia Tomáš Sniegoň in **North, We Creep Behind the Stove**. We returned to the legendary radio programme **Spider Wine Bar** (1965-1969) with a selection of scripts by Zdeněk Svěrák and Jiří Šebánek. The one diversion away from the radio microphones was the narrative publication about the musical *Jesus Christ Superstar* - **Jesus Christ Superstory**. The book has been entered into a competition for the most beautiful book of 1998.

Czech Radio Shop

The Czech Radio Shop was opened on 2 September 1998. It is located at the Czech Radio headquarters, at Vinohradská 12, Prague 2. The shop has a mere 20m² available to it on which to offer CDs and cassettes from Czech Radio Publishing, including recordings by regional studios, titles featuring classical music and the spoken word, *Radio Weekly*, and books published by Radioservis. The audio and book range is supplemented by gifts bearing the Czech Radio logo, including notepads, mugs, tee-shirts, bags, umbrellas, and the main character from the fairy-tale Hajaja.

We hold regular autograph sessions on the premises. The guests of the Czech Radio Shop have included Zdeněk Svěrák, Lenka Filipová, Kamil Střihavka and his colleagues from *Jesus Christ Superstar*, Petr Janda, Ilona Csáková, Jan Šmíd and Tomáš Sniegoň.

The finances and accounts of Radioservis, a. s. are published in the 1998 Annual Report, available at the company's registered office.

Kateřina Steinicová
Director, Radioservis a.s.

VI. Czech Radio, its Listeners, and the Public Hradecký

Czech Radio listening figures and listeners

In 1998, two and a half million listeners tuned in to at least one Czech Radio station on an average day in the group of the population aged between 12 and 79, on which the continual media poll MEDIA PROJECT concentrates. This is equal to 28.8% of the said population group, and 37.6% of the total number of radio listeners in the monitored age group. For the same number of listeners, one of the Czech Radio stations or studios was the station they listened to most frequently. 3,300,000 listeners tune in to Czech Radio on a less regular basis in the course of an average week, which is half of all radio listeners or 38.5% of the monitored population. Czech Radio's share in the radio market was 30.5% this year, of which 24.8% was held by the national stations, and 5.7% by the regional studios of Czech Radio. The results of Czech Radio stations and studios in 1998 are given in the following table:

	Listeners last week		Listeners yesterday		Market share
ČRo national stations	(in thousands)	% of population	(in thousands)	% of population	%
ČRo 1 – Radiožurnál	2142.8	25	1467.3	17.1	16.4
ČRo 2 – Praha	959.7	11.2	649.8	7.6	7
ČRo 3 – Vltava	177.4	2.1	83.3	1	0.7
ČRo 6 – Free Europe	223.7	2.6	113.6	1.3	0.8
ČRo regional studios					Market share*)
ČRo Brno	161.9	1.9	83.9	1	4.6
ČRo České Budějovice	170.3	2	119.3	1.4	15.2
ČRo Hradec Králové	131.4	1.5	76.5	0.9	8.1
ČRo Olomouc	61.6	0.7	39.6	0.5	1.8
ČRo Ostrava	85.7	1	44.8	0.5	2.2
ČRo Plzeň	108.4	1.3	75.3	0.9	10
ČRo Regina Praha	83.4	1	45.5	0.5	1.7

ČRo Ústí nad Labem	60.9	0.7	30.6	0.4	2.7
--------------------	------	-----	------	-----	-----

*market share in target region

ČRo1 - Radiožurnál maintained its position as the Czech radio station most frequently listened to. The other national stations ČRo2 - Praha, ČRo3 – Vltava, and ČRo6 – Free Europe kept more or less to the same positions as in 1997. The problem they all share is their orientation towards a higher age group of listeners and their low impact on younger listeners. Of the ČRo regional studios, most successful were, as usual, ČRo České Budějovice, ČRo Hradec Králové, and ČRo Plzeň.

Compared with the year previous, Czech Radio listening figures in 1998 did not register any dramatic changes. There was just a slight drop in the share of public radio in the Czech radio environment as a whole, falling by a little less than one per cent compared with 1997. Of more note were the changes in the second half of 1998. The reason behind this shift seems to be the current trend of listening figures for the national stations dropping off in favour of private local and regional stations. Other factors also have a role to play here, such as the end of the cable-piped radio service. These developments mean public radio is faced with the question of to what extent it wants to react to the given changes in order to offset these influences efficiently. The results of listener-preference surveys indicate that the ratio of speaking to music is a limiting factor. Young listeners in particular prefer listening to radio stations with a high proportion of music content which specializes in certain segments of music taste within pop music. A diverse range of programme types and genres based on the spoken word, which is typical for public media plans, whether in information and current affairs or in relation to literary and dramatic genres, is of more interest to older listeners, whose taste has been formed by the traditional type of radio broadcasts. The issue as to how to adapt the style of radio broadcasting to meet the demands of the current listening public (and to bring it in line with the range offered by private stations), while maintaining the quality of radio production, is the cardinal problem of public broadcasting, and not just in the Czech Republic.

ČRo 1 - Radiožurnál

often called the flagship of Czech Radio, it is perceived by the public and listeners alike as a high-quality professional news station with a high percentage of music programmes. As the most powerful Czech station, it leads by number of listeners until 9 p.m., when the radio listening public, reduced immensely in numbers after the onset of evening television viewing, orientates more towards the entertainment rather than information factor of radio. Of the Czech Radio stations, Radiožurnál has found its main niche with listeners of a productive age. The most powerful age group is the over forties. Radiožurnál is a distinctly 'male' station. The high percentage of sports programmes in its schedule is in line with this. Most listeners tune in to the slots of Early-Morning Radiožurnál (5 a.m. – 9 a.m. on weekdays and 6 a.m. – 10 a.m. at weekends) and Afternoon Radiožurnál (2 p.m. – 6 p.m.).

ČRo 2 - Praha

is representative of the traditional type of radio programming in the Czech radio environment, with an accent on cultural programmes. Its status among the radio stations is given in particular by radio plays and children's programmes. This type of station is markedly agreeable for the older listening public – listeners over 60 dominate in the listening figures for Praha, with a stronger percentage of women. The most popular programmes in terms of numbers of listeners are Profile, Good Morning, Serial, Seen from Space, Toboggan, and Hit Wager.

ČRo 3 - Vltava

is Czech Radio's cultural station. In public its image is mainly profiled by a specialization in

classical music and programmes that demand high concentration. Vltava is a minority station with a high share of university-educated listeners. In terms of age, dominant are those listeners over sixty years of age, although the groups of thirty-somethings and forty-somethings are also represented fairly strongly. The listening public is highly segmented in its interests, which is manifested in the marked selectivity shown by listeners in relation to individual programmes and the shifts in listeners. Those programmes enjoying particularly high listening figures are those with jazz and classical music, as well as literary programmes (serialized readings etc.).

ČRo 6/Radio Free Europe

is public radio's second minority station. In public it is profiled with a specialization in political affairs. It is perceived as being strongly independent and unbiased, which is manifested in the range of different political inclinations among its listeners. The nature of its listening public is influenced in part by the fact that it only broadcasts on medium wave. Most listeners are over sixty years old. ČRo 6 is a distinctly 'male' station (the man/woman listening ratio is approximately 2:1). In much the same manner as ČRo 3, it has higher listening figures in the evening and at night. The most popular programmes in terms of listening figures include News and Views, Slovak Broadcasting, and the Afternoon Live slot.

PhDr. Václav Hradecký
Head of Research

Data: MEDIA PROJEKT SKMO 1.1. – 31.12. 1998

VII. Czech Radio Financial and Commercial Activities

Czech Radio finances in 1998

Czech Radio economic systems Bossová (black frame) Hrdina

For the third successive year, one of the most important building blocks in Czech Radio's economic management in 1998 was the system of economic management drawn up in the *Rules of Economic Management for 1998*.

A second basic element in 1998, of no less importance, was the *Strategy of Financing Investments to 2003*, which maintains a balance between investment requirements and resources while keeping under consideration Czech Radio's operating needs.

The third fundamental element was the 1998 budget. Use of the budget was regularly inspected, and any necessary measures were made on a consistent basis. As usual, the budget for the following year was drafted at the end of 1998.

Radio licence fees

In 1998 active publicity was put into radio licence fees. This is because the money we receive from radio licence fees plays a significant role in the generation of Czech Radio's revenue as a whole (84%). The amount of revenue is, unfortunately, slowly being affected by the perpetual fall in the number of registered radio licence fee payers. In order to increase revenue from licence fees, and also in order to obtain quality information, the Licence Fee Department was set up. The plan paid off, and despite the present 'manual' working methods, moreover with incomplete Czech Post Office data, the Licence Fee Department secures at least CZK 500,000 – CZK 700,000 a month in recovered sums outstanding.

Alongside improving the work of the Licence Fee Department, other activities are also underway aimed at increasing the number of licence fee payers – a publicity campaign, an address campaign in collaboration with Czech Television, and cooperation with an external company in seeking out unregistered persons who own a radio receiver.

System of Asset Management

The Czech Radio asset management system that had been put in place the previous year was functioning smoothly in 1998. The Economic and Administrative Division began coordinating asset records for the entire organization, and it also organizes investment projects at the Czech Radio studios and helps in implementing them.

Accounting and Taxation

The long-term cooperation we enjoy with tax consultants and auditors has resulted in accounting that meets all legal standards. In 1998, we placed a lot of attention on the complex accounting and tax spheres. Czech Radio's accounting system is regulated in a manner enabling internal audits to single out most errors and discrepancies. This meant the preliminary accounting audit for 1998, which was prepared in November 1998, turned out very well.

Developments in Czech Radio Economy

The figures presented in the following tables are only preliminary. They are based on information known to us as at 15 February 1999. Amendments will be made to the figures as and when they become known from our tax return and the audit of our accounts. Czech Radio's final financial results will be known in June 1999.

The high pre-tax profit is the product of respecting the financing of Czech Radio's investment requirements. All ČRo divisions contributed to the generation of this profit, in their economic conduct when drawing on expenses and in respecting economic limits (drawing on internal reserves was stopped and drawing on the central reserve made impossible). Another factor was the creation of higher commercial revenues in advertising and sponsoring.

Included in the revenue plan for 1998 was CZK 82M for interest that Czech Radio would have received from the buyer of the RS Pankrác building. Unfortunately we did not receive this income, but ČRo's financial position in 1998 was still very good, and by making use of its free funds Czech Radio obtained CZK 16.2M in interest from term accounts.

ČRo Commercial Activities

Under the law, Czech Radio is entitled to perform certain commercial activities, which are the responsibility of the Communication Division's Commerce Department. The business activities of public Czech Radio serve to supplement its budget with 5-10% of the funds required for the organization's needs. However, a change in legislation in the Czech Republic has led to the importance of Czech Radio's commercial activities dropping, as regulation in radio advertising in particular affects the real opportunities for revenues substantially.

Advertising

The most important commercial activity at ČRo remains the sale of radio advertising. Advertising on the national stations was dealt with exclusively by the IP Praha agency. Advertising time takes up just 0.2% of total broadcasting time; the national stations are restricted to three minutes' advertising space a day, and the regional studios five minutes a day. Advertising space is mainly sold on the most popular station in the Czech Republic, ČRo 1 – Radiožurnál, and on ČRo 2 - Praha.

Despite the stringent restrictions placed on us by Act No. 135/97 Coll., we managed to achieve net turnover from advertising sales of **CZK 21,056,429**.

The **Advertising Department** incorporates all advertising in the broadcasting schedules of the different ČRo stations, and alongside commercials for clients, it also produced a great number of advertisements for media partners, festivals, ČRo projects, ČRo commercial recordings, and signature tunes. One of the Advertising Department's main projects was the election campaign for the Czech general elections.

Sponsoring, cooperation, bartering

In 1998, Czech Radio obtained sponsoring of **CZK 23M**. Of this, IP Praha's contribution came to net income of CZK 11M. In cooperation projects, ČRo managed to net **CZK 13M**. Barter agreements were entered into to a total sum of **CZK 36M**. Good cooperation with ČRo stations played a significant role in these results.

Renting (of studios and radio equipment)

Just as in past years, demand outstripped supply, and in 1998 revenues came to **CZK 1,843,068**.

Licences, transcriptions for institutions and listeners

Czech Radio is in possession of a huge number of unique recordings, which it makes available for commercial and non-commercial use. For transferring the radio rights attached to audio recordings, ČRo obtained **CZK 415,538** last year. For transcriptions of audio recordings for commercial purposes, the organization obtained **CZK 72,270** and for transcriptions of audio recordings for listeners **CZK 25,358**.

- 3.-31.1. Competition for most successful radio play 1996-97 (ČRo 3 - VLTAVA)
- 29.1. ČRo 7 launches 3rd annual competition Where I'm at Home on the Network
- January-June ČRo 2 - PRAHA: 5th annual competition for most pleasant voice, Lady Radio 98
- 7.2. - 22.2. ČRo1 - RADIOŽURNÁL broadcasts live reports from the Olympic Games in Nagano, Japan
- February New director appointed at ČRo Brno Ing. arch. Ruzbeh Oweyssi
- February New director appointed at ČRo Ostrava Ing. Igor Horváth
- February ČRo Hradec Králové: national synchronized swimming competition
- 16.2. ČRo web site published on the Internet
- 19.2. ČRo 1 - RADIOŽURNÁL holds third Night Ball Open
- 19.-21.2. 5th annual Mozart competition AMADEUS 1998, held by ČRo Brno
- 2.3. Studio 2001 on the Internet for the first time (ČRo 2 - Praha)
- 6.-8.3. ČRo České Budějovice broadcast live from the Energy Fair in Wels, Upper Austria
- 15.3. IRC chat launched on the Intranet
- 15.3. Reconstruction of news editorship offices completed, and news room operations launched at ČRo - Regina Praha
- 17.3. Issue of Decision No. R/013/98, on Several Matters Conditioning the Commencement or Termination of Employment, Agreements and Work Performed Based on a Non-Employment Relation or on Authorship Contracts at Czech Radio
- 19.3. Association for Radio Output organizes seminar entitled Psychology, Aesthetics, and Radio Current Affairs at Karolinum
- 21.3. ČRo 1 RADIOŽURNÁL broadcasts the First Spring Day live from Prague Zoo
- 22.3.-12.4. Spring music festival at Dolní Bojanovice (ČRo Brno)

- 28.3. Give Blood with Czech Radio
- 31.3. ČRo 1 - RADIOŽURNÁL: live broadcast of the concert Grasping with Music, the proceeds of which are donated to a printing works for the blind
- 31.3. Ceremonial laying of the foundation stone of the Czech Radio Studio Building in Římská Street
- 31.3.-4.4. In collaboration with the EBU, ČRo organizes the seminar Rights and Responsibilities of a Journalist in a Democratic Society
- March Reconstruction of the new ČRo building in Hradec Králové starts
- April ČRo Hradec Králové: 24th Annual Nasavrky Run (international road race)
- 1.4. ČRo 2 - PRAHA Entertainment Editorship presents new entertainment programmes at press conference
- 5.4.-19.4. ČRo Brno holds Easter Festival of Spiritual Music
- 7.4. ČRo 3 - Vltava: live broadcast of the EBU composer competition Masterprize
- 23.4.-26.4. ČRo Olomouc: cooperation at the Flora Olomouc exhibition
- April ČRo 1 - RADIOŽURNÁL: Easter with Jesus (broadcast live from the Spiral Theatre)
- 1.5. ČRo Olomouc: On the Rails with Steam and Czech Radio (ride from Olomouc to Jeseník/start of spa season)
- 4.5. SOČR gala concert at the Smetana Hall, Municipal House in Prague to mark the 75th anniversary of ČRo broadcasting
- 5.5. Act of reverence and ceremonial laying of wreaths in front of the Czech Radio building in Vinohradská Avenue
- 15.5. Public draw by political parties to determine the broadcasting schedule for party political broadcasts
- 16.5. Open Day at ČRo Brno, České Budějovice,, Olomouc, Plzeň, Regina Praha, and Ústí nad Labem
- 17.5. Broadcast with Us, an afternoon of radio for the whole family to mark the 75th anniversary of ČRo broadcasting, at the Old-Town Square in Prague
- 17.5. Collective celebration of ČRo workers to mark the 75th anniversary of ČRo broadcasting, at Lucerna, Prague
- 18.5.-5.6. 75 Years of Radio Broadcasts in the Czech Lands, exhibition at the National Technical Museum in Prague
- 25.5. Virtual servers put into operation for ČRo 1, ČRo 2, ČRo 3, and ČRo 6
- 23.5. ČRo Plzeň: 3rd annual indoor-football tournament
- 21.-24.5. ČRo 3 - VLTAVA makes an appearance at Bookworld
- May ČRo1 - RADIOŽURNÁL: founds football club, 1.FC Radiožurnál
- May Listener competition on ČRo history to mark the 75th anniversary

	of ČRo broadcasting
May	ČRo Brno: opening and support of Collectors exhibition to mark the 75 th anniversary of the Radio, at the Old Town Hall
May	ČRo Ostrava: media partner at the International Music Festival Janáček's May
May-August	ČRo 2 - PRAHA: Kristýna Live (live Internet broadcast of nest of black storks)
1.6.	Open Day at ČRo Ústí nad Labem
6.6.-6.7.	ČRo Brno cooperates at 3 rd International Music Festival of 13 Towns, Conventus Moraviae
8.-28.6.	ČRo 7: exhibition of children's drawings entered in the competition Where I'm at Home on the Network, at the National Technical Museum in Prague and on the Internet
11.6.-12.6.	6 th annual review of literary output on the radio BALANCE 98, at Ždán
13.6.	Concert by winners of the competition for young musicians Concertino Praga at the Spanish Hall, Prague Castle (ČRo 3 - VLTAVA)
14.6.	ČRo 3 - VLTAVA: day-long broadcasting and listener competition Portugal, Land of Discovery
15.6.-23.6.	South-Bohemian Festival Concertino Praga
20.6.	ČRo 1 - RADIOŽURNÁL: Zlín Talent 98 (cooperation in international competition for young singers) + live broadcast of Night Stream
22.6.	ČRo 2 - PRAHA: Lady Radio Final
24.6.	Give Blood with Czech Radio
27.6.	ČRo volleyball tournament in Plzeň
June-December	ČRo 2 PRAHA: monthly all-day live broadcast from places of interest in the Czech Republic to mark the 75 th anniversary of ČRo broadcasting
1.7.	ČRo 2 and ČRo 3 launch live broadcasts on the Internet in Real Audio format
1.7.	Ivo Rikačev becomes new Editor-in-Chief at ČRo Plzeň
4.7.-6.7.	ČRo Olomouc: main media partner at the folk event Garden in Náměšť na Hané
9.8.	ČRo Brno: Milotice Folklore Festival
13.8.	ČRo Olomouc: cooperation in Park World Tour Olomouc (international race in park orienteering)
15.8.	ČRo Ústí nad Labem: Day of North-Bohemian Universities
15.-16.8.	1 st annual radio tournament in beach volleyball, at Benátky nad Jizerou
21.8.	Ceremonial act of reverence – placing of wreaths to mark the 30 th

anniversary of the death of ČRo workers in connection with the entrance of Soviet forces into Czechoslovakia (Vinohradská Avenue)

August	ČRo 1 - RADIOŽURNÁL: live broadcast from the Dream Match (ice-hockey match between the Nagano champions and an international team)
1.9.	ČRo Ústí nad Labem: Open Day
1.9.	Normal running of new broadcasting offices VP 30 (ČRo Regina Praha)
2.9.	Give Blood with Czech Radio
2.9.	Ceremonial opening of the Czech Radio and Radioservis Shop in the main ČRo building
6.9.	ČRo Regina Praha Garden Party
7.9.-13.9.	ČRo Ústí nad Labem: European Heritage day
12.9.	Meeting of Vltava Club members at Bertramka
17.9.	Planning launched to change the format of ČRo Regina Praha to metropolitan broadcasting
20.9.	ČRo 1 - RADIOŽURNÁL: Supradyn Cup – tennis tournament with celebrities and listeners at Štvanice, Prague
21.9.	ČRo Plzeň holds a gala evening for blood donors from the Give Blood project
21.9.-24.10.	ČRo Ústí nad Labem: media partner at the Ústí Theatre Festival
24.9.-10.10.	ČRo Brno: cooperation at the Moravian Autumn International Music Festival
28.9.	Radio Broadcasting and Its Listeners seminar held in Poděbrady
28.9.-1.10.	Annual Prix Bohemia Radio in Poděbrady
September	Archive of Radio Responses put into service for the Documentation Department
September-November	ČRo 2 - PRAHA: 1 st annual art competition for children Painting with Hajaja
September-December	Travelling exhibition of children's drawings from the competition Where I'm at Home on the Network (ČRo 7 and cooperation from regional studios)
1.10.-30.11.	ČRo Brno: 50 years since the devastation of the Benedictine Monastery
5.10.-9.10.	ČRo takes part in the information and communication technology fair Radio INVEX (ČRo 1 - RADIOŽURNÁL)
17.10	ČRo 3 - VLTAVA: daylong broadcast and listener competition Switzerland
19.10.	ČRo Regina Praha: installation of Dalet system started
29.10.-30.10	ČRo Brno: Prix musical de Radio Brno
October	ČRo Ostrava: media partner of the City of Ostrava for the

celebrations of the 80th anniversary of the Independence of Czechoslovakia

- October ČRo 1 - RADIOŽURNÁL: 9th anniversary of the formation of Night Stream – live from Poděbrady
- 2.11.-8.11. ČRo 3 - VLTAVA: Days of Slovak Culture in Prague
- 4.11.-7.11. 7th annual national competitive review of radio production REPORT 98 at Ždán
- 6.11. Declaration of Partnership between Czech Television and ČRo
- 14.11. Gala concert Concerto Bohemia from the Spanish Hall, Prague Castle (ČRo 3 - VLTAVA)
- 20.11.-1.12. ČRo 3 - VLTAVA: Days of Romany Culture
- 4.12. ČRo 3 - VLTAVA: Klatovy Baroque public recording
- 5.12. ČRo Open Day
- 8.12. ČRo Regina Praha: meeting of the director with workers and friends of ČRo Regina Praha
- 9.12. Give Blood with Czech Radio
- 9.12. Jára Cimrman Theatre in Prague given over to ČRo employees:

General Plum or ČRo To Itself; ČRo management awards prizes to employees
- 18.12. ČRo 1 - RADIOŽURNÁL: special performance of Evita for ČRo workers only
- 31.12. ČRo 2 - PRAHA: a return to the original daylong New Year's Eve programme after a break of several years
- 31.12. ČRo Hradec Králové: first trial ČRo broadcast from the new studio offices in Havlíčkova Street
- December Pages carrying ČRo internal rules and regulations and Director General pages published on the Intranet, with a full-text search option
- December ČRo Ústí nad Labem: Christmas Ústí Zoo
- December ČRo Brno: Christmas Radio Gift