




99

Czech Television Yearbook



ČESKÁ TELEVIZE



	Czech Television Annual Report	
	Czech Television Council	
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<p>The mission of Czech Television is to serve the public through free and independent production and broadcasting over the entire territory of the Czech Republic.</p>		
<p>The law appoints two sources of revenue for Czech Television: the television licence fee and the corporation's own business activities, for which the law sets strict conditions; Czech Television is not subsidised out of the national budget.</p>		
<p>As a public service broadcaster, Czech Television is an open institution that answers to TV licence-fee payers and respects the principles of public review: the Czech Television Council answers to the Czech Parliament; Czech Television regularly publishes reports on its operations.</p>		
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1999 in brief

January

- 1 Jan** – President Václav Havel gives his New Year Speech at 1 p.m. on ČT1
- 5 Jan** – the Y2K team is put into action
- 9 Jan** – ČT2 broadcasts its first *This evening with ...*, a block of different types of programme (drama, animation, current affairs, and documentaries) united by a common theme and one presenter; this time with the subtitle *Arnošt Goldflam Presents: Beer*
- 10 Jan** – *Stone Bridge*, directed by Tomáš Vorel, launches ČT1's Sunday evening series *Czech Films by Czech*

Television, a weekly slot throughout 1999 presenting films produced or co-produced by Czech Television

- 13 Jan** – Czech Television's Director General visits Slovak Television in Bratislava; Czech Television and Slovak Television sign an agreement on cooperation
- 18 Jan** – Jaroslav Kučera takes over from Čestmír Kopecký as Czech Television's new Chief Producer of Creative Programming

February

- 1 Feb** – Czech Television extends broadcasting on ČT2 to a twenty-four hour programming schedule
- 1 Feb – 2 Mar** – as part of the public awareness campaign 'Thirty Days for the Civic Sector', Czech Television broadcasts information on the activities of non-profit organisations
- 4 Feb** – Czech Television, TV NOVA, and PRIMA TV sign an agreement on cooperation with the Czech Paralympic Committee
- 6 Feb** – ČT1 broadcasts *TýTý TV Awards Ceremony*; Czech Television wins the TýTý award in the newscaster category

(Jolana Voldánová) and the programme announcer category (Marie Retková); the Journalists Prize for the best television programme of the year is awarded to Czech Television's documentary series *Big Beat*

- 26 Feb** – ČT1 broadcasts the signing of the ratification documents prior to the accession of the Czech Republic and Poland to NATO
- 27 Feb** – ČT1 broadcasts *Czech Lion 98* – the sixth annual prize-giving ceremony of the Czech Film and Television Academy; *Sekal Has to Die*, a film co-produced by Czech Television, wins most Czech Lion awards

March

- March** – the Television Licence Fee Department sends all potential unregistered radio and television licence-fee payers a letter signed by the Director Generals of Czech Television and Czech Radio
- 4 Mar** – Czech Television launches a long-term project called *Help the Children* in association with the Civic Society Development Foundation
- 5 Mar** – Czech Television signs contracts with the National Theatre, National Museum, National Gallery in Prague, Prague State Opera Company, the Czech Philharmonic,

the Moravian Gallery in Brno, the National Technical Museum, the Museum of Applied Art, the National Library, and City Gallery

- 13 Mar** – management representatives from Slovak Television visit Czech Television
- 23 Mar** – ČT1 broadcasts the first in a series of special reports on the NATO strike in Yugoslavia and developments in the situation in the Balkans (the last special report is broadcast on 18 April)

April

- 2 Apr** – launch of programme to take over Euronews for live digital broadcasting
- 13 – 14 Apr** – Czech Television Director General attends the Programme Market at the MIP TV Festival in Cannes
- 30 Apr** – a measure instituted by the Director General leads to the establishment of the Czech Television

Receivables Commission, the main task of which is to provide efficient monitoring and evaluation of the process of managing Czech Television receivables, and to react flexibly to situations as necessary in a competent manner

May

- 1 May** – the Bylaws and Rules of Procedure of the Civic Panel are issued; this panel replaces the Charity Panel
- 1 May** – all Czech Television's studios in Prague, Brno, and Ostrava open their doors to the public for the second time in the corporation's history
- 3 – 6 May** – the 36th Golden Prague International Festival is held in Prague; this festival is organised by Czech Television and focuses on programmes from the world of classical music, jazz, ethnic music, dance, and ballet; Czech Television wins an award for its production of Bohuslav Martinů's *Tears of Knife* and *Admirable Flight*, directed by Jiří Nekvasil
- 16 May – 21 Nov** – to mark the International Year of Seniors, Czech Television works in association with the

Child's Brain Foundation on the Penny Project to support the idea of inter-generational co-existence

- 26 May** – a move by the Head of Legal Department sees the publication of the media partnership agreement signed with the Professional Organisation of Annual Conferences of the International Monetary Fund and the World Bank Group Prague 2000
- 27 – 28 May** – the Czech Television Director General attends a meeting of the EBU Administrative Council (in Geneva, Switzerland)

June

- 2 Jun** – initial meeting of the Steering Committee for Czech Television's Structural Change Management Project
- 8 Jun** – Martin Bezouška resigns as Head of Programming and leaves Czech Television at the end of the month; Gordon Lovitt takes over the vacant post temporarily as of 14 June, and his position of Director for Strategic

Development is taken on by Dušan Chmeliček (who remains Head of Legal Department)

- 14 Jun** – the competition of tenders for an integrated IS supplier ends; a contract is signed with SAP for the delivery of the SAP R/3 System, and the implementation project is launched

July

- 1 – 3 Jul** – the Czech Television Director General attends the EBU General Meeting (in Berlin, Germany)
- 5 Jul** – ČT1 broadcasts divine worship from Velehrad, Moravia
- 6 Jul** – ČT1 broadcasts a divine service on the anniversary of the death of Jan Hus
- 2 – 10 Jul** – a delegation of Czech Television senior management attends the International Film Festival in Karlovy Vary; Czech Television's contribution includes its co-production of the film *Cosy Dens* in the main

competition (awarded a Special Mention for acting skill and directing and the International Critics Prize); an overview of selected documentaries from One World '99, a festival held by the Czech Television Foundation People in Distress, enjoys high attendance figures

August

- 12 Aug** – official launch of the implementation of the SAP R/3 integrated information system
- 25 Aug** – press conference on Czech Television's autumn programming schedule, including the public announcement of the *Thirty Returns* project

September

- 8 Sep** – the Confederation of Political Prisoners lodges a complaint against Czech Television because of its plans to broadcast the serial *Thirty Cases of Major Zeman*, sparking a wide-ranging campaign on this theme that goes on for several weeks. Czech Television is generally accused of disrespecting the victims of the Communist regime
- 16 Sep** – *Thirty Returns* begins its weekly run on ČT1; it is a thematic block composed of a short edited compilation using excerpts from historic weekly news broadcasts, capturing the atmosphere of the time, followed by one of the episodes from the socialist serial *Thirty Cases of Major Zeman*, and ending with a documentary on a theme connected with the serial
- 22 Sep** – the Czech Television Council issues a statement on the broadcasting of *Thirty Cases of Major Zeman* by Czech Television, saying that it respects the decision of Czech Television and that it regards the corporation as an independent institution and therefore no one has the right to interfere with its operations. Council Chairman Jan Jiráček rejects efforts to ban the broadcast of the serial as premature censorship
- 24 Sep** – ČT2 starts broadcasting *Semafor And All That*, a six-part documentary tracking the forty-year history of Semafor Theatre in Prague
- 24 – 25 Sep** – Czech Television Director General attends a conference of public-service television directors of 'The Visegrad Four' (in Bratislava, Slovakia)
- 29 Sep** – the Czech Council for Radio and Television Broadcasting institutes administrative proceedings against Czech Television for alleged breach of duties stipulated under the Radio and Television Broadcasting Act in connection with *Thirty Cases of Major Zeman*
- 30 Sep** – Parliament's Permanent Media Commission adopts a resolution stating that, by broadcasting *Thirty Cases of Major Zeman*, Czech Television is not fulfilling its mission
- 30 Sep** – the Information System Department completes modifications of Czech Television's individual information system operations in preparation for the conversion to the year 2000

October

- 5 Oct** – Dušan Chmelníček, Czech Television's legal representative, files an objection with the Czech Council for Radio and Television Broadcasting claiming two of its members are biased; this move puts a temporary halt to the administrative proceedings against Czech Television
- 11 Oct** – ČT1 begins broadcasting the fourth and last thirteen-part series of its original drama serial *Life at the Mansion*
- 13 – 16 Oct** – Czech Television hosts the sixth EBU conference on religious broadcasting, Religion '99, in Prague
- 14 – 15 Oct** – the Czech Television Director General attends the PBI Conference (in Belfast, Northern Ireland)
- 28 Oct** – ČT1 broadcasts of the award of state honours live from the Vladislav Hall at Prague Castle

November

- 15 Nov** – information system preparations for the year 2000 are completed
- 17 Nov** – ČT1 runs a live broadcast from a ceremony at the Vladislav Hall at Prague Castle to mark the tenth anniversary of the events in November 1989
- 18 Nov** – ČT1 premieres the television film *Somewhat Cloudy*, taking a look behind the scenes of the investigation into the police intervention against students in 1989
- 20 Nov** – at eight o'clock in the morning, ČT2 starts a unique twenty-four hour broadcast called *A Day of Czechoslovak Television*, giving viewers the opportunity of seeing programmes typical for television under the Communist regime, followed by *Velvet Night*, a compilation of authentic recordings of how socialism collapsed in Czechoslovakia in 1988 and 1989
- 24 Nov** – Gordon Lovitt, temporary Head of Programming from June, resigns

24 Nov – the Czech Television Council criticises Czech Television Director General at its meeting, and invites him to take measures that will lead to the post of Czech Television Head of Programming being filled and the institution's internal and external stability being assured; it also asks him to start the necessary negotiations with the representatives of independent producers and programme-makers immediately

30 Nov – some of Czech Television's employees (especially producers and dramaturgists) join the criticism of the corporation's management by writing a petition; roughly 50 employees invite the management to resign because of the untenable situation at Czech Television

December

1 Dec – the decision is made to continue the satellite distribution of the Czech Television signal using the Copernicus satellite and, as its successor, Eurobird 1

2 – 4 Dec – Czech Television hosts the Eleventh European Television and Film Forum, held by the European Media Institute. The Forum takes place in Prague and discusses the future of the European audiovisual industry

8 Dec – five of the nine members of the Czech Television Council vote to recall the Director General of Czech Television, not enough for the necessary two thirds majority; Petr Weiss resigns from the Council

13 Dec – the Czech Television Director General invites tenders for the post of Head of Programming, temporarily managed by Gordon Lovitt

15 Dec – Czech Television Director General Jakub Puchalský informs the Czech Television Council first, and then those present at a press conference, of his decision to resign owing to insufficient support for his management of the corporation and for the fulfilment of the ideas he had when he joined Czech Television almost two years previously

22 Dec – the Czech Television Council announces that it wants to pick a new Director General for Czech Television before the end of January 2000, following an

invitation for tenders addressed to candidates the Council agrees on by a majority of votes

24 Dec – Czech Television broadcasts its Christmas programming schedule on both channels, including the first showing of the official illumination of the Vatican's Christmas tree from the Czech Republic, *Czech Christmas at the Vatican*

30 Dec – the last episode of the entertainment programme *I Don't Dance with Politicians* in 1999 is watched by 39.6% of the adult population, representing seventy-two out of every hundred viewers watching television at that time. This makes it the most watched Czech Television programme in 1999

31 Dec – Czech Television's computer system converts to the year 2000 successfully

31 Dec – Czech Television broadcasts its New Year schedule; at 10.30 a.m. ČT2 shows the launch of the international live broadcast (lasting for over twenty-five hours) of 'an unrepeatable journey to New Year celebrations around the world', called *2000 Today* in English and *A Thousand and One Midnights* in its Czech version; the last few minutes of 1999 on ČT1 are given over to a toast by President Václav Havel

25 Jan 2000 – the Chamber of Deputies elects Miloš Rejchrt a new member of the Czech Television Council

26 Jan 2000 – the Czech Television Council elects Dušan Chmělíček the new Director General of Czech Television

1 Feb 2000 – Dušan Chmělíček takes up his post as Czech Television Director General

2 Feb 2000 – Alena Kinclová resigns as Vice-Chairperson and Member and Václav Erben and František Schildberger resign as Members of the Czech Television Council; Vladislav Kučík is elected new Chairman, and Jiří Zajíc and Juraj Podkonický new Vice-Chairmen

10 Mar 2000 – the Chamber of Deputies recalls the Czech Television Council

Czech Television in the first quarter of the year 2000



Dušan Chmelíček Czech Television Director General (as of 1 February 2000)

Just about as soon as I took up my post as Director General I tried to renew the smooth running of Czech Television without delay. My first task in February 2000 was to set a clear objective and change the working atmosphere throughout the institution as quickly as possible. To this end, I employed a combination of system and personnel measures. I would like to use this short review to go through some of the most important steps in change management at the corporation.

Strategic Development was dismantled with effect as of 1 February 2000. This section was set up in the summer of 1998, although no precisely defined mission was ever assigned to it. As time wore on, it became a rambling conglomerate of service departments that had originally been incorporated into Czech Television's organisational structure in a much more organic and logical manner. Czech Television was then able to put the funds it saved through this cutting measure to much better use in the production and broadcasting of programmes. I decided I would personally supervise the due completion of all tasks begun by Strategic Development and ensure continuity in this respect.

The most sensitive position in Czech Television management for professionals in the branch in the past two years has been programming control. Accordingly, I awarded the vacant post of Head of Programming to Václav Čapek, as his experience as a Czech Television producer, his perfect acquaintance with the way things run here, and his brilliant orientation in the programming range of European television stations give a solid guarantee of a high quality programming schedule for ČT1. His arrival marked the emergence of new formats for entertainment programmes and pressure on better, more rigorous application of drama in the programming schedules of both Czech Television channels. After a stagnant break of almost two years, the prerequisite for a major improvement in the quality of the long-term programming concept is to ensure that top-class dramaturgists are employed at the Programming Department, and this is something we subsequently achieved.

In my candidate project, I had set out the objective of improving the concept of news management. The systematic steps leading to this goal are the thorough emancipation of the teams preparing the different news programmes and the establishment of the post of Director of News, which is



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a common position in European public service television corporations (indeed, Czech Television had been the one exception in this respect). This post was filled by Jiří Hodač, who enjoys extensive experience from his work at BBC World Service. By making this change, I want Czech Television to reinforce its position in terms of what its news service has to offer compared with the other national Czech television stations and to be able to set the standard of quality in the Czech Republic in this area.

The economic branch was strengthened with the arrival of Ladislav Paluska, who was made Finance Director. His precise knowledge of Czech Television financing, his successful work in this post between 1992 and 1998, and the superb professional reputation he enjoys provide the guarantee of healthy, transparent, and efficient financing at Czech Television, which will benefit television viewers and licence-fee payers. His return to this position places the emphasis on tradition and continuity, which are absolutely essential for the stability and credibility of public service television in the Czech Republic.

I made these and other staff changes in line with my project. In my conclusion to this project, I said that the essential condition of Czech Television operations rested in the perfect teamwork of highly qualified and well-motivated employees and external associates. The producer system, which was the foundation on which Czech Television was built in 1992 and 1993, practically ground to a halt in 1998 and 1999. With this in mind, I decided it was important to reestablish production meetings, which are the basic communication platform for the smooth running of this system and which provide a perfect opportunity to ensure that there is feedback on what Czech Television broadcasts. These meetings mainly entail ongoing professional evaluations of the programmes we broadcast, and the results are presented to the producers responsible for the production of these programmes. I am pleased to say that we managed to pick up on the previous tradition and renew the traditional vital rhythm of Czech Television in the space of just two months.

Public service television is a complex organism that is regulated not only by written rules, but also by a fine tissue of unwritten rules and customs. This means there is an

unusually high risk involved every time a radical change is made in top management at the corporation. This danger persuaded me to rectify the situation, and Czech Television is now putting its fundamental document, the extensively innovated Czech Television Bylaws, to the Czech Television Council for its approval. These bylaws now include a specification of the basic strategic goals of public service television in the Czech Republic. It is a document that seems set to be short-lived, because the amendment to the Czech Television Act that is currently being drafted will force us to prepare new follow-up rules. At this moment in time, however, the Bylaws are extremely important because they make it possible for us to draw up the new organisation manual that Czech Television needs so desperately. In addition to more precise specifications of powers and responsibilities at the different management levels, new items in the rules will include a definition and description of the preparation of broadcasting schedules and seasonal adjustments to them, and, further to these schedules, the procedure for approving the production task and any amendments to it. For the first time in the history of Czech Television, the annual working rhythm of television production will be codified. This means producers have much better conditions and guarantees that the technological time limits they need for their work are kept to. The decision-making process on the fate of individual suggestions and projects will also become more transparent, more distinct, and simpler.

The first few months of 2000 were a time when Czech Television saw the emergence of good-quality, new working conditions, essential internal stabilisation, and reinforcement of the internal and external credibility of the corporation's executive management. This is the prerequisite for the successful operation of an independent, self-confident, and well-received public service television in the Czech Republic. Czech Television's priority this year is to build deep, solid foundations for progress in the next few years, when public service television will enter the long, complicated period of parallel analogue and digital terrestrial television broadcasting and will have to redefine and defend its irreplaceable role on the media stage in the Czech Republic. My first moves as Director General have been made with this in mind.

Czech Television in 1999



Jakub Puchalský Czech Television Director General (to 31 January 2000)

The eighth year since the establishment of Czech Television was marked by the programming, technological and, in part, organisational changes launched in the course of the preceding year. The individual production centres and creative groups worked with the Programming Department in seeking out new programme formats for the year 2000 broadcasting schedule, the modernisation of the visual form of broadcasting continued (for example, by the implementation of the virtual studio in the News Department building), and ČT2 extended broadcasting to cover twenty-four hours every day. The Thirty-Sixth Golden Prague International Television Festival was given a general overhaul which, it must be said, saw pleasing and well-received rejuvenation. Czech Television also worked intensively on preparations to eliminate any potential risks associated with the conversion of computers to the year 2000. In the scope of its declared efforts to make its financing activities more transparent and more efficient, the implementation of the new integrated SAP/R3 information system was launched.

There was discussion at Czech Television throughout much of the year on how to adapt the producer system and the Programming Department. This resulted in a proposal for a new organisational structure for the production and programming units, which was mainly targeted at reinforcing Czech Television's position as a broadcaster. In the end, this proposed change, in part highlighting the position of

the Programming Department, allowing for better coordination between the creative and production elements within the different genres, and making the rules for cooperation with independent producers clearer, was not implemented in accordance with the schedule that had been drawn up (i.e. by the end of 1999), and all documentation was handed over to the new Director General.

Czech Television's 1999 programming schedule bore the stamp of two people: Head of Programming Martin Bezouška and then Gordon Lovitt, his replacement from June. The changes made during the summer and the fairly emphatic modification to the schedule in September 1999 reaped rewards: while viewing figures were two to three per cent down on average in the first half of the year compared with the same period in 1998, the autumn saw a significant rise that culminated in December when ČT1 achieved a twenty-four hour share of 28.92%, up on the 26% of the previous year. The year-on-year growth in ČT1's share was even more striking in the main broadcasting block: 32.4%, up on 27.86% in 1998. ČT2's share, generally very stable, also registered a rather high year-on-year rise.

The number-one attraction for viewers was the year-long broadcast of *Life at the Mansion*, starting with all the repeats and ending with a new, final series. In September 1999, the audience was confronted with a new demanding project, *Thirty Returns*, which was unfairly reduced by the



In 1999 Czech Television managed to continue diversifying its broadcasting, which met with a favourable response from viewers.

press into a repeat showing of the Normalisation (read socialist) serial *Thirty Cases of Major Zeman*, although the documentaries broadcast within the framework of individual blocks (one evening a week) achieved long-term average viewing figures of over a million. Czech Television's reflections on modern Czech history were by no means restricted to these documentaries: in January Czech Television broadcast the unique documentary *Censored Dreams*, vividly illustrating the circumstances under which film was used as a patent and latent tool for propaganda in the fifties and the beginning of the sixties; our systematic interest in modern history culminated in the general programming schedule to mark the tenth anniversary of 17 November 1989, when Czech Television broadcast unique, hitherto unreleased archive recordings of the suppression of demonstrations in 1988 and 1989.

The News Department at Czech Television found itself faced with the task of covering the Czech Republic's entry to NATO and the operation run by the Alliance in Kosovo. It sailed through both these tests with distinction, and held its own against the major European public-service television companies, and in this respect due credit goes to the painstaking efforts put in by our news teams in Kosovo itself. The discussion programme *Arena gave way to Strictly Public!?*, carrying much the same format. *The Facts*, a new investigative current affairs programme prepared by the News Department, was also slotted into the programming schedule.

Bearing in mind that we are broadcasting a public service, another important area of development is the format of periodic programmes for much narrower target groups. Czech Television grasped the opportunity of addressing young and the youngest viewer groups as it processed subject matter from the field of science, technology,

computers, and other new technology, and introduced several new magazines focusing on the Internet: *www.eXtravýzva.cz*, *Home Page* and, especially, *At the Rollmop*. In addition to these developments, the corporation tried to enrich the service afforded by its cultural and current affairs programmes by introducing a new format into *Three Hundred and Thirty-Three* and the sharply critical discussion programme *Hangman's House*. The programming schedule was injected with an important element of innovation – the principle of whole evenings devoted to a set theme (following the example of the ARTE television channel). Czech Television began showing *A Night with Angel*, with untraditional forays into the world of culture, one Saturday every month to fill in the lack of nighttime television. In 1999, then, Czech Television managed to continue diversifying its broadcasting, which met with a favourable response from viewers, who thought that Czech Television had acted well (especially in the latter part of the year) and that the corporation was providing them with a broadly conceived range of programmes.

Czech Television continued to expand its support of the not-for-profit sector in its non-programming operations, which are undoubtedly an important part of any public service television corporation. It concluded contracts on media partnership with ten of the nation's top cultural institutions and, for the first time in its history, it made an agreement on cooperation with the Czech Paralympic Committee. The corporation worked with the Civic Society Development Foundation to prepare Help the Children, a televised annual charity project to raise funds for handicapped and deprived children. All these examples are the proof that in 1999 Czech Television remained an organisation actively supporting the advancement of civic society and helping interpersonal solidarity, tolerance, and understanding.

Brno Television Studio



Zdeněk Drahoš Studio Director

The Brno Television Studio produced almost 500 hours of original programmes covering the full range of television genres, the most ever in the studio's thirty-ninth year. This record output was made possible because of the interest shown by the Czech Television Programming Department, which was clearly impressed with the good experience it has had of programme scripting and production in Brno. Of this abundance of programmes, we should give a special mention to Jaromil Jireš's *Double Role*, a film made for cinema distribution and starring Tereza Brodská, who was

awarded a Czech Lion for her efforts, the first screenings of the representative *Golden Nut*, Halina Pawlowská's *Banana Fish*, the documentary series *Intolerance*, the *Comet* magazine, the Czech and French music programme *Diary*, and *Dukla – Blood and Myth*, a two-part documentary by Petr Hvižd. Nor should we overlook the completion of Antonín Moskalyk's thirteen-part serial *Gendarme Facetiae*. With the exception of a folklore programme and more space to be given over to regional broadcasting, all the Brno Studio's basic creative programming intentions were implemented.



With the exception of a folklore programme and more space to be given over to regional broadcasting, all the Brno Studio's basic creative programming intentions were implemented.

In a year of enormous drive and motivation, as staff did their best to reach record output, another important feature was the preparation for the adaptation of the producer system, which gradually revealed an unacceptable plot to do away with the justification for any non-central studios by making programming staff answerable to chief producers in Prague. The natural coordination of each genre was replaced by planned centralisation unprecedented in the history of the corporation. With the passing of time, it is a relief that this idea was not pushed through, although it did show that the logical, equal, and necessary working of three studios as a true partnership within Czech Television is not something we should take for granted. This theme (and many others) made its way on to the agenda of the meetings held by the Parliamentary Media Commission, which lifted the lid on the entire company, making it weaker and leading to the logical mobilisation of various special-

interest groups. In my opinion, this was the most serious event in the life of Czech Television in 1999. It is also how I explain the fact that a majority of employees at the Brno Studio signed the autumn petition demanding fundamental changes in Czech Television management.

The high degree of dedication the Studio's employees had to put into their work was a bitter reminder of the effect of staff cuts. It became clear on repeated occasions that hiring external associates was not always the best solution and that constant cuts in the number of employees could even be counterproductive. We hope bold, serious research and analysis will be devoted to this phenomenon.

To close, I would just like to express my satisfaction and gratitude that we managed to produce a record number of programmes with distinction and several awards.

Ostrava Television Studio



Miloslav Petronec Studio Director

How were the events surrounding Czech Television in 1999 viewed 350 kilometres away from Prague?

Going by viewing figures, satisfaction, and other polls (e.g. media credibility) run by independent agencies on representative samples of the population, it seems that Czech Television fared neither worse nor much better than in previous years in fulfilling its mission of providing public service television. In the light of the positive developments in the objective qualitative specifications of the corporation's operations – rising viewer figures, higher productivity as a result of staff cuts, a higher profit than anticipated – it is quite a paradox that the two main events of the year that are likely to be remembered are rather negative for Czech Television: the broadcasting of the socialist serial as part of the *Thirty Returns* project, and in particular the internal tension within the company caused by the plan to make structural changes and ending with the resignation of the Director General.

The project of structural changes, which was meant to affect just about all the organisational units at Czech Television, including the Television Studios, emerged from a group of free-standing projects that were originally independent of each other. The parent project met a natural need to

coordinate the developments of these subprojects. A certain superficiality to this project was evident right from the off, during the handling of the initial analysis of the situation at Czech Television (run in 1998 over a short space of time by Deloitte & Touche). This glibness was due to unfamiliarity with the problem rather than the general approach adopted. Project launches were not preceded by strategic decisions (for example, the situation and functioning of the Programming Department, the formation of an organisational structure determining the relations between sections and employees based on the motivation of forced competition, not on a system of bureaucratic management that was becoming increasingly tighter bound, the elimination of items entered twice in the accounts, etc.), and no priorities were set. Although we heard an announcement that the basis of the new organisational structure remains the producer system, today we can still only guess at the extent of the powers intended for producers and chief producers. The chaotic situation at Czech Television, left to its own devices for almost half a year, was evidently the reason for the petition from some of the producers and staff at Czech Television; the massive external support this petition received helped politicians and the Chamber of Deputies to conclude that Czech Television was not fulfilling its public service mission, although no evidence was forthcoming.



We repudiate entirely that Ostrava Television Studio is in a state of 'total disintegration' and 'crisis', words used by the Parliamentary Media Commission in its assessment of Czech Television.

During the very first negotiations on competence and the adaptation of the producer system, it became apparent that the main barrier to the implementation of the ideas entertained by Czech Television management on the new status of creative groups at the Television Studios was the Czech Television Act itself. The differing interpretations of this law took the dispute up to the Parliamentary Media Commission, which, with hindsight and with respect for further developments (and especially the independence declared by Czech Television), can only be seen in a poor light. The organisation, which wants to be independent of political structures, must be able to handle its internal problems itself, without dragging politicians into its internal affairs.

In mid-1999, the management at the Ostrava Studio decided to keep the status quo until the final solution to the adaptation was made and pragmatic processes were drawn up, based on experience, for the preparation of the Studio's production tasks and budget for the year 2000. This decision ensured studio staff had the peace of mind they needed to produce quality work. We repudiate entirely that Ostrava Television Studio is in a state of 'total disintegration' and 'crisis', words used by the Parliamentary Media Commission in its assessment of Czech Television.

Ostrava Television Studio produced 325 hours of television programmes in 1999, broadcasting 355 hours of first screenings and repeats on ČT1 and 304 hours of first screenings and repeats on ČT2. It would be appropriate at this point to mention some of the specific programmes produced by the Studio. One of the most popular programmes on Czech Television last year was the entertainment series *So Don't Hesitate and Shoot!*, which came second in the *TýTý 1999* awards in the category of Programme of the Year. Traditionally, and with the hallmark of quality, our current affairs series *Twilight Ghost* and *That*

Czech Nature of Ours did not fail us, having earned themselves a place in ČT1's prime time slot. *Observations from Elsewhere* was a series of short features warmly received by ČT2 viewers. ČT2's regular viewers also found *The Foreign Word of Poetry* here. It is also worth mentioning *Children of the Moment*, a new series of programmes offering a way of bringing ethnic groups closer together. Programmes for children and young people included the competition *Maze*, the video chart programme *Jellyfish*, and the children's film *The Echo King*. The Ostrava version of *Senior Club* was viewed as the most beneficial programme of the year for the group it was targeted at, and the elder generation could also enjoy *If There Weren't That Music*, a series of brass music programmes. The studio's largest drama project was the co-production of *The Spring of Life*, which entered the cinema distribution network in January 2000. The work done by the News Department should not be overlooked as this accounts for a third of the Studio's output. In addition to the regional evening news programme, called *Report*, and contributions for the national news programmes, the studio prepares *Twilight Ghost*, the cultural current affairs programme *Moravian and Silesian Salon*, and *Police Magazine*. The quality of the projects produced by the Ostrava Studio is evidenced by the fact that planned Studio output for 2000 is up 15% on 1999.

In addition to the usual consistent improvement in the quality and diversity of production based on Czech Television requirements, our main goals for the year 2000 are to complete the Dislocation Plan prepared in 1996 and amended after the floods of 1997, to complete the Digital News Production project in the News Department, to push through the expansion of regional broadcasting, to reinforce the studio's powers in the amended Czech Television Act, and to try to pull off some qualitative changes in the functioning of Czech Television as a whole.

PROGRAMMING

	2	Czech Television Broadcasting in Figures	20	3
5		Documentaries Highest ratings in 1999	26 29	6
	9	Sport Highest ratings in 1999	36 37	10
12		Supplementary Services Teletext Czech Television website Czech Television service for the hard of hearing	42 42 42 43	13

News Highest ratings in 1999		22 23	<div>4</div> Current Affairs Highest ratings in 1999 24 25
<div>7</div>	Drama and Music Performances Highest ratings in 1999	32 33	<div>8</div> Entertainment Highest ratings in 1999 34 35
Children's Programmes Highest ratings in 1999	38 39	<div>11</div>	Education Ratings of selected educational programmes in 1999 40 41
Czech Television Viewers Peoplemeter readings Sociodemographic profile of Czech Television viewers Czech Television sociological research Response to programmes: letters, telephone calls, e-mail	44 44 45 47 47	<div>14</div>	Awards for Czech Television Most important prizes awarded in the Czech Republic Prizes awarded abroad 48 48 51

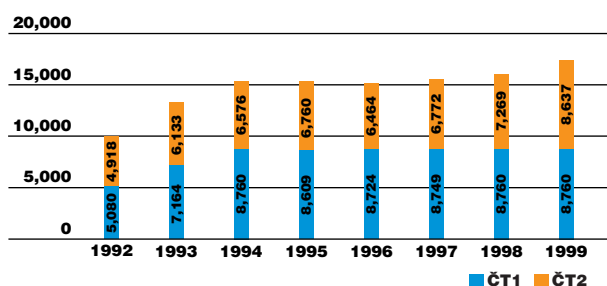
PROGRAMMING

The Czech Television programming range in 1999 was provided by the **News Department**, led by Editor-in-Chief Zdeněk Šámal, the **Sports Department**, led by Editor-in-Chief Jiří Baumruk, the **Production Centre for Creative Programming**, managed since 1999 by Chief Producer Jaroslav Kučera, who replaced Čestmír Kopecký, the **Production Centre for Current Affairs and Documentaries**, headed by Chief Producer Alena Müllerová, the **Production**

Centre for Acquisitions, led by Chief Producer Jan Rubeš, the **Brno Television Studio Production Centre**, managed by Chief Producer Petr Kaláb, and the **Ostrava Television Studio Production Centre**, headed by Aleš Jurda. The **Programming Department** was in charge of overall strategy; Martin Bezouška and Gordon Lovitt took turns at the helm of Programming in 1999.

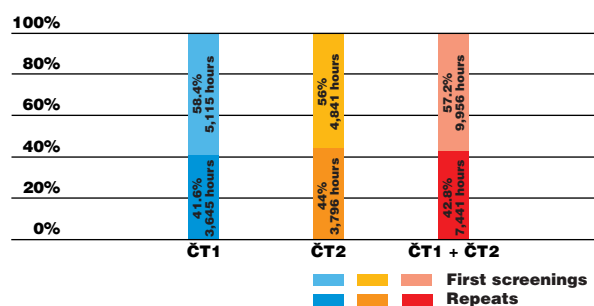
Czech Television broadcasting in figures

Total hours of Czech Television broadcasting 1992 - 1999



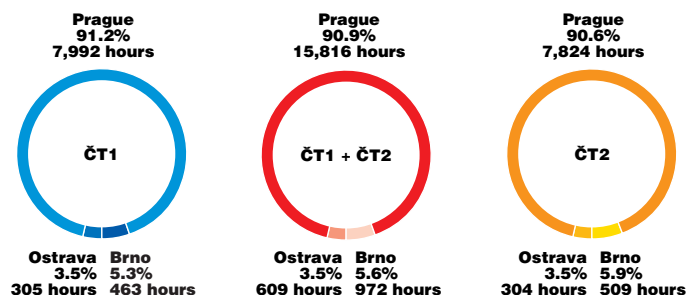
Source: ČT – Audience Research Department

Shares of first screenings and repeats in Czech Television broadcasting in 1999



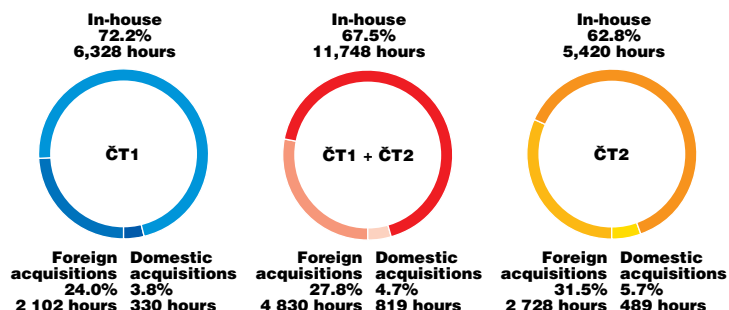
Source: ČT – Audience Research Department

Studio shares in Czech Television broadcasting in 1999



Source: ČT – Audience Research Department

Origin of programmes broadcast by Czech Television in 1999



Included in the 11,748 hours of in-house programmes are 1,019 hours of programmes made to order for Czech Television by independent producers. This means that in addition to the 819 hours of programmes acquired by Czech Television from domestic producers, independent Czech producers also accounted for a further 1,019 hours of programmes made to order for Czech Television and broadcast on ČT1 and ČT2. The overall share enjoyed by independent domestic producers in total broadcasting time in 1999 was therefore 1,838 hours (i.e. 10.6%).

Source: ČT – Audience Research Department

Shares of programme types in Czech Television broadcasting in 1999 (hours)

	ČT1				ČT2				ČT1 + ČT2	
	First screenings	Repeats	Total	%	First screenings	Repeats	Total	%	Total	%
Information	764	673	1,437	16.4	99	312	411	4.8	1,848	10.6
News	462	22	484	5.6	1,196	450	1,646	19.1	2,130	12.3
Current affairs	596	881	1,477	16.9	297	703	1,000	11.5	2,477	14.2
Documentaries	191	445	636	7.3	619	864	1,483	17.2	2,119	12.2
Sport	13	91	104	1.2	735	96	831	9.6	935	5.4
Education	25	33	58	0.7	85	390	475	5.5	533	3.0
Awareness	11	78	89	1.0	105	219	324	3.7	413	2.4
Entertainment	417	318	735	8.4	76	245	321	3.7	1,056	6.1
Music and entertainment	184	362	546	6.2	126	293	419	4.9	965	5.5
Music	30	75	105	1.2	141	334	475	5.5	580	3.3
Drama	909	1,954	2,863	32.7	299	842	1,141	13.3	4,004	23.0
Literature	0	2	2	0.0	4	1	5	0.0	7	0.0
Religion	37	0	37	0.4	11	56	67	0.8	104	0.7
Supplementary	4	31	35	0.3	3	34	37	0.4	72	0.4
Advertising	2	150	152	1.7	0	2	2	0.0	154	0.9
Total	3,645	5,115	8,760	100.0	3,796	4,841	8,637	100.0	17,397	100.0

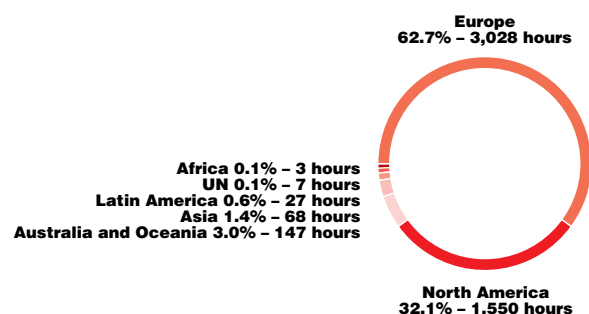
Source: ČT – Audience Research Department

Country of origin of foreign acquisitions broadcast by Czech Television in 1999

Country	Share in hours	% of all foreign acquisition hours	% of total broadcasting hours
Australia	143	3.0	0.8
Austria	47	1.0	0.3
Canada	147	3.0	0.8
China	5	0.1	0.0
France	521	10.8	3.0
Germany	362	7.5	2.1
Hungary	20	0.4	0.1
Italy	149	3.1	0.9
Japan	47	1.0	0.3
Poland	52	1.1	0.3
Russia (CIS)	135	2.8	0.7
Slovakia	144	3.0	0.8
Spain	86	1.8	0.5
Sweden	18	0.4	0.1
United Kingdom	933	19.3	5.4
USA	1,404	29.1	8.1
Euronews	393	8.0	2.3
Other	224	4.6	1.3
Total	4,830	100.0	27.8

Source: ČT – Audience Research Department

Continent of origin of foreign acquisitions



Source: ČT – Audience Research Department



Events

Czech Television's main news programme in 1999 was, again, *Events*, broadcast every day at 7.15 p.m. on ČT1, and regularly accompanied by the news-cum-current-affairs supplement *Here and Now*. Czech Television broadcast another full news programme, *Events Plus*, for the growing group of viewers whose lifestyle does not allow them to watch television until the later hours of the evening. ČT2's anchor in its evening broadcasting schedule was the analytical '21'.

Brief news bulletins were broadcast at regular intervals throughout the day. Regional evening news broadcasts (*Evening News in Prague*, *South Moravian Evening News* in Brno, and *Report in Ostrava*), and two weekly news services (*Cultural Weekly* and *Economic Weekly*) were permanent features in the Czech Television programming schedule.

Good Morning With Czech Television, the morning slot starting at 6 a.m. every weekday and going on for almost two and a half hours on ČT1, underwent radical transformation in November 1999. The news and information elements were emphasised much more, and the creative concept was adapted to meet this change.

Discussions on amendments to the Constitution, decisions on the future of Temelín Nuclear Power Station, the tenth anniversary of the revolution in November 1989 and the accompanying civic initiatives – these were just some of the **domestic** events of the past year. The domestic team at the News Department in Prague worked closely with the News Departments at the Brno and Ostrava Television Studios last year; it also stood at the head of ten regional

reporting teams (České Budějovice, Tábor, Plzeň, Cheb, Ústí nad Labem, Liberec, Hradec Králové, Kolín, Zlín, and Olomouc) and worked in association with three private television companies. This gave Czech Television news coverage of practically the whole of the Czech Republic.

Foreign news in 1999 concentrated on the Czech Republic's accession to NATO, the Alliance's summit in Washington, and the war in Kosovo. The foreign news team devoted many hours of reports, live broadcasts, and debates to these events. During the Kosovo crisis, between 23 March and 18 April, Czech Television's permanent correspondents in Brussels, Berlin, Warsaw, Washington, Moscow, Bratislava were joined by special correspondents (from Kosovo, Serbia, Macedonia, and Italy) as they informed viewers of all the major events. Foreign correspondent Michal Kubal won first prize in a competition sponsored by the UN High Commissioner for Refugees, called 'Story of a Refugee', for his reports from Kosovo. The foreign news department also relayed live broadcasts of the first direct presidential elections in Slovakia from a television studio in Bratislava, attended by future Slovak President Rudolf Schuster. He was by no means the only politician to give Czech Television reporters an interview. Others included NATO General Secretary Javier Solana, German Chancellor Gerhard Schroeder, American Secretary of State Madeleine Albright, French Prime Minister Lionel Jospin, Vladimir Zhirinovski, and former Chairman of the European Commission Jacques Delors.

Czech Television supplemented its news service in 1999 with acquisitions from *Slovak Television News* and *Euronews*.

Highest ratings in 1999

Programme	ČT 1/2	Days	Time	Adults 15+		Men		Women	
				Rating %	Audience share %	Rating %	Audience share %	Rating %	Audience share %
Events	1	MON – SUN	19.15	14.5	34.52	14.4	38.12	14.5	31.84
Evening News	1	MON – FRI	18.00	6.9	21.80	6.7	21.84	7.1	22.06
Events Plus	1	MON – FRI	cca 22.00	8.5	35.14	7.7	37.24	9.2	35.16
'21'	2	MON – FRI + SUN	21.00	3.1	6.67	3.1	7.32	3.2	6.24

Special live broadcasts and recordings by the News Department

	Channel	Day	Date	Time	Adults 15+	
					Rating %	Audience share %
New Year Speech by the President of the Republic	1	FRI	1. 1.	13.00	23.1	53.00
Czech State Holiday	1	THU	28. 10.	20.00	21.0	40.00
Ten Years After – Gala Evening at Prague Castle to mark 17 November 1989	1	WED	17. 11.	20.00	15.4	27.00
Subscription to ratification documents before the accession of the Czech Republic and Poland to NATO	1	FRI	26. 2.	17.40	6.9	29.00
Urbi et orbi	1	SAT	25. 12.	11.55	5.6	17.00
Urbi et orbi	1	SUN	4. 4.	12.00	4.5	25.00
Live broadcast of the funeral of King Hussein I of Jordan	2	MON	8. 2.	12.10	4.3	38.00
Washington Summit to mark the 50th anniversary of the foundation of NATO	2	FRI	23. 4.	21.24	4.2	10.00
Presentation of the ratification documents of the Czech Republic, Hungary, and Poland for entry to NATO	2	FRI	12. 3.	18.30	3.7	10.00
Ten Years After – Prague Castle: international conference to mark the 10th anniversary of the events of November 1989	1	WED	17. 11.	13.55	3.5	41.00
Press conference held by Javier Solana on the results of the NATO summit in Washington	2	SUN	25. 4.	20.13	3.3	6.00
Wenceslas Square: the street of real socialism (event by Society 89)	1	SAT	20. 11.	16.15	3.1	13.00
Special press conference from NATO headquarters on the strike in Yugoslavia	1	THU	25. 3.	15.04	2.8	40.00
Gathering to celebrate the Czech State Holiday	1	THU	28. 10.	12.03	2.6	20.00
Press conference held by Javier Solana on the course of NATO's Washington summit	2	SAT	24. 4.	21.24	2.4	5.00
Opening of the Holy Gate in Rome	2	FRI	24. 12.	23.00	2.4	10.00
Live broadcast on the results of the NATO strike in Yugoslavia	1	THU	1. 4.	14.59	2.2	34.00

Source: TAYLOR NELSON SOFRES – ATO

Current Affairs



Strictly Public!?

The wide range of current affairs programmes in 1999 was made possible thanks to the work of the Production Centre for Current Affairs and Documentaries and the Brno and Ostrava Television Studios, but also to the reporters and presenters at the News Department, the creative groups at the Production Centre for Creative Programming, and (for current affairs programmes with a sporty element) reporters from the Sports Department. Czech Television brought viewers its well-established series and many new items that tried to fill in gaps in genre and theme.

Czech Television's current affairs programmes embrace a broad scope of target groups and interests, prompting viewers to think about the society we live in (the Ostrava studio's *That Czech Nature of Ours*), helping in the fight against crime (*Police Magazine*, *Offender: Unknown*) and against the devastation of the environment (*Hold Your Ground*, *Green Spectacles*, and the Brno studio's *Golden Rod*), or simply providing interesting, stimulating company (*Home Alone*, with the Ostrava production *At Home With Us* and the Brno studio's *Women's Jam*, or the new *Cream of the Days*).

Much of Czech Television's current affairs broadcasting was devoted to **minority groups and different social groups**, with programmes such as *Romale*, *Key* (for the handicapped community), *Television Club for the Hard of Hearing*, and *Senior Club*. The main **religious programmes** were *Christian Magazine* and *Ways of Faith*.

In 1999 *High Noon*, the Sunday political **discussion** programme prepared by the News Department, continued along the path it started out on the previous year, with the aim of providing space for the confrontation of the views of

top politicians, independent experts, and journalists. *At the Swimming Pool* was a new programme enjoying an untraditional setting and unusual areas of discussion, boosted by the very individual contribution of presenter Marek Eben.

In 1999, Czech Television reinforced its **investigative current affairs**. *Here and Now Plus* was replaced with *Facts*. This new programme served as a platform for reporters from the News Department to uncover the smuggling of MIG 21 fighter planes from Kazakhstan to North Korea by Czech-based company Agroplast, the light heating oil fraud in Central and Eastern Europe, and the smuggling of fuel from Romania to Yugoslavia. *Facts* also included a unique report from Petra Procházková on the war in Chechnya, the first interview with Vladimír Mečiar after his defeat in the Slovak parliamentary elections, an exclusive interview with Belarus dictator Alexander Lukashenko, and another exclusive interview (this time in conjunction with the BBC) with Semyon Mogilevich.

Ostrava Television Studio's *Twilight Ghost* also entered 1999 as one of Czech Television's investigative journalism programmes. The refined style it used in its reports, their moderation, and their thematic focus established the quality of the programme and won it a lasting audience.

Naturally, Czech Television's current affairs programmes also involve **art and culture**. Viewers were informed of notable events in this area by the News Department's *Cultural Weekly*, *Salon Bohemia*, *Moravian and Silesian Salon*, the club of critics at *Hangman's House*, and the literary review *Three Hundred and Thirty-Three*. Special



Hangman's House

projects included the monthly *Arte Fakta*, which brought regular information on untraditional art projects. *No Limits* was a new magazine mapping out the world of music. *Hello Music*, a magazine on classical music and the people involved in it, kept up its high standing and good quality

material. Brno Television Studio started up a successful co-production with the French music channel Muzzik which resulted in the monthly *Diary – Muzzik*. This programme regularly informs viewers of the most interesting European events in classical music, opera, dance, and world music.

Highest ratings in 1999

	Channel		Day	Time	Adults 15+	
					Rating (%)	Audience share (%)
Book of Recipes for the House and Garden	52x	1	SUN	13.05	13.9	50.01
It Happened ...	51x	1	SUN	21.50	10.9	25.16
Here and Now Plus	32x	1	MON	21.40	10.2	24.65
Arena Special	2x	1	THU	21.30	10.0	22.47
Facts	18x	1	MON	21.40	9.1	20.40
Arena	21x	1	THU	21.30	8.2	20.36
Twilight Ghost	48x	1	WED	21.40	8.0	22.62
Strictly Public!?	12x	1	WED	20.50	7.7	17.60
Black Sheep	51x	1	WED	18.15	7.0	22.17
That Czech Nature of Ours	41x	1	TUE	22.30	6.5	20.22
Lens	20x	1	SUN	10.00	6.2	39.10
Searching for Lost Time	47x	1	SUN	17.15	6.1	24.44
Viewer Correspondence	51x	1	SAT	18.45	6.1	21.00
High Noon	50x	1	SUN	12.00	5.6	26.99
Rendezvous with the Television Screen	53x	1	SUN	18.35	5.3	16.56

Source: TAYLOR NELSON SOFRES – ATO

Documentaries



Among Blind Fools

In 1999, Czech Television broadcast over two thousand hours of documentaries. This area was in the care of the Production Centre for Current Affairs and Documentaries, the Brno and Ostrava Television Studios, the Production Centre for Acquisitions, the Production Centre for Creative Programming, and the Programme Archive; the Sports Department also made a contribution (see Sport).

Just as in previous years, external producers were involved in the production of documentaries, imprinting them with their own point of view. There were opportunities here both for Czech Television's well-established associates and smaller production companies, and even individual directors, who are becoming producers of their own films with increasing frequency.

A brief selection of the very best documentaries screened on Czech Television in 1999 might begin with *Among Blind Fools*, a three-part trilogy by Martin Šmolk and Petr Bok on a forgotten drama from the history of the Holocaust – the work of the Bratislava-based Working Group, which helped save many European Jews. Other successes of 1999 are *Censored Dreams* by Bernard Šafařík, on film used as a tool for totalitarianism, and Olga Sommerová's *What Women Dream About* and *What Men Dream About*.

Projects connected with the anniversary of 17 November, such as *Hope After Ten Years* and the feature-length *That Time* were intended as a documentary **review of good**

and bad developments in society over the past ten years.

A Day of Czechoslovak Television was a unique project reminding viewers of the atmosphere of the eighties, and also screened previously unreleased material on the demonstrations against the totalitarian regime. Documentaries broadcast as part of the project called *Thirty Returns* led viewers even deeper into the totalitarian past. Brno Television Studio's drama-documentary *Dukla – Blood and Myth*, on a controversial military operation of the Second World War, was undoubtedly one of the year's major works. The main foreign acquisition in 1999 was the British thirteen-part social and historical series *Century*, although the six-episode *When the Century was Young* (*Als das Jahrhundert jung war*) showed that German-based ZDF could keep step with the quality of BBC. Viewers also enjoyed the BBC's *True Action Adventures of the Twentieth Century*, broadcast throughout the year.

Czech Television paid a lot of attention to **social documentaries with a contemporary theme**. The serious problems of society were covered by the half-hour documentaries *The Sword and the Scales*, *Life Foundation School*, or *Give Blood*. The list of quality titles broadcast by Czech Television in 1999 is hardly short: Pavel Štingl's *Just One Go at Life* was a twenty-minute documentary shedding light on the work of surgeons at Střešovice Hospital; Andrea Sedláčková's *Fast Stream* featured young people starting their careers in the top posts that many



The Wholesome Sick
Beloved Brodsky

others take years to reach; Miroslav Janek's *Previans* took a look at the life of the Czech country through brass band members and the organ players at village churches; the Brno documentary produced by Břetislav Rychlík and Václav Ventura, *At the Market Place of the World*, brought home the testimonies of Little Sisters and Little Brothers of Jesus, men and women bearing the poverty of society – these are just some of the wide range of documentaries produced by Czech Television. Foreign titles included the Hungarian film *A Matter of the Heart* by Tamás Almássy, a suggestive portrait of several days in the life of a man waiting for a life-saving operation.

A frequent theme of Czech Television's documentaries was the **fight against prejudices, violence, and racism**. Programmes in this area were *Romany Culture in Bohemia* and a series of portraits of Romanies, *Children of the Moment*, prepared at the studios in Ostrava and Brno. Brno Television Studio also produced *Intolerance?*, a series tracking the essence and manifestations of xenophobia, and the documentary *Hooligans*.

Art and culture is an important topic for documentaries. Documentaries about the theatre were dominated by the unique six-part series *Semafor And All That*, tracing the forty-year history of Semafor, the unique Prague theatre, focusing on the theatre as a mirror of the time and the personal fates of the protagonists.

Of course we cannot forget *The Wholesome Sick Beloved Brodsky*, a montage documentary about one of the greatest Czech contemporary actors.

A new project called Studios was presenting Czech artists from the second half of the twentieth century whose works failed to comply with the political concept of Socialist Realism.

Carmen Story was one of those exceptional documentaries revealing some of the creative struggle of director Jozef Bednárík and the main protagonist in the role of Carmen Dagmar Pecková. *The Orphic Journey – Portrait of Magdalena Kozena* was also quite a success. Brno Television Studio produced *Dear Friend Martinů*, an interesting documentary on the friendship between Greek writer Nikose Kazantzakis and Czech composer Bohuslav Martinů.

Czech Television's main task in popular music documentaries was to continue its extraordinary *Big Beat* series, this time tracking the developments in rock music in the Czechoslovakia of the seventies and eighties. *Poets of Europe* offered portraits of people such as Ian Anderson, Herman van Veen, and Hugues Aufray.

Foreign acquisitions also included documentaries on art and culture, among them *Lee Strasberg* from the loose BBC series *Reputations*, a French portrait of *Maria Callas*, and the eleven-part French serial *Giants of the Twentieth Century (Les géants du XX. siècle)*. The *Portraits of the Great* series presented the two-part *Hitch*, to mark the hundredth anniversary of the birth of Alfred Hitchcock, and



Portrait of Magdalena
Kozena

portraits of other personalities from the world of film, video, and drama – *Marcello Mastroianni*, *Terry Gilliam*, *John Cleese*, *Lawrence Kasdan*, and others. *Arenas of World Culture* (*Schauplatze der weltkulturen*) was a sixteen-part German series devoted to art. The BBC offered the ten-part *Dancing in the Street*, which traced the history of pop music, and *Rock Family Trees II*.

Czech Television viewers had the opportunity of learning more about the world in **travel and nature series**. In-house productions included *Around the World*, *Travel Mania*, and the popular series *Observations From Elsewhere*, produced by Ostrava Television Studio. The foreign travelogue

package was composed of series such as the German seven-part *Transasia* and the BBC's three-part *Big Cat Country*. Also worth mentioning are David Attenborough's thirteen-part *Life on the Earth*, presenting global and analytical views on the environment, the nine-episode *Planet of Life* (with much the same focus), and the three-part *Life in the Freezer*, filmed in the Antarctic.

In addition to domestic productions (see Education), the main **science and technology** documentaries came from Discovery – *Eyes in the Sky*, *Space Shuttle*, *Immortality in Ice*, *Technospy*, *Destination Mars*, *Alien Encounter*, and the five-part series *Wonders of the World*.

Highest ratings in 1999

	Channel	Day	Date	Time	Adults 15+ Rating (%)	Audience share (%)
Smiles: the King of Film Comedy	1	SAT	13. 11.	21.34	26.3	52
Smiles: Miroslav Donutil	1	SAT	25. 12.	18.09	21.3	50
Spirals of Betrayal (in <i>Thirty Returns</i>)	1	THU	16. 9.	21.08	17.7	38
Beast (in <i>Thirty Returns</i>)	1	THU	21. 10.	21.12	16.6	33
Landák	1	SAT	2. 1.	21.51	14.8	28
That Time	1	WED	17. 11.	21.07	13.6	33
A Well Used Tragedy (in <i>Thirty Returns</i>)	1	THU	2. 12.	21.12	13.0	27
There Were Seven of Us (in <i>Fates of the Stars</i>)	1	SUN	10. 1.	17.15	13.0	35
How We Elected the King of Comedy I	1	SAT	13. 11.	18.07	12.8	33
Explosion (in <i>Thirty Returns</i>)	1	THU	23. 9.	21.01	12.7	30
Kyrgyzstan (in <i>Travel Mania</i>)	1	MON	14. 6.	21.00	12.5	27
Confession of a Paralytic Mountain-Climber	1	SUN	19. 12.	22.01	12.5	31
The Armed Fight Against Communism (in <i>Thirty Returns</i>)	1	THU	11. 11.	21.07	12.3	25
How We Elected the King of Comedy II	1	SAT	6. 11.	18.06	12.2	35
USA (in <i>Travel Mania</i>)	1	MON	12. 4.	20.57	12.2	25
Puerto Rico (in <i>Travel Mania</i>)	1	MON	29. 3.	20.59	12.0	24
In the Shadow of the Alps (in <i>Travel Mania</i>)	1	MON	1. 3.	20.57	12.0	24
In the Bowels of the Island (in <i>Travel Mania</i>)	1	MON	18. 1.	20.56	12.0	23

Source: TAYLOR NELSON SOFRES – ATO

Drama



Cases for the Sharp-
Eye Detective Agency

In terms of volume, drama programmes were clearly the leading programme type in the Czech Television broadcasting schedule in 1999. The scope of themes and formats viewers encountered in this area was suitably broad.

In-house and co-production output in television films, stage performances, and drama serials bore quality fruit in 1999. We should mention just a few of them here. *Ex Offo*, on the paradoxical fate of Dr Resler (the defence counsel for K. H. Frank, the 'Murderer of the Czech People') was warmly received by viewers and critics alike. The television film *Somewhat Cloudy* was a brave, successful project on the background to the investigation into the police intervention against the student demonstration in 1989.

In 1999, Czech Television successfully rounded off its longest serial to date – *Life at the Mansion*; fifty-two episodes emerged out of five years of hard, intensive work. The Creative Groups of the Production Centre for Creative Programming and the Brno and Ostrava Television Studios prepared 'micro-comedies' for a series of *Bachelors*, one of the most popular programmes with viewers, where young programme-makers in particular like to have a go at the trade, often with success.

Quite understandably, time was set aside in 1999 to begin producing programmes for the broadcasting schedule in 2000: the bitter comedy *War on the Third Floor*, after a one-act play by Pavel Kohout, *Hotel Herbich*, a serial set in the 90's, and *Cases for the Sharp-Eye Detective Agency* and *Gendarme Facetiae*, serials that take the viewer back in time.

It has become a tradition for Czech Television to lead the way as **top producer of feature-length films for cinema distribution in the Czech Republic**, and 1999 was no exception. A detailed rundown of the films produced or co-produced by Czech Television is available in the annual **Czech Television and Czech Cinema Catalogue**.

Saša Gedeon's *Return of the Idiot* is worth singling out for special praise as it was awarded a Czech Lion for Film of the

Year 1999, as well as several international prizes. Another major work was *All My Loved Ones*, a film directed by Matěj Mináč and inspired by the efforts of British financier Nicholas Winton to save hundreds of Jewish children from occupied Czechoslovakia. *Cosy Dens*, directed by Jan Hřebejk, enjoyed immense viewer success. Over 800,000 people went to see the film over the last eight months of the year.

Most foreign **drama programmes** can be divided into two broad groups: while the 'Tuesday', 'Friday', and 'Saturday' films on ČT1 were aimed at providing viewers with high-quality, light family entertainment, the film slots on ČT2, mainly *Film Clubs*, offered delicacies of world cinema diverse in genre, territory, and theme. These included work by Agnès Varda, Aleksandar Petrovich, Jean Luc Godard, Luis Buñuel, Fridrik Thor Fridriksson, David Lean, and Peter Weir. The Monday evening clubs also featured mini-series such as *Three Faces of Siberia*, *Chinese Film of the Nineties*, *New Cuban Film*, *Independent American Film*, and *Hungarian Film of the Nineties*. The Wednesday screenings that were most popular with viewers were the Russian *The Cold Summer of Fifty-Three*, *Europe, Europe* by Agnieszka Holland, the Canadian *Little Criminals*, and the legendary Peckinpah's *Wild Bunch*. ČT2's foreign film schedule was complemented with 'club serials' where Czech Television presented the television output of Poland (*White Visiting Card*, *Decalogue*), Russia (*War and Peace*), Italy (*Cristo si è fermato a Eboli*), and Japan (*Hiroshima*).

Last year also saw the highest share of **archive dramas** in the Czech Television broadcasting schedule since the corporation's inception, proving the quantity and quality of our archive stocks (this rise was due in part to the increase in total broadcasting hours). The Programme Archive offered viewers fourteen serials totalling 133 episodes (plus the relevant repeats). These serials were joined by the year-long *First Nights Revisited*, screening different (especially two- and three-part) stage productions over 51 episodes.

Highest ratings of films in 1999

	Channel	Day	Date	Time	Min	Country of origin	Rating (%)	Adults 15+ Audience share (%)
Le Comte de Monte-Cristo I	1	TUE	2. 3.	20.04	97	France	26.5	47
Tank Battalion	1	TUE	14. 12.	20.33	77	CR	26.1	52
Halt. or I'll Miss!	1	SUN	6. 6.	20.04	88	CR	25.4	47
Crocodile Dundee II	1	FRI	1. 10.	20.27	107	USA	25.3	52
The Count of Monte Christo	1	FRI	19. 11.	20.28	98	UK	25.0	50
Forgotten Light	1	SUN	21. 11.	20.05	101	CR	24.8	44
The World's Great With You	1	FRI	24. 12.	20.47	83	CR	24.5	38
Le Comte de Monte-Cristo IV	1	TUE	23. 3.	20.04	92	France	24.4	45
Wonderful Years That Sucked	1	SUN	19. 12.	20.04	98	CR	24.0	41
Le Comte de Monte-Cristo II	1	TUE	9. 3.	20.04	102	France	23.5	43
Le Comte de Monte-Cristo III	1	TUE	16. 3.	20.05	103	France	22.2	40
Master of Ceremonies	1	SUN	24. 10.	20.05	98	CR	22.1	39
Bringing Up Girls in Bohemia	1	SUN	7. 2.	20.04	112	CR	22.0	39
Thorn Birds 4	1	TUE	26. 1.	20.04	138	USA	21.4	40
Il corsaro nero	1	FRI	26. 11.	20.27	95	Italy	21.2	45
Thorn Birds 1	1	TUE	5. 1.	20.03	141	USA	21.2	40
La Tulipe noire	1	FRI	5. 11.	20.27	109	France	21.1	44
Thorn Birds 3	1	TUE	19. 1.	20.03	94	USA	21.0	38
Pass Me a Pen, Mareček	1	TUE	5. 10.	20.33	91	CR	20.3	40
Cemetery for Foreigners	1	THU	28. 10.	20.37	75	CR	20.1	40
Kolya	1	SAT	2. 1.	20.03	106	CR	20.0	31

Highest ratings of drama serials in 1999

	Channel	Day	Time	Country of origin	Rating (%)	Adults 15+ Audience share (%)	
Life at the Mansion 40 – 51	12x	1	MON	20.04	CR	27.8	48.92
Thirty Cases of Major Zeman (in <i>Thirty Returns</i>)	12x	1	THU	20.10	CR	23.3	45.09
Mr. Bean	13x	1	TUE	20.04	UK	22.6	42.31
Life at the Mansion 1 – 39	39x	1	MON	20.04	CR	16.0	32.15
Bachelors	9x	1	SAT	20.04	CR	15.7	33.42
Cotters	11x	1	SUN	10.30	CR	15.6	63.46
Circus Humberto	12x	1	THU	20.05	CR	14.1	34.17
Commissaire Moulin	12x	1	FRI	21.15	France	13.9	34.09
Detective Martin Tomsa	10x	1	WED	20.50	CR	13.7	33.41
CI5 Professionals	13x	1	WED	20.50	UK	13.2	25.87
On the Bench of the Defendants: the Judiciary	14x	1	THU	20.05	CR	12.6	22.83
Sins for Viewers of Crime Stories	10x	1	THU	20.05	CR	11.8	26.27
Touch of an Angel	24x	1	FRI	20.25	USA	10.6	21.85

Source: TAYLOR NELSON SOFRES – ATO

Drama and Music Performances



Mountain Hotel

In addition to the many documentaries and current affairs programmes devoted to art that we mention in the chapters above, Czech Television also screened a number of live broadcasts, recordings, and adaptations of music and drama performances in 1999.

The **plays** that deserve a special mention include *The Inspector*, from Dejvice Theatre, where we used progressive filming techniques to make the difficult transfer of a stage production to the television screen, and Havel's *Mountain Hotel*, performed by the Theatre on the Move and filmed outdoors.

Ostrava Television Studio recorded a production of Goldoni's *A Servant of Two Masters*, as interpreted by the Ostrava-based Petr Bezruč Theatre Company; Brno Television Studio went to Zlín Municipal Theatre to prepare a recording of *Clown*, after Pavel Kohout's play *August*, *August*, *August*, which is to be screened in 2000.

We should also highlight the unique Ostrava series *The Foreign Word of Poetry*, presenting jewels of Czech and world **literature** in an attractive manner (mainly in projects with conservatoire students).

One of the main programmes in the field of music prepared last year was Bohuslav Martinů's *Greek Passion Plays*, ranked among the most interesting modern Czech operas. Czech Television worked with Slovene Television (RTVSLO), Supraphon, a. s., and Croatian Television (HRT) on this production.

The fine tradition of live broadcasts of selected opera first nights at the National Theatre in Prague continued. In 1999, we opted for an interesting, untraditional production of Bedřich Smetana's *The Bartered Bride*. The Brno studio ran a remarkable project last year, giving a live broadcast of Janáček's opera *From the Underground*, which was an extraordinarily successful opera production of a modern work.

Repeats, especially of operas and ballets, were offered to viewers by the archive series *From the Golden Store of Czech Television*, presenting famous and not so famous works by national and international composers. Popular Czech works included not only the output of Bedřich Smetana and Antonín Dvořák, but also Leoš Janáček and Bohuslav Martinů. Fans of foreign romantic opera were also targeted in 1999, being offered productions of Verdi's *La forza del destino* and *Don Carlos*, and Weber's *The Freischütz*.

Music was also to be heard in the Czech Television broadcasting schedule in live broadcasts and recordings of concerts. The main televised **concerts** came from the *Prague Spring* and *Moravian Autumn* music festivals, and the concert given at the *Golden Prague International Television Festival*.

Jazz Club offered recordings of jazz concerts by Czech and foreign musicians; this series broadcast a programme to mark the 100th anniversary of the birth of the top jazzman *Homage to Duke Ellington*, and a recording of the concert *Emil Viklický & Steve Houben Quartet*. The Production

Centre for Acquisitions prepared recordings of concerts by *Michel Petrucciani*, *B. B. King*, and *John Pizzarelli*, to name a few. The Programme Archive screened successful recordings of concerts from the different years of the *International Jazz Festival* in Prague, as well as separate concerts (the *Ray Charles Concert* being perhaps the most memorable). *Caught in the Flow* was a new series to join the established *Chmelnice* and *Na Klouboučku* in bringing viewers into contact with the most diverse forms of contemporary music.

Country and folk were covered by the series *Garden – Folk Gatherings*, *Country Express Prague-Nashville*, and the Brno-produced *Fetch* and *While There's Singing*. Of course, Czech Television did not forget traditional brass music fans, and Creative Groups from Prague, Brno, and Ostrava came up with regular and occasional programmes for them. *Ten Years After* was a unique concert project from Wenceslas Square in Prague, which was Czech Television's contribution to the celebrations of the tenth anniversary of the revolution in November 1989.

Highest ratings of programmes presenting theatre, classical music, and literary performances in 1999

	Channel	Day	Date	Time	Min.	Adults 15+	
						Rating (%)	Audience share (%)
A Moment with the Piano	1	FRI	1. 1.	13.18	07	10.0	24
Advent Concert	1	SUN	12. 12.	18.05	54	8.8	23
Advent Concert	1	SUN	19. 12.	18.05	54	8.3	24
Advent Concert	1	SUN	28. 11.	18.05	54	7.0	18
Blaník – recording of a performance by the Jára Cimrman Theatre	2	SUN	26. 12.	22.00	85	6.9	17
Concert of Stars	1	THU	28. 10.	21.55	59	6.8	19
Advent Concert	1	SUN	5. 12.	18.06	54	6.4	17
Andrea Bocelli: Spiritual Songs and Carols	1	FRI	24. 12.	23.03	53	4.4	12
Angels – an Audiovisual Fantasy	2	TUE	31. 8.	20.52	05	3.5	8
Opening Concert of Prague Spring	1	WED	12. 5.	20.00	91	3.2	7
Parliament for NATO – live broadcast of a concert in the Smetana Hall	2	TUE	16. 3.	20.00	104	3.1	6
Bedřich Smetana: The Bartered Bride – live broadcast from the National Theatre	2	SAT	5. 6.	19.59	144	2.7	7
Václav Havel: Audience	2	SAT	9. 1.	20.30	65	2.6	4
G. Verdi: Nabucco	2	SUN	4. 4.	20.02	132	2.6	5
New Year Concert from Vienna	2	FRI	1. 1.	11.15	141	2.3	7
Christmas Concert of Stars	2	FRI	24. 12.	19.30	70	2.2	4
Sky – an Audiovisual Fantasy	2	FRI	17. 12.	20.55	3	2.2	5
The Bartered Bride – National Theatre production from 1971	2	SUN	7. 3.	13.46	131	2.1	7
O. Mikulášek: Musing in the Cafeteria	2	SAT	2. 1.	20.01	5	2.1	4
H. Hoffman: A Sad Tale About Fire	2	SAT	13. 3.	19.59	5	2.1	4
Eva Urbanová: Gala Concert	2	SUN	26. 12.	20.01	67	2.0	3
A Moment of Music	2	THU	12. 8.	20.53	05	2.0	5

Source: TAYLOR NELSON SOFRES – ATO



So Don't Hesitate
and Shoot!

The main mention in this category goes to the *I Don't Dance with Politicians*, a series of political satire – the programme broadcast on 30 December enjoyed the highest viewing figures of any Czech Television programme in 1999. Other successes in the field of entertainment were the talk shows *Banana Fish* and *Coat-Rack*.

Competitions (or programmes with a competitive element) were very popular in 1999. A much sought after programme among viewers was the Ostrava production of funny scenes from home video in *So Don't Hesitate and Shoot!* The traditional competition favourites were *Suitcase* and *Videostop*, as well as the history competition *The Treasure of Agnes of Bohemia*. The Brno Television Studio offered viewers *Pyramid*, specialising in knowledge of Czech Republic, and the fast-paced *AZ-Quiz*, combining general knowledge questions with a strategy game.

Repeats of successful programmes from the past found a willing audience among Czech Television viewers. Last year was the fifth year of the successful *Returns of the Masters of Entertainment*, and both new productions of *Why Shouldn't We Have Fun if the Lord Gave Us Archives* and a compilation dedicated to the singer Karel Gott, called *How About a Little Gott?*, were warmly received.

Quality **entertainment from abroad**, such as *Hale and Pace* and *Gorodok*, was also given room on Czech Television on a regular basis. In addition to their standard times, these programmes were broadcast as part of the late-night *A Night with Angel* slots.

The **New Year programming schedule** was, as usual, a chapter on its own. *The Kavčí Hory Show* was complemented by a popular half-hour with actor and comedian Miroslav Donutil in *Happy and Merry Donutil* and by the traditional *New Year Suitcase*. ČT2 offered viewers screenings of midnight throughout the world in 2000 Today.

Highest ratings of entertainment series in 1999

Series	Channel		Day	Time	Adults 15+	
					Rating (%)	Audience share (%)
I Don't Dance With Politicians	12x	1	SAT	20.05	28.5	51.76
So Don't Hesitate and Shoot – Special	4x	1	SAT	20.04	25.0	49.81
So Don't Hesitate and Shoot!	49x	1	FRI	20.03	19.7	42.14
Chance	4x	1	SAT	20.03	18.7	36.27
Banana Fish	28x	1	MON	21.00	13.6	29.00
Suitcase	12x	1	WED	20.00	13.5	27.28
Coat-Rack	11x	1	WED	20.04	13.4	27.40
Videostop	13x	1	WED	20.02	12.9	26.76
Bolkoviny	3x	1	FRI	20.03	12.0	26.64
Milan Markovič's Talk Show	7x	1	WED	20.01	11.0	22.55
The Treasure of Agnes of Bohemia	13x	1	SUN	20.02	10.1	19.21

Highest ratings of one-off entertainment programmes in 1999

Programmes	Channel	Day	Date	Time	Min.	Adults 15+	
						Rating (%)	Audience share (%)
TýTý Awards	1	SAT	6. 2.	20.01	96	33.1	53
Electing the King of Film Comedy	1	SAT	13. 11.	20.05	84	31.7	58
Why Shouldn't We Have Fun	1	FRI	31. 12.	18.02	53	25.5	55
Donutil Made Us Laugh Again	1	SAT	6. 3.	20.01	29	25.3	46
Why Shouldn't We Have Fun	1	SAT	9. 1.	20.00	59	25.1	40
Semafor is 40	1	SAT	6. 11.	20.05	93	23.5	41
Happy and Merry Donutil	1	FRI	31. 12.	20.40	28	23.0	38
How About a Little Gott?	1	WED	14. 7.	20.03	71	22.9	48
Suitcase for Adults Only	1	FRI	31. 12.	24.19	13	21.6	46
Miroslav Donutil at Lucerna	1	SAT	7. 8.	20.03	92	21.1	50
Something's Always Going On	1	SAT	22. 5.	20.04	48	20.7	46
Vladimír Menšík's New Year's Eves	1	FRI	31. 12.	15.37	40	20.4	61
Sports Stars of 1999	1	SAT	18. 12.	20.06	82	20.1	38

This chart contains titles that were broadcast a maximum of two times.

Source: TAYLOR NELSON SOFRES – ATO



Ready for
EURO 2000

Although 1999 was not an Olympic year (unlike the year before and the year to come), sport played an important role in the Czech Television broadcasting schedule. Sports broadcasting in 1999 accounted for almost 1,000 hours of programming. Most of these broadcasts were arranged by the Sports Department in association with the Brno and Ostrava Television Studios. Foreign sports documentaries were prepared by the Production Centre for Acquisitions.

Information on latest events in domestic and international sport was passed on to viewers every day in two editions of *Goals, Points, Seconds*, the most comprehensive sports programme on Czech television screens. *Sporting Sunday* (broadcast until August 1999) and *Sporting Echoes*, accompanied by the motoring magazine *Motor World*, broadcast weekly, were programmes carrying news and current affairs.

The *European Ice-Skating Championship* was the most important **event of the year in the Czech Republic** to be broadcast by public service television. Hockey fans in the Czech Republic, the country of ice-hockey gold medallists and world champions, could tune in to *Bully* to watch almost forty top-class live broadcasts from Extra League matches. Viewers also had the chance to watch a number of teams from different countries play each other in live broadcasts, including the Zlín tournament, in *Euro Hockey Tour*, the unofficial European Championship. Czech Television also broadcast all the important skiing events held in the Czech Republic – cross-country, jumping, and team races in the *World Cup*. The broadcasting schedule made room available for major athletics competitions (such as the *Prague International Marathon*, the *Josef Odložil*

Memorial, and the final of the *European Cup in Athletics Multi-Discipline Events* with the unforgettable Strahov world record by European Sportsman of the Year 1999 Tomáš Dvořák), international and league basketball, volleyball, handball, the increasingly prestigious triathlon, horse-racing, headed by the *Czech Derby* and the *Great Pardubice*, major motor sport events, and so on.

Of **events held abroad**, Czech Television set aside sufficient room for the top athletics meets. Viewers could enjoy the unforgettable experiences and the extraordinary success of Czech representatives as they watched the *World Championship* in Seville and the *Indoor World Championship* in Maebashi, Japan. Live broadcasts and recordings of the prestigious *Golden League* meetings were also a wonderful spectacle to behold. Football fans saw the successful campaign of the national team on Czech Television screens as it qualified for the European Championship on foreign fields. Czech Television viewers could also see some great football at European club level. We should also mention the *World Championship in Nordic skiing*, held in Ramsau, Austria, and in Alpine skiing in Vail, America, the *World Ice-Skating Championship* in Helsinki, several major tennis tournaments, and the matches played by Czech hockey players as part of the *Euro Hockey Tour* tournaments in Sweden, Finland, and Russia.

There was even time for **current affairs and documentary sports programmes**, the most captivating of which was a co-production called *The Great Pardubice Horse Opera*. Annual edited compilations devoted to the most important sports events of the year were also part of the traditional line up.

The best **foreign sports documentaries** were the Canadian five-part series *NHL Legends*, the portraits of *Martina Navrátilová*, *Björn Borg*, *Richard Krajicek*, *Billie Jean King*, and *Tiger Woods*, and the two-part documentary focusing on top-class golf *Ryder Cup 97*.

The sports events of 2000 are the *Olympic Games* in Sydney in September, and the *European Football Championship*. The expected workload in 2000 will be around 200 – 300 hours more than in 1999, mainly due to the non-stop broadcasting by the *Olympic Studio*, covering all sixteen days of the Games.

Highest ratings in 1999

Regular sports news coverage

	Channel		Days	Time	Adults 15+ Rating (%)	Audience share (%)
Goals, Points, Seconds I	363x	1	MON – SUN	19.45	9.5	20.58
Goals, Points, Seconds II	270x	1	MON – FRI + SUN	22.20	4.4	15.84

Live broadcasts and recordings

Programmes	Channel	Day	Date	Time	Min.	Adults 15+ Rating (%)	Audience share (%)
Great Pardubice – Horseracing	1	SUN	10. 10.	13.40	140	16.5	52
AC Sparta – FC Porto – Football	1	TUE	23. 11.	20.32	120	14.4	35
Scotland – CR – Football	2	WED	31. 3.	20.31	149	14.0	34
AC Sparta – Spartak Moscow – Football	2	WED	3. 11.	20.40	105	13.2	32
FC Barcelona – AC Sparta – Football	1	WED	8. 12.	20.30	123	13.2	33
AC Sparta – Willem II Tilburg – Football	2	TUE	28. 9.	20.38	117	12.3	31
Willem II Tilburg – AC Sparta – Football	2	WED	20. 10.	20.41	104	12.2	33
FC Girondins Bordeaux – AC Sparta – Football	2	TUE	26. 10.	20.35	105	12.0	30
AC Sparta – FC Girondins Bordeaux – Football	2	WED	15. 9.	20.41	116	11.1	34
European Ice-Skating Championship – Exhibition	2	SUN	31. 1.	14.55	154	10.8	34
World Athletics Championship	2	SUN	29. 8.	18.30	176	10.8	23
Steaua Bucharest – SK Slavia – Football	2	THU	9. 12.	18.56	112	10.5	23
Manchester United – Bayern Munich – Football (Champions League Final)	2	WED	26. 5.	20.39	117	10.0	25

Source: TAYLOR NELSON SOFRES – ATO

Children's Programmes



Giraffe

A creative group specialising exclusively in children's programmes emerged in autumn 1998 at the Production Centre for Creative Programming. Of course, other programme-making teams in Prague, Brno, and Ostrava also put time and effort into this important viewer category. Czech Television programmes designed for children (and in some cases not just for children) cover a wide range of television genres, from animated films through to discussion programmes.

Of the **series** for children, one of the most significant is *The Magic School*, an inspirational programme for infants. Younger viewers were very fond of *Giraffe*, a new programme presented by a group of young presenters on Sundays. The News Department's *News of the World*, designed especially for children, undoubtedly enriched the programming schedule.

Antenna provided a platform for children and adults to discuss everything that affects children, which alternated with *Helping Ourselves*, about children who need help and those who help them.

Brno Television Studio offered younger viewers a competition testing their general knowledge and skills, called *HIP-HAP-HOP*, and a new weekly programme of songs and interesting features targeted at young teenagers, called *Comet*. An original part of this programme is the series of mini dramas entitled *This Is Me*. The story is always followed by a discussion between guests and a psychologist, which is an opportunity to confront experience of the theme in the story with the view of an expert.

Labyrinth (a competition) and *Jellyfish* (the latest top music videos incorporated into a live broadcast) are now traditional (albeit regularly innovated) productions from the Ostrava Studio; they are very stable and enjoy above-average following in this programming area.

The 'oldest' age category among young people could enjoy programmes such as the hour-long *Lampoon*, broadcast weekly and covering reports on concerts, exhibitions, and clubs, reviews of new CDs, films, videos, computer games, and books. A quite unique project was www.extravýzva.cz, a series of sports competitions linking up television and the Internet once a week.

In the past few years, Czech Television has acquired what is practically a monopoly in the production of **animated serials** in the Czech Republic. This is one of the reasons why the daily early-evening broadcast of *Bedtime Story* is one of the highest profile programmes on Czech Television. Czech Television actively seeks out opportunities for minority co-production contributions in other animation projects. One example here would be Maria Procházková's award-winning *Mumps*, made as a co-production between the FAMU Studio and Czech Television.

Fairy tales were clearly at the top of the agenda of Czech Television's drama output in 1999. Four new fairy tales – *The Winter Fairy*, *Lord of the Castle*, *Mistress Mist*, and *The Apple Maiden* – freed themselves of the stereotypical studio filming, leading us out into the real world and taking on the dimension of visual narrative magic. Another novel way of producing a fairy tale was tried in *The Bride for Paddy*. Although the whole magical plot was filmed in a studio, faultless illusions were subsequently created using state-of-the-art computer technology.

Czech Television also acts as a co-producer in film distribution projects. Last year it took part in the international co-production of a children's film called *King of Falcons*. Ostrava Television Studio contributed to *The Emperor and the Drummer*, which had a good impact in cinemas and on television on Christmas evening.

Another area is **children's drama**, with themes from the world today as well as reminders of historical events that must not be allowed to fade from the collective memory of the nation. One such programme in 1999 was the co-production by the screenwriter and director Pavel Štingl, called *Bad Dream*. This drama reconstructed the fate of a Jewish girl during the Second World War.

Family serials are a category that relies very much on a younger audience. In 1999 and 2000 Czech Television has been recording a continuation of the serial *The Seven of Spades Ranch*. The first series in 1998 was extremely successful, and was bought by several foreign television companies. We are also preparing a new seven-part family serial called *Phantoms Among Us*, which borders on horror in its story of a dangerous world of evil that

initially seems to be just the wild imagination of two twelve-year-old children.

Entertainment for the whole family also included foreign serials such as *The Simpsons*, *Friends*, and *Alf*.

Untraditional formats on Czech Television last year were *On Our Own*, recording a meeting of a movement carrying the same name that encourages children to help their ill friends (at this meeting, the movement's representatives met children who gave the most help throughout the year), and *International Children's Broadcasting Day* – an international event organised by public service television corporations under the patronage of UNICEF. In 1999, the Brno Studio again prepared *Golden Nut*, a programme on the award of prizes to children who achieved significant success.

Highest ratings of one-off drama programmes for children in 1999

	Channel	Day	Date	Time	Min	4 – 14		4 – 9		10 – 14	
						Rating %	Audience share %	Rating %	Audience share %	Rating %	Audience share %
The Princess from the Mill	1	SUN	4. 4.	20.07	105	45.9	73.00	43.1	76.00	49.2	71.00
The Prince and Vesper	1	THU	23. 12.	20.05	80	36.8	68.00	34.7	81.00	39	59.00
Goldilocks	1	SUN	18. 4.	13.40	74	28.3	82.00	28.7	89.00	27.8	75.00
Father Frost (Russia)	1	FRI	31. 12.	16.21	78	28.0	68.00	25.6	70.00	30.6	67.00
How Blacksmiths Came Across Bellows	1	SUN	28. 2.	13.40	58	24.9	74.00	23.8	73.00	26.2	76.00
Immortal Aunt	1	FRI	31. 12.	10.00	98	24.0	65.00	25.4	64.00	22.4	65.00
Once Upon a Time There Was a King	1	FRI	24. 12.	10.01	98	23.2	43.00	18.9	39.00	28	47.00
Three Veterans	1	THU	30. 12.	10.01	93	22.7	71.00	25	74.00	20	67.00
Three Veterans	1	WED	29. 12.	20.05	93	22.4	52.00	23	60.00	21.7	46.00
The Cat Prince	1	THU	23. 12.	10.11	78	22.1	70.00	26	79.00	17.6	59.00
How to Win a Princess	1	SAT	25. 12.	10.00	72	21.6	64.00	22.7	65.00	20.3	62.00
RumpCimprCamp	1	WED	29. 12.	09.45	90	21.4	72.00	23.8	73.00	18.7	72.00
Pinocchio	1	SAT	11. 12.	09.10	57	20.9	75.00	28	83.00	12.9	61.00
Twelve Moonlets	1	THU	30. 12.	11.35	24	20.8	56.00	20.7	59.00	20.6	53.00
Mr Tau	1	THU	23. 12.	11.31	26	20.8	79.00	25	90.00	16	65.00
Fear-Not	1	FRI	2. 4.	09.06	81	20.0	68.00	20.3	70.00	19.7	66.00

Zdroj: TAYLOR NELSON SOFRES – ATO



Dice

Educational programmes stand alongside children's programmes as another category spanning many genres and formats. We can find educational elements (in the sense of 'passing on knowledge') in many programmes throughout practically all the chapters above. The whole scale of documentaries would suit our purposes here as there can be no doubt that they add and expand to the knowledge of viewers, whether in terms of history, science and technology, art and culture, nature, or contemporary social problems. The educational aspect was also clearly in evidence in many current affairs programmes last year, and in drama drawing on historic fact. Even some entertainment programmes (especially general knowledge quizzes) play a part in viewer education.

At this point we would like to refer to several other programmes in 1999 that we have not mentioned so far and which incorporated a major educational element.

Dice, an excellent playful encyclopaedia for pre-school children featuring Dicey the Clown, used games, songs, rhymes, and imagination to accompany children through the world of adults. Supplementary information for the school curriculum was provided by special educational series for schools, as well as by the geography quiz *Backpack* and the popular foreign series *Popular Mechanics for Children* and *Open Sesame!* Ostrava Television Studio implemented an interesting experiment by producing the outstanding series *Expeditions*, introducing children to domestic fauna through stories.

One of the priorities in Czech Television's educational programming schedule for children and adults in 1999 was **science and technology**. Programmes of this type included current affairs and educational magazines on computers and the Internet: the weekly *At the Rollmop* and monthly *Home Page* and *Game Page*. These programmes were produced in a virtual studio using special digital effects and animation. Viewers interested in new technology were appreciative of the fact that the modern design of the programmes complied with their content. One new programme was *Science Bulletin*, a thirty-minute programme on science and technology screened once a month. In *The Golden Century of Astronomy*, astronomer Jiří Grygar looked back on key moments in astronomy in the twentieth century. In the future, the goal will be to pick up much more on the tradition of the Czech popular science film, raise new authors in this genre, and inspire and motivate television viewers to have an interest in life-long education.

The national history serial on observation towers in the Czech Republic, *Take a Look Around*, earned considerable response. *Descendants of the Famous*, a popular series on prominent people in Czech history, offered viewers entertainment and learning.

Elixir of Life and *Health* helped viewers prevent or cope with illness.

Dictation, 'a grammar test for the nation', has become a traditional programme warmly received by viewers, offering the opportunity to test their knowledge of their own language. Of course, we should not forget the language courses broadcast regularly for both children and adults.

Ratings of selected educational programmes in 1999

Programme	Channel	Day	Date	Time	Min	Adults 15+		Men		Women	
						Rating %	Audience share %	Rating %	Audience share %	Rating %	Audience share %
Dictation	1	THU	28. 1.	20.01	23	13.2	23	11.3	22	14.9	24
Elixir of Life	1	SUN	10. 1.	18.06	28	12.5	31	10.2	31	14.7	30
Dictation	1	THU	9. 9.	20.01	29	10.6	26	6.7	18	14.3	31
Elixir of Life	1	SUN	17. 1.	18.05	30	9.8	26	9.7	31	9.9	23
Descendants of the Famous 1 – 16	1	SUN		18.05	30	7.8	22	6.3	20	9.2	24
Calendar 1 – 53	1	SUN		10.40	9	4.1	23	3.3	20	4.7	25
Planet of Mysteries 1 – 47	1	SAT		10.40	15	2.4	27	2.4	30	2.5	25
Take a Look Around! 1 – 15	2	TUE		17.10	19	2.2	13	2.4	19	1.9	10
The World of Nature in the Bohemian Forest 1 – 4	1	FRI		17.05	19	2.1	24	1.7	17	2.5	32

Source: TAYLOR NELSON SOFRES – ATO

Supplementary Services

Teletext

At the end of 1998, Czech Television launched Express Teletext on ČT2. Concentrating the most sought-after information on the Express service made it possible to expand the scope of Czech Television Teletext on ČT1 at the beginning of 1999.

The sports section, for example, was expanded by several dozen pages, and now numbers an unbelievable 200 pages, if we include the betting office information.

Czech Television worked in association with the Department for the Coordination of Relations with the EU at the Czech Ministry of Foreign Affairs to prepare a section called *The European Union and Us*. Here we present information on developments in relations between the Czech Republic and the European Union, and we also offer an overview of seminars, new contacts and publications, lists of integration bodies, and, of course, basic information on the European Union.

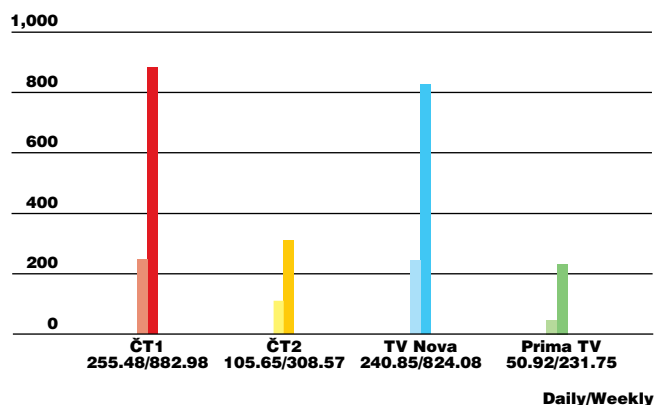
Computers @ Internet publishes news on latest developments and a regular feature on 'Something New for Network Novices'. Another section in more or less the same sphere is *Science and Technology*, which concentrates on up-to-date news from the field. Other regular pages are *Exhibitions and Fairs* and *Points of Interest*. A new item in the Interests block is the magazine *Health or How to Live Healthily*.

As the year progressed, we earmarked several other regular pages for specific Czech Television programmes (*Ride, Cream of the Days, Strictly Confidential!?, A Night with Angel, '21', Good Morning with Czech Television, and Home Alone*).

Before the winter set in, we worked in association with Sitour to prepare a detailed information service on conditions in the mountains, called *Panorama*.

The most popular pages in the commercial section of Czech Television Teletext are probably the *Travel Features*. They publish offers from travel agencies, including last-minute packages, and also give information on tickets.

Average cumulative reach in 1999 (viewers in thousands)



Czech Television website

The impression that the natural incorporation of Internet projects into Czech Television operations would be inevitable proved correct in 1999. As a public service institution, Czech Television has the right (and, indeed, the duty) to expand its services for viewers in line with advances in available technology; the Internet has clearly become one such source of technology. The many hits the Czech Television website received every day confirmed that this specific information source was reaching out to increasing numbers of people, especially in connection with the classic television medium.

In addition to extensive information relating to the profile of Czech Television as an institution, and information on the programming schedules, the Czech Television website offered text versions of the news and information for journalists, as well as a children's page and a multitude of other services. The Czech Television Council has its own autonomous pages within the Czech Television website. Bearing in mind the speed at which Internet technology is advancing, the general availability of broadcasts by other television stations on the Internet, and the increasing interest expressed by viewers (especially expatriates abroad), the Internet Department started work on a project to broadcast on-line at the end of 1999.

Czech Television service for the hard of hearing

As in previous years, in 1998 Czech Television was again the only television station on the Czech media scene to provide a service to the minority viewer group of the hard of hearing. This service includes transmitting closed captions, subtitles, programmes interpreted in sign language, and a maximum of graphic information. This work is in line with the spirit of Czech Television's public mission.

Closed captioning

The Radio and Television Broadcasting Act from July 1997 places the duty on Czech Television to make 25% of its broadcasts accessible to the hard of hearing. The organisation's Audience Research Department processes regular monthly statistics demonstrating that Czech Television greatly exceeds this obligatory quota.

Programmes with subtitles and simultaneous sign language transcription

Programmes designed for the hard of hearing also include programmes with on-screen subtitles (e.g. *Film Club* and other foreign output) and programmes with a simultaneous sign language transcription via an on-screen interpreter (News at 4 p.m. on weekdays, *The Key*, *Television Club for the Hearing Impaired*, and others).

Teletext

Czech Television Teletext gives organisations for the hard of hearing throughout the country the opportunity of publishing their activities to benefit the disabled. These announcements therefore have guaranteed nation-wide publicity. This service is free of charge.

Broadcasting for the hard of hearing – number of programmes in 1999

ČT1	First screenings	Repeats	Total	% of broadcast programmes
Total programmes broadcast	8,149	6,628	14,777	100.00
Total programmes for the deaf	3,092	3,012	6,104	41.30
of which: teletext	3	3	6	0.00
closed captioning	3,079	2,950	6,029	40.80
on-screen captioning	10	58	68	0.50
no words	0	1	1	0.00
ČT2				
Total programmes broadcast	5,005	8,587	13,592	100.00
Total programmes for the deaf	1,437	3,340	4,777	35.10
of which: teletext	0	0	0	0
closed captioning	1,266	3,083	4,349	32.00
on-screen captioning	170	256	426	3.10
no words	1	1	2	0.00
ČT1 + ČT2				
Total programmes broadcast	13,154	15,215	28,369	100.00
Total programmes for the deaf	4,529	6,352	10,881	38.40
of which: teletext	3	3	6	0.00
closed captioning	4,345	6,033	10,378	36.60
on-screen captioning	180	314	494	1.70
no words	1	2	3	0.00

Source: ČT – Audience Research Department

Czech Television Viewers

In 1999, just as in previous years, Czech Television had information at its disposal on the viewer response to television broadcasting. This information came in two forms – from ongoing surveys and one-off studies.

Peplemeter readings

Since 1 June 1997, viewing figures have been tracked electronically with peplemeters. This service is provided to the Association of Television Organisations (of which Czech Television is a founding member) by Taylor Nelson Sofres Media.

Daily average time (minutes) spent watching television in the Czech Republic in 1999

	Daily time spent watching television				Daily time spent watching Czech Television			
	Women	Men	Total 15+	Children 4 – 14	Women	Men	Total 15+	Children 4 – 14
1998 average	221	204	213	150	70	73	72	43
1Q 1999	244	215	230	154	74	72	73	43
2Q 1999	198	167	183	116	56	51	54	34
3Q 1999	176	147	163	109	55	51	52	33
4Q 1999	230	196	214	148	76	74	75	50
1999 average	212	181	197	132	65	62	64	40

Source: TAYLOR NELSON SOFRES – ATO

Average audience share of Czech Television in 1999 by quarter

24-hour share of adult viewers (%)

Quarter	Total ČT	ČT1	ČT2
I.	31.46	24.28	7.18
II.	29.49	22.87	6.62
III.	32.56	25.41	7.15
IV.	35.07	27.81	7.26

24-hour share of child viewers (%)

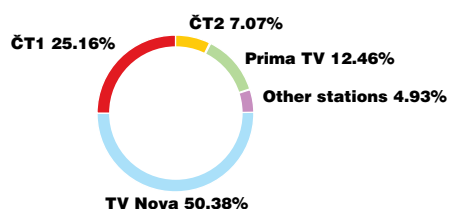
Quarter	Total ČT	ČT1	ČT2
I.	28.39	23.15	5.24
II.	30.11	25.37	4.74
III.	30.29	25.69	4.60
IV.	33.52	28.33	5.19

Source: TAYLOR NELSON SOFRES – ATO

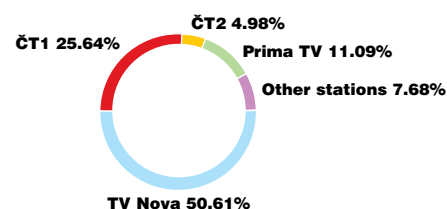
Average audience share of Czech Television in 1999

24-hour share

viewers aged 15 and older

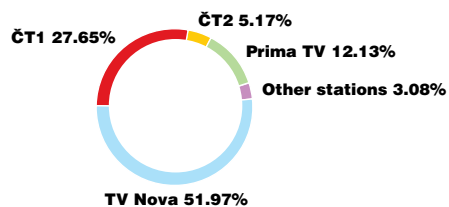


viewers aged 4 – 14



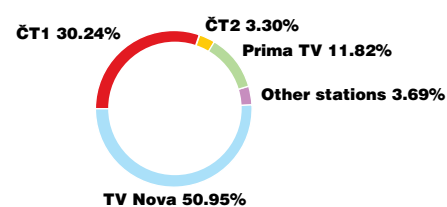
Share in broadcasting hours 7 p.m. – 10 p.m.

viewers aged 15 and older



Source: TAYLOR NELSON SOFRES – ATO

viewers aged 4 – 14



Sociodemographic profile of Czech Television viewers in 1999 according to TAYLOR NELSON SOFRES – ATO data

Just as in previous years, in 1999 women outnumbered men in terms of ČT1 viewers. 163,000 women (127,000 men) tuned in to ČT1 on average throughout the day; during prime time 594,000 women (472,000) turned to ČT1. Women also spent more time watching ČT1 every day – 54 minutes, compared with 45 minutes for men. ČT2, on the other hand, attracted more men (47,000 was the average for the whole day, and 109,000 for prime time)

than women (34,000 was the average for the whole day and 90,000 for the peak viewing time). Men also spent more time watching ČT2 programmes – an average of 17 minutes a day, compared with 11 minutes for women.

ČT1 became more popular as the viewer age rose. In the day-long average, ČT1 was watched by 33,000 viewers aged 15-24, 45,000 viewers aged 25-34, 46,000 viewers

aged 35-44, 53,000 viewers aged 45-54, and 114,000 viewers aged 55 or older. Higher viewing figures were accompanied by longer time spent watching ČT1: from 28 minutes in the case of viewers aged 15-24, to 70 minutes in the case of the oldest age category; the other adult age groups all watched ČT1 for about the same length of time (from 45 to 51 minutes). Understandably the different age groups were all more interested in watching ČT1 in the evening: between 7 p.m. and 10 p.m., ČT1 was watched on average by 105,000 viewers aged 15-24, 174,000 viewers aged 25-34, 168,000 viewers aged 35-44, 190,000 viewers aged 45-54, and 430,000 seniors.

Interest in ČT2 programmes also rose with age. Taking the 24-hour average, ČT2 was watched by 10,000 viewers aged 15-24, 12,000 viewers aged 25-34, 15,000 viewers aged 45-54, and 31,000 viewers aged 55 or older. Again, the time spent watching ČT2 lengthened with viewer age: from 9 minutes every day in the case of viewers aged 15-24, to 19 minutes every day in the case of seniors. With all the adult age groups, most viewers tuned in to the evening slot, i.e. between 7 p.m. and 10 p.m.: 19,000 viewers aged 15-24, 25,000 viewers aged 25-34, 29,000 viewers aged 35-44, 38,000 viewers aged 45-54, and 88,000 viewers aged 55 or above.

In terms of the completed education of viewers, throughout the day the ČT1 schedule was watched most by viewers educated in a trade but without a school-leaving examination certificate (116,000), and viewers who had completed secondary education with a school-leaving examination certificate (92,000). Adults who left the education system after finishing elementary school accounted for 53,000 viewers, and university graduates 29,000. Expressed as percentages, however, a different picture emerges: 3.3% of viewers with primary education only, 3.4% in the case of both secondary school-leavers with certificates and those without, and 4.1% of graduates. University graduates also spent most time watching ČT1 – 59 minutes a day. The time spent watching ČT1 in the other education groups ranged from 47 minutes (viewers with primary education only) to 49 minutes (all secondary school leavers).

Using the average for the whole day, ČT2 was also watched most by viewers educated in a trade but without a school-leaving examination certificate (32,000) and viewers who had completed secondary education with a school-leaving examination certificate (27,000). Adults who left the education system after finishing elementary school accounted for 14,000 viewers, and university graduates 9,000. Expressed as percentages, attraction to ČT2 rose along with education, from 0.9% of viewers with primary education only, to 1.3% of university graduates. University graduates also spent most time watching ČT2 – 17 minutes a day. The times in the other education groups ranged from 13 to 14 minutes.

By socio-economic status, divided into five classes (A = highest, B = upper, C = middle, D = lower, and E = lowest) most ČT1 viewers came from group B in the day-long average (i.e. from families with an above-average income and an above-average standard of living) – a viewing rate of 3.8%; the fewest viewers came from group C (i.e. from families with an average income and an average standard of living) – a viewing rate of 3.1%. The daily average time spent watching ČT1 ranged from 44 minutes (in group C) to 55 minutes (in group E).

In the day-long average, most ČT2 viewers came from the two highest socio-economic groups, A and B (both with viewing rates of 1.1%), while the fewest viewers came from groups C and D (both with viewing rates of 0.9%). The daily average time spent watching ČT2 ranged from 12 (group D) to 16 (group B) minutes.

When it comes to town size, day-long viewing figures for ČT1 rose in line with the size of the town: from 45,000 adults from communities with up to one thousand inhabitants through to 69,000 viewers from large cities. The time spent watching ČT1 stood at a daily average starting at 44 minutes (in communities of up to 1,000 inhabitants) and going up to 51 minutes (in towns with between five and twenty thousand inhabitants).

Interest in ČT2 rose in line with the size of the town too: in the day-long average, ČT2 was watched by 10,000 viewers from communities with up to one thousand inhabitants, and 21,000 viewers from large cities. The average daily time spent watching ČT2 was between 10 and 15 minutes (10 minutes in communities with up to one thousand inhabitants and 15 minutes in towns with populations of 5,000-20,000 and over 100,000).

From the regional point of view, most ČT1 viewers in the day-long average came from South Moravia (60,000), followed by those from North Moravia and Silesia (52,000), and Prague and North Bohemia (35,000 each). The fewest viewers were from West Bohemia (22,000) and South Bohemia (18,000). The difference in the time spent watching ČT1 in the individual regions was just six minutes: viewers from Central and North Bohemia and South Moravia spent most time watching ČT1 (on average 52 minutes a day); viewers in West Bohemia spent the least time watching ČT1 (46 minutes).

The regional situation in terms of ČT2 viewing was much the same as with ČT1: in the whole-day average most viewers came from Moravia (15,000 from both south and north), and the fewest came from West and South Bohemia (6,000 and 5,000 respectively). The time spent watching ČT2 in the different regions ranged from a daily average of 12 minutes (in South and West Bohemia) to 16 minutes (in Central Bohemia and Prague).

Czech Television sociological research

Czech Television's sociological research is the oldest functioning research into television-viewer behaviour, and as we come to the end of the century, it has now been running for three decades. The technique used in this research is a **questionnaire survey carried out on a panel of respondents**. Over the years the technique has seen constant development, made more precise as requirements have increased and in accordance with the growing expertise of the research team. The panel of respondents has gone up in number to 750 in the past few years. We recruit this panel from a continually updated group of around 3,500,000 licence-fee payers. The selection procedure takes place over several stages. At the beginning, we take a random number from the individual regions, with the condition that only one member of each household may be selected. In the last phase, a sociodemographic matrix is used to select an active weekly panel, one thirteenth of which is renewed every week (hence cooperation with a respondent lasts for a maximum of 13 weeks). This panel is a representative sample of the adult population of the Czech Republic in terms of sex, age (from fifteen up), education, size of hometown, economic activities, and region.

One-off information on viewer response in respect of Czech Television is acquired by different types of probes.

The most common probes are usually conducted within the framework of sociological research, either on the current weekly panel, or on a one-off panel formed according to specially selected sociodemographic criteria (e.g. only respondents living in a shared household with children of a particular age etc.). Twelve questionnaire surveys were carried out in 1999, which were used to analyse a number of aspects relating to news programmes, current affairs programmes, and children's programmes.

In 1999 Czech Television also continued cooperation with the renowned research company SC&C. This company was contracted by Czech Television to organise *controlled topical discussions* (Focus Groups) in various towns throughout the Czech Republic. A moderator/psychologist controlled a two-hour discussion by eight adults. During the discussions, notes were made on attitudes towards television stations, general expectations from television as a universal media, and specific opinions on visual samples of new projects and selected types of programme.

Once the peplemeter surveys and Czech Television's in-house and contracted research had all been processed, the corporation obtained a significant, sociologically based aid in 1999 for its assessments on how it was meeting its public service mission and how it could improve it further.

Response to programmes: letters, telephone calls, e-mail

The permanent dialogue held between viewers and Czech Television in writing, by telephone, and by e-mail provides a number of observations, interesting opinions, stimulating suggestions, and more or less warranted criticism. In 1999, 342,356 viewers **wrote** into Czech Television, which is 11.4% less than in 1998, when the corporation received 386,458 letters.

In 1999, 21,101 **telephone calls** were handled by the Viewer Contact Department, which is 13.7% more than in 1998, when viewers phoned in 18,553 times.

Czech Television's **Info Web** registered 2,706 responses, and the **fax service for the hearing impaired** (set up in 1999) 41.

Awards for Czech Television

Most important prizes awarded in the Czech Republic

Festival/review	Date	Award	Programme	Programme-makers	
36th Golden Prague International festival	3 – 6 May 99	Czech Crystal	Tears of Knife	music: script:	Bohuslav Martinů Jiří Nekvasil Ondřej Nekvasil Miro Gábor
				photography: director:	Miro Gábor Jiří Nekvasil
		Czech Crystal and Student Prize	Admirable Flight	music: script:	Bohuslav Martinů Jiří Nekvasil Ondřej Nekvasil, Miro Gábor
				photography: director:	Miro Gábor Jiří Nekvasil
		Special Mention	Black and White in Colour	script:	Mira Erdevički-Charap
				photography: director:	Marek Jícha Mira Erdevički-Charap
36th International Festival of Film for Children and Youth – Zlín '99	24 – 28 May 99	Hermína Týrlová Prize for animated production	The Magic Bell	script: photography: director:	Aurel Klimt Aurel Klimt Aurel Klimt
		Grand Prix for animated film	Mumps	script: photography: director:	Mária Procházková Jakub Dvorský Mária Procházková
34th International Film Festival – Karlovy Vary	2 – 10 Jul 99	Special Mention for acting and directing, Grand Prix FIPRESCI	Cosy Dens	script: photography: director:	Petr Jarchovský Jan Malíř Jan Hřebejk

Trilobit '99
Awarded by the
Czech Literary Fund
and the Czech Film
and Television Union

13 Dec 99

Trilobit Prize documentary scripting	Dukla – Blood and Myth	script: photography: director:	Petr Hvižd Jakub Nosek Petr Hvižd
Trilobit Prize for documentary trilogy script	Among Blind Fools	script: photography: director:	Martin Šmok Jiří Zeiner Petr Bok
Trilobit Prize for directing	Return of the Idiot	director:	Saša Gedeon
Trilobit Prize for the role of Olga	Return of the Idiot		Tatiana Vilhelmová
Trilobit Prize for photography	Stubborn	photography:	Vladimír Holomek
Special Mention for documentary editing	One Year, The Previans	editor:	Tonička Janková
Special Mention for animated film script and direction	Mumps	script: and director:	Mária Procházková
Special Mention for documentary sound	The Previans	sound:	Michael Míčka, Jan Zikmund
Special Mention for dramaturgy and reconstruction of an archive television recording	Heavy Barbora (1960)	dramaturgy:	Alena Berková
Vladislav Vančura Prize for long-term original and dramaturgical contribution to television drama			Jiří Hubač

Týtý Awards 1999 12 Feb 2000
– survey by
Týdeník Televize
magazine

Týtý Award in the category of Actor	1. Miroslav Donutil 2. Viktor Preiss 3. Tomáš Töpfer
Týtý Award in the category of Announcer	1. Marie Retková 2. Klára Doležalová 3. Anna Wetlinská
Týtý Award in the category of Programme	1. Life at the Mansion 2. So Don't Hesitate and Shoot 3. I Don't Dance With Politicians

Czech Lion '99
7th annual prizes
of the Czech Film and
Television Academy
(ČFTA)

4 Mar 2000

Czech Lion for ... Best Film	Return of the Idiot	script:	Saša Gedeon
...	...	photography:	Štěpán Kučera
... Best Director	Return of the Idiot	director:	Saša Gedeon
... Best Script	Return of the Idiot	script:	Saša Gedeon
... Best Photography	Melancholic Chicken	photography:	Martin Čech Jiří Macák Jaroslav Brabec
...	...	music:	Vladimír Godár
... Best Music	Return of the Idiot	sound:	Radim Hladík ml., Ivo Špajl, Radek Rondevald
... Best Sound	Eliška Loves It Wild
... Best Editor	Canary	editor:	Alois Fišárek
... Best Creative Work	Melancholic Chicken	architects:	Karel Vacek, Václav Vohlídal
...	...	actor:	Jiří Kodet
... Best Actor	Cosy Dens	actress:	Tereza Brodská
... Best Actress	Double Role	actor:	Jiří Bartoška
... Best Supporting Actor	All My Loved Ones	actress:	Anna Geislerová
... Best Supporting Actress	Return of the Idiot	script:	Petr Jarchovský
... Most Successful Film	Cosy Dens	photography:	Jan Malíř
...	...	director:	Jan Hřebejk

Prizes awarded abroad

Festival/review	Date	Award	Programme	Programme-makers	
International Festival of Animated Film Teherán, Iran	20 – 23 Feb 99	Special Mention	The Diary of a Pupil in 3B: Edudant and Francimor Attack	script: photography: director:	Jiří Munk Alena Munková Zdeněk Kovář Jaroslava Havettová
FAMAFEST '99 Vila Nova de Famalico, Portugal	12 – 21 Mar 99	Grand Prize Youth Award	King Ubu	scénář: photography: director:	Miloš Macourek František A. Brabec František A. Brabec
Screening Stage Arts Prize Brussels, Belgium	21 – 24 Apr 99	Grand Prix	Tears of Knife	script: photography: director:	Jiří Nekvasil, Ondřej Nekvasil Miro Gábor Jiří Nekvasil
Golden Knight Smolensk, Russia	24 May – 1 Jun 99	Prize for Best Artistic Interpretation, Prize for Best Actress (Veronika Žilková) Special Prize of the Orthodox Press	Forgotten Light	script: photography: director:	Milena Jelínek Martin Duba Vladimír Michálek
International Festival of Animated Films Annecy, France	31 May – 5 Jun 99	Children's Jury Prize in the category of Television Films	The Magic Bell	script: photography: director:	Aurel Klimt Aurel Klimt Aurel Klimt
Cinema Jove Valencia, Spain	1 – 26 Jun 99	Special Mention in the category of Short Films	The Magic Bell	script: photography: director:	Aurel Klimt Aurel Klimt Aurel Klimt
Dance Screen '99 Cologne, Germany	7 – 12 Jun 99	Special Mention	PieceByPiece	script: photography: director:	Michal Caban, Šimon Caban Asen Šopov Michal Caban

Lubuskie Lato Filmowe Lagow Lubuski, Poland	20 – 27 Jun 99	Golden Grape – Grand Prix	In the Rye	script: Jaroslav Pozzi, Roman Vávra, Martin Ryšavý photography: David Ployhar, Antonín Chundela, Miro Gábor director: Roman Vávra
Avanca '99 Avanca, Portugal	21 – 25 Jul 99	Grand Prix in the category of Feature Film	Dead Beetle	script: Pavel Marek photography: Diviš Marek director: Pavel Marek
Taormina Film Festival ARTE '99 Taormina, Italy	24 – 31 Jul 99	Silver Charibdys – First Prize in the section of Non-Commercial Experimental Feature Films	The Past	script: Ivo Trajkov photography: Klaus Fuxjäger director: Ivo Trajkov
International Film Festival Figueira da Foz, Portugal	2 – 12 Sep 99	Special Prize	The Past	script: Ivo Trajkov photography: Klaus Fuxjäger director: Ivo Trajkov
International Film Festival Harare, Zimbabwe	3 – 16 Sep 99	Prize for Best Sound	Sekal Has to Die	script: Jiří Křížan photography: Martin Štrba director: Vladimír Michálek
U siebie International Ethnic Festival Krakow, Poland	6 – 9 Sep 99	Third Prize	One Year	script: Břetislav Rychlík photography: Karel Slach director: Břetislav Rychlík

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Danube Prize Bratislava, Slovakia	19 – 25 Sep 99	Grand Prix in the category of Animated Programmes	Mumps script: Mária Procházková photography: Jakub Dvorský director: Mária Procházková
		Children's Jury Prize A Sword Doesn't Become a Lady? script: Květa Kuršová photography: Milan Dostál director: Drahuše Králová	
Cinéma Tout Ecran Geneva, Switzerland	20 – 26 Sep 99		The Past script: Ivo Trajkov photography: Klaus Fuxjäger director: Ivo Trajkov
International Festival of Documentary Films Kalamata, Greece	18 – 23 Oct 99	Second Prize in the Short Film Category	Black and White in Colour script: Mira Erdevički photography: Marek Jícha director: Mira Erdevički
Europa Cinema & TV Viareggio, Italy	27 Nov – 3 Dec 99	Grand Prix in the category of Animated Films	Forever and Ever script: Michaela Pavlátová, Pavel Koutecký photography: Stano Slušný, Jan Chvojka director: Michaela Pavlátová, Pavel Koutecký

BEHIND THE SCREEN

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A Public Service Institution

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BEHIND THE SCREEN

A Public Service Institution

Czech Television's powers as a corporation are regulated by Act No. 483/1991, the Czech Television Act, as amended,

and Act No. 468/1991, the Radio and Television Broadcasting Operations Act as amended.

Support of cultural activities and activities beneficial to the public

Czech Television was a much sought-after media partner in 1999, and a very specific partner, as the non-profit media support it lends must comply with its mission as a public service television station.

A major group of Czech Television partners can be summarised under the broad heading of **non-profit sector**, which covers charity, humanitarian, awareness, cultural, and other activities that, altogether, fill in many of the gaps in the way society works. In 1999, Czech Television tried to reinforce the systematic nature of its contact with this sector by concluding occasional and long-term partnership agreements.

Czech Television's **Civic Panel** plays an essential role in the provision of support to the non-profit sector. This panel is an advisory body of significant external people that helps to assess applications for partnership deals, and allows for a balanced approach to the rising number of requests that are put forward. The panel was appointed by a Decision of the Director General of 21 April 1999 as the direct successor to the Charity Panel. The main change lies in the extension to the scope of applications that are discussed: besides charity and humanitarian activities, the panel's agenda now includes discussions of applications for media support from various civic non-profit initiatives, organisers of different cultural and public-benefit projects, public awareness projects run by government institutions, and similar sources.

The main aid that Czech Television awarded to partners in 1999 was free broadcasts of dozens of eye-catchers in hundreds of productions.

Last year saw a major expansion in Czech Television's group of partner **national institutions** and large cultural

institutions with whom general cooperation agreements have been concluded. These agreements form the basis for a media partnership. The original four partners in this group – the National theatre, the National Gallery, the National Museum, and the Prague State Opera – were joined in 1999 by the Czech Philharmonic, the Museum of Applied Art in Prague, the National Technical Museum, the National Library, the Moravian Gallery in Brno, City Gallery in Prague, and, at the end of the year, the City of Prague Museum. The number of cultural institutions on the receiving end of long-term non-commercial media partnership with Czech Television now totals eleven, and any expansion in the future will only be moderate. This does not mean to say that other cultural institutions cannot (even repeatedly) enjoy similar relations with Czech Television on a one-off basis.

Again, the media partnership given to national and large cultural institutions in large part entails Czech Television's allowing them to broadcast their advertisements free of charge – the all round nature of these eye-catchers is to bring the public's attention to more universal values such as culture and education. In 1999, 1,000 non-commercial promotions lasting almost eight and a quarter hours were broadcast for national and major cultural institutions, which is a rise of over 40% year-on-year.

It is worth mentioning that the rights and duties issuing from these agreements are not one-sided, and that they make it easier, for example, for Czech Television to film on the premises of partner institutions.

In addition to the assistance given in the scope of media partnership projects, Czech Television often cooperates with cultural institutions in the preparation of programmes. This programming association is not part of general inter-institutional contractual relations and is the subject of a different category of standard contracts.

36th Golden Prague International Television Festival 3 – 6 May 1999

The Golden Prague International Television Festival is Czech Television's most important non-programming activity. The European Broadcasting Union appreciates the importance of this internationally recognised and almost exceptional event, and asked the festival organiser whether the 1999 festival might include several EBU seminars, and even the General Meeting of the EBU Group of Experts for Music and Dance Programmes.

In 1999, the festival was managed by Jiří Vejvoda and carried the subtitle of 'The World of Music in Your Room'. Almost 120 programmes were screened at the festival. The seven-member jury was chaired by the previous year's winner, director Larry Weinstein.

In addition to the main competition, the festival also offered 34 public screenings over the four days of the event. The

main hall at Žofín Palace was reserved for classical music, two smaller halls in the Prague cinemas Evald and Mat offered viewers television programmes on world music, jazz, Latin American music, country music, musicals, pop, and rock.

A new item last year was the Project Mart. The aim of this feature is to fuse the efforts of individual producers to find partners for co-productions. A Workshop on Television Archive Copyright Issues was given in association with the International Music Centre in Vienna.

The high point of the festival was the Concert for Golden Prague, which was an original composition interweaving Moravian, Gypsy, and Bohemian folk music with jazz and classical music. This concert was broadcast live by Czech Television and Czech Radio.

Programmes awarded prizes at the 36th Golden Prague International Television Festival

Grand Prix

AGUJETAS CANTAOR
Idéale Audience, France

Czech Crystal

TEARS OF KNIFE, ADMIRABLE FLIGHT
Czech Television, Czech Republic

OPERA FANATIC
Pars Media, Germany

Special Mention

COME FOR A WALK WITH ANTANAS REKASIUS
Lithuanian Radio and Television, Lithuania

BLACK AND WHITE IN COLOUR
Czech Television, Czech Republic

MOZART, L'ENIGME K 621
Kalamazoo Int., France

Special Award

GALA RAMADAN'S CONCERT
Radio and Television of Bosnia and Herzegovina,
Bosnia and Herzegovina

Student Prize

ADMIRABLE FLIGHT
Czech Television, Czech Republic

Other international events organised by Czech Television in 1999

General meeting of EBU TV Music and Dance Experts Group

1 – 2 May

This meeting was held on the eve of the Golden Prague Festival. It was attended by music experts and the heads of the music departments of EBU member television organisations, as well as guests invited by EBU. A meeting of programming directors (mainly from East and Central European countries) was held within the framework of this general meeting.

Fifteenth CIRAP general meeting

20 – 21 May

This meeting, co-organised by EBU, discussed the scope of fees for the mutual exchange of services and equipment between European television organisations. Forty representatives of European television companies attended the meeting.

Religion '99 – EBU conference on religious broadcasting

13 – 16 October

This conference was held in Prague for the sixth time, and, at the request of EBU, Czech Television was again the organiser. The main theme of the conference was 'New Strategies for Religious Broadcasting in the Age of Global Digitisation'.

Eleventh meeting of the European Television and Film Forum

2 – 4 December

The Düsseldorf-based Europäisches Medieninstitut holds this top international event in different European cities every year. The discussions and lectures mainly covered the opportunities open to the European audiovisual industry in an era of ubiquitous globalisation, prospects for local production, and the usefulness of individual means to support this production, and the power of regulation and how to define it.

Czech Television's membership in international organisations

EBU – European Broadcasting Union
PBI – Public Broadcasting International
DVB – Digital Video Broadcasting
Euronews
Eurosport
EGTA – European Group of Television Advertising
IMZ – International Music Centre
SMPTE – Society of Motion Picture and Television Engineers
CIRCOM – European Association of Regional Television Studios

Czech Television Organisational and Staff Structure

Organisational chart in force at the end of 1999

Advisory Bodies to the Director General: Board of Directors Finance Board Programme Finance Board Ethics Panel Civic Panel		Programming Department Dramaturgy Programme Planning and Coordination Audience Research Visual Presentation Teletext Programme Archive
Director General		Brno Television Studio Studio Director's Departments TS Production Centre – Creative Groups (7) – News Department – Programming and Broadcasting Coordination – Production Personnel Technical Operations Finance and Information System Internal Services
Secretariat to the Director General		Ostrava Television Studio Studio Director's Departments TS Production Centre – Creative Groups (5) – News Department – Broadcasting Coordination – Production Personnel and Economics – Programme Archive Technical Operations Finance and Administration News Department Domestic and Economic News Regional News Foreign News Reporters Department Early-Morning Broadcasting Weather Head of Publication Implementation Graphics Centre Documentation Image Centre Economics Sports Department Production Commentators Production Centre for Creative Programming Creative Groups (8) Economics

Czech Television Annual Report

Directors and officers in 1999

Director General	
<p>Jakub Puchalský <i>Jakub Puchalský resigned on 15 December 1999, remaining in his post until the election of the new Director General</i></p>	<p>Head of the Secretariat of the Director General: Jiří Kučera</p>
Programming Department	Strategic Development Department
<p>Director of Programming: Martin Bezouška – to 13 June 1999 Gordon Lovitt (temporary position) – from 14 June 1999 <i>Gordon Lovitt asked to be relieved of this post on 24 November 1999</i></p>	<p>Director: Gordon Lovitt – to 13 June 1999 Dušan Chmelíček – from 14 June 1999</p>
News Department	Production and Engineering
<p>Editor-in-Chief: Zdeněk Šámal</p>	<p>Director: Vít Novotný</p>
Sports Department	Financial Department
<p>Editor-in-Chief: Jiří Baumruk</p>	<p>Finance Director: Michael Kralert</p>
Production Centre for Creative Programming	Brno Television Studio
<p>Chief Producer: Čestmír Kopecký – to 17 January 1999 Jaroslav Kučera – from 18 January 1999</p>	<p>Director: Zdeněk Drahoš Chief Producer: Petr Kaláb</p>
Production Centre for Current Affairs and Documentaries	Ostrava Television Studio
<p>Chief Producer: Alena Müllerová</p>	<p>Director: Miloslav Petronec Chief Producer: Aleš Jurda</p>
Production Centre for Acquisition	
<p>Chief Producer: Jan Rubeš</p>	

Overview of organisational changes effective in 1999

Czech Television Prague

1 January 1999

– Decision of the Director General No. 53/1998

Sports Department

– change in the internal organisation of the department

8 February 1999

– Decision of the Director General No. 2/1999

Secretariat of the General Director

– International Relations discontinued (operations transfer to Public Relations)

Production Centre for Creative Programming

– Creative Group No. 26 established

Production centre for Current Affairs and Documentaries

– Creative Group No. 11 discontinued

Strategic Development

– Education Centre established (takes over operations organised by Human Resources)

– Internet Department established

– Public Relations name change to Public Relations and International Relations

1 April 1999

– Decision of the Director General No. 8/1999

News Department

– Graphics name change to Graphics Centre

Strategic Development

– name changes within Public Relations and International Relations: Editing to Editing and Documentation, Institutional PR to Institutional and Internal Communications, and Programming PR to Programming Communication

Production and Engineering

– name change from Heads of Production, Head of Production Deputies, and Production Assistants to Producers, Deputy Producers, and Assistant Producers

1 May 1999

– Decision of the Director General No. 11/1999

News Department

– change in the internal organisation of the department

– name change from Domestic News to Domestic and Economic News

– Regional News established

Production Centre for Creative Programming

– Creative Group No. 8 discontinued

– Creative Group No. 27 established

Strategic Development

– in Information System, VT OZ Services in the Information Technology Department is discontinued, and VT KH Operations and VT OZ Operations in the IT Operations Department are established

1 June 1999

– Decision of the Director General No. 13/1999

Finance

– some activities transferred between Financing and Accounts

1 November 1999

– Decision of the Director General No. 27/1999

Production Centre for Current Affairs and Documentaries

– Creative Group No. 28 established

1 December 1999

– Decision of the Director General No. 32/1999

Strategic Development

– Education Centre put under Human Resources

Brno Television Studio

1 February 1999

– Decision of the Director General No. 2/1999

– Television Operations and Engineering and Services discontinued

– Audiovisual Technology, Engineering, and Outside Broadcasting Technology established

Ostrava Television Studio

1 January 1999

– Decision of the Director General No. 53/1998

– Programme Financing and Economics and Production Personnel discontinued

– Production Personnel and Economics established

– name change (in Czech) in the Human Resources Department

Number and distribution of employees as at 31 December 1999

Czech Television Prague

Department of the Director General

Director General	1
Secretariat	3
	4

Legal Department **14**

Programming

Director of Programming	1
Secretariat and Dramaturgy	3
Programme Planning and Coordination	32
Visual Presentation	16
Audience Research Department	21
Teletext	17
Programme Archive	53
	143

News Department

Editor-in-Chief	1
Deputy Editor-in-Chief	2
Secretariat	1
Head of Publication	4
Domestic and Economic News	34
Foreign News	32
Regional News	25
Reporters Department	8
Early-Morning Broadcasting	10
Weather	4
Documentation Image Centre	12
Implementation	75
Graphics Centre	22
Economics	3
	233

Sports Department

Editor-in-Chief	1
Deputy Editor-in-Chief	1
Producer	1
Secretariat	2
News Scripting	2
Sports Programme Scripting	4
Commentators	9
International Live Broadcasts	3
Production	4
	27

Production Centre for Creative Programming

Chief Producer	1
Secretariat	10
Creative Group 7	7
Creative Group 10	4
Creative Group 15	2
Creative Group 18	8
Creative Group 19	6
Creative Group 25	13
Creative Group 26	6
Creative Group 27	3
	60

Production Centre for Current Affairs and Documentaries

Chief Producer	1
Secretariat	10
Creative Group 12	14
Creative Group 13	20
Creative Group 14	9
Creative Group 17	10
Creative Group 28	2
	66

Production Centre for Acquisitions

Chief Producer	1
Secretariat	6
Sales and Licensing	5
Creative Group 21	12
Creative Group 22	6
Creative Group 23	4
	34

Production and Engineering

Director of Production and Engineering	1
Secretariat and Chief Engineer	4
Economics	4
Fire Prevention	4
Central Control Office	17
Production Services	2
Production Personnel	110
Production Personnel Services	11
Television Technology Engineering	103
News Centre technology	177
Broadcasting Technology	86
Post-Production	171
Film Technology	82
Outside Broadcasting Technology	110
Lighting	79
Set Design	246
Joint Technology	129
Transportation	69
	1,405

Strategic Development

Director for Strategic Development	–
Secretariat	3
Internet	4
Public Relations and International Relations	25
Human Resources	27
Information System	57
	116

Finance

Finance Director	1
Secretariat	3
Telexport	14
TV Licence Fees	9
Planning	11
Financing	14
Purchasing	22
Accounts	30
Internal Services	145
	249

Czech Television Council**1****Employees made redundant
for organisational reasons****6****Czech Television in Prague – total** **2,358****Brno Television Studio****Departments under the Studio Director**

TS Director	1
Secretariat	1
Employee and Legal Department	8
Automated Information System	6
	16

TS Production Centre

TS Chief Producer	1
Secretariat and Production Dispatchers	6
Programming and Broadcasting	
Coordination (including Programme Archive)	11
Production Personnel	63
News Department	16
Creative Group 31	2
Creative Group 32	6
Creative Group 33	5
Creative Group 34	7
Creative Group 35	3
Creative Group 36	3
Creative Group 37	3
	126

Technical Operations

Head of Technical Operations	1
Secretariat and Economics	2
Technical Coordination	3
Engineering	2
Audiovisual Technology	33
Outside Broadcasting Technology	17
Set Design	46
	104

Finance and Information System

Head of Economics and Finance System	1
Sales	1
Information System	10
Transportation	5
	17

Internal Services

Head of Internal Services	1
Supplies	2
Fire Prevention and Safety at Work	1
Economic Management	9
	13

**Employees made redundant
for organisational reasons****–****Brno Television Studio – total** **276**

Ostrava Television Studio

Departments under the Studio Director

TS Director	1
Secretariat	4
Human Resources	4
Automated Information System	6
	15

TS Production Centre

TS Chief Producer	1
Secretariat	2
Broadcasting Coordination	5
Programme Archive	3
Production Personnel and Economics	68
News Department	21
Creative Group 213	2
Creative Group 216	8
Creative Group 217	4
Creative Group 223	3
Creative Group 226	4
	121

Technical Operations

Head of Technical Operations	1
Secretariat, Chief Engineer,	
Economist, Power Engineer	5
Engineering and Services	16
Television Operations	39
Set Design	26
Transportation	7
	94

Finance and Administration

Head of Finance and Administration	1
Planner	1
Purchasing	1
Information System	8
Economic Management	6
	17

Employees made redundant

for organisational reasons	–
Ostrava Television Studio – total	247

Czech Television – total **2,881**

On 31 December 1999, Czech Television had records of 2,881 employees. Compared with the same day the previous year, this number was lower by 194 employees.

In 1999, 336 employees finished employment at Czech Television. Of these, 28 employees ended their employment on the last day of the year. By type of work done, the largest group constituted sound engineers (38), script editors (24), microphone engineers (19), editors (15), and drivers (15).

In 1999, 201 new employees started work at Czech Television. In the main they took up the posts of script editor (16), assistant producer (13), reporter (10), and broadcasting technology engineer (8).

Development of the Technical Base

In 1999, Czech Television made a number of major strategic decisions connected with the transmission of its signals. All these steps had one common goal: to enable the conversion to digital territorial broadcasting.

The current system of primary distribution involves a combination of satellite digital distribution and analogue microwave connections. This solution was selected in the past because České radiokomunikace, a. s. was unable to arrange for the transfer of stereophonic and dual audio accompaniment to most transmitters. What is more, this model is necessary for the organisation of distribution for regional broadcasting in north and south Moravia.

Czech Television is looking for a replacement solution securing a quality distribution channel that meets the conditions for future digital distribution and securing the incorporation of regional broadcasting in Moravia and in Bohemia. The plan is for Czech Television to follow the example of the BBC and operate its own multiplex. This will give us the opportunity of expanding programming within the data flow system we have selected.

A fundamental problem associated with satellite signal distribution, which Czech Television had to resolve in 1999, lies in replacing the DFS-2 Copernicus satellite when the present contract expires in April 2000. In this respect, Czech Television held negotiations with Deutsche Telekom and secured an extension to the current service until 2001, to be followed by conversion to the new Eurobird 1 satellite.

The issue regarding the opportunity of receiving ČT1 and ČT2 abroad legally was another problem involved with the technical issues. Czech Television decided that, after the innovation of Czech Link's broadcasting platform, it would introduce partial encrypting so that news and other in-house programmes can be transmitted in an open (i.e. not encoded) form. In the next few years there will be gradual improvements in the range of broadcasting options here as new advances are made in encrypting technology.

In 1999, Czech Television joined other advanced television companies to participate in a pilot project of digital terrestrial broadcasting. In order to test the technical conditions of terrestrial digital broadcasting in the Czech Republic, Czech Television decided to make an active contribution to the implementation of DVB-T projects run by České radiokomunikace, a. s. and Czech DVB Group, a. s. Czech Television representatives will also take part in the meetings of the Czech Council for Radio and Television Broadcasting on the preparations for the implementation of this new progressive technology in terrestrial broadcasting.

General developments in technology were quite naturally reflected in the operations of the individual departments under the Production and Engineering Director. We should mention a few of them here.

Television Technology Engineering devoted a lot of time and effort to new progressive digital technology for signal

distribution and contribution in 1999. In addition to the EBU's digital contributory satellite network commonly used today, experiments were also run on terrestrial contribution and primary distribution using various digital transmission modes. The conversion of computer-controlled television systems to the year 2000 was an area requiring special attention at the end of 1999, including thorough preparation that involved drafting contingency plans and many testing procedures.

Outside Broadcasting Technology was another area where we needed to exchange analogue equipment for digital equipment. This process affected single-camera outside broadcasting vans and multi-camera technology. Therefore Czech Television decided to buy a four-camera digital outside broadcasting van last year to replace its three-camera analogue van.

In 1999, the **News Centre Technology Department** started a number of preparations for the Summer Olympics in Sydney and the IMF Conference in Prague in autumn 2000. At the end of 1999, we also witnessed an expansion in the capacity of News Department Technology to include a TMZ 3 editing suite, equipped with fully digital audiovisual processing. Work started at the Recording Technology Centre to renovate the TMZ 18 suite to collect and process reports from regional news teams, and we also partly reconstructed two Betacart dispatchers as part of the prepared transformation of reports dispatching via servers. All graphic design, technology, and staff involved in electronic graphics and operating entirely under the News Centre Technology Department were united into a new Graphics Centre. Studio technology clearly saw the greatest changes and modernisation last year – the SK 8 studio complex was reconstructed over the space of six weeks, and at the end of August 1999 the production and broadcasting of news, current affairs, sports and entertainment programmes started in a fully virtual environment (these programmes included '21', *Lens*, *Facts*, and *Football Studio*).

In 1999, the production capacity of **Broadcasting Technology** was reinforced by the expansion on non-stop broadcasting on ČT2, accompanied by the need for continual broadcasting of both channels as we entered the year 2000. Bearing in mind the form of programmes broadcast and the scope of the service being provided (mono – duo – stereo sound, teletext, VPS code, captions for the hard of hearing), computer technology enjoys dominant status at the broadcasting technology offices. In order to prevent the risk of unforeseeable behaviour of equipment conceived to run on the principle of computer technology, ČT2 broadcasting transferred to replacement offices in November, and comprehensive testing was carried out on the vacated premises in order to simulate the conversion to the year 2000.

Brno Television Studio

Non-tape and server technology has found clear support at the Brno Television Studio since 1998. The Pioneer M-O disk recording machinery was no longer suitable for current requirements, both in respect of reliability and signal quality. In this respect, a decision was made to replace it with Profile disk equipment from Tektronix. This technology gradually replaced the M-O disk in the production of programmes and in the dispatch of contributions for district broadcasts.

The most significant and most extensive modernisation project at Brno Television Studio in 1999 was the modernisation of the studio's distribution systems and the main technical control room at the Typos building. This project was successfully finished on 31 August 1998, and gave rise to a new technical control room and OP offices in new premises, along with a new TMZ-6 office, a modern communication system, a newly configured control network, and a system of signal distribution that ensures reliable interconnection between the individual workplaces with analogue and digital signals. The main technical control room, like the central offices, makes it possible to implement changes in the configuration of the whole system quickly and to check the important junctions in the signal distribution systems. Interconnected with signals, the offices formed a uniform technological unit that allowed for decentralised management of television equipment using a technological control network.

Television graphics modernisation involved the replacement of PC graphics stations at the TMZ-5 and TMZ-8 suites and one graphics station at the Graphics Office. The most fundamental changes were those made to the graphics equipment installed in the editing suites of the studio complex for studio A and B. The AMIGA equipment used for captioning was replaced with a computer-controlled station using Inscrber CG software. Equipment used to dispatch static graphics and video sequences means graphic images and directing conversions can be changed much faster, and it offers the option of dispatching video sequences lasting several dozen minutes (including sound).

Server technology was expanded to include an audioserver with an initial capacity of 1,000 hours of sound recordings; sound recordings from the current phono-tapes will gradually be transferred to this server. The individual work stations located at selected offices form an optic data network connected to the audioserver. These stations can be used for rapid selection and editing, and even recording, of a selected audio contribution. This modernisation project was coordinated with another similar project at Czech Television in Prague, and the plan is for a data link between the two servers sometime in the future. This will bring the option of mutual use of the audio databases of both stations.

In order to eliminate the risk of an interruption in broadcasting during a power failure, a backup power system was installed in the Typos building. This system is designed for to ensure live broadcasts lasting 25-30 minutes during a power failure, provided the set lighting output is not higher than 20 kVA.

In terms of primary production, a BO-10 outside broadcasting van was put into operation. This van is designed for the production of filming technology. It is fitted with two *Sony DXC-D30* camera chains, two *D-Betacam* recording machines, *Sony SEG 2550* visual directing equipment, and *Sony MXP 29* audio directing equipment. An editing unit was installed in broadcasting van BO-7; this unit is fitted with a caption feeder, which means an interface can be used to set the colour transmission of both cameras more precisely and the van can be used as a two-camera vehicle. A min-camera was a new item in outside broadcasting technology. The reporting team *JVC KY-19* cameras were considerably worn and no longer met requirements; they were gradually replaced with new digital *SONY DXC-D30* cameras, which brought a substantial enhancement in the quality of the news reports that were produced.

Ostrava Television Studio

At the start of 1999, the new D18 building, reconstructed to make better use of OBV parking spaces and outside broadcasting technology maintenance area, was put into service in accordance with the studio's dislocation plan. The reconstructed building offers ground-floor parking for the News Department's single-camera vans, and the central issue desk for camera sets, including most accessories (cameras, lights, sound equipment, mechanical accessories), and a complex service area are located here. The ground floor also houses a mail room and cash desk. The first and second floors are reserved for all creative groups and the capacity and production personnel control room. Human Resources, Public Relations, Broadcasting Coordination, and the Offices of the Studio Director and Chief Producer (with a common Secretariat) have been dislocated on the third floor. The reconstruction led to greater parking capacity around the studio. Reconstruction funds were raised by vacating and selling two of the studio's older buildings, and moving from a leased building.

In addition to ongoing innovations in television technology (new digi-Betas, tripods, microports, etc.), lighting, computer technology, air-conditioning, and so on, it would be worth bring attention to two more significant innovation projects: June saw the completion of the installation of two non-linear editing suites, the Avid MC 8000 and MC 1000, and in December there was the introduction of a digital format into the news service (five DVCAM – DSR 500 Sony camcorders).

Czech Television technical equipment in 1999

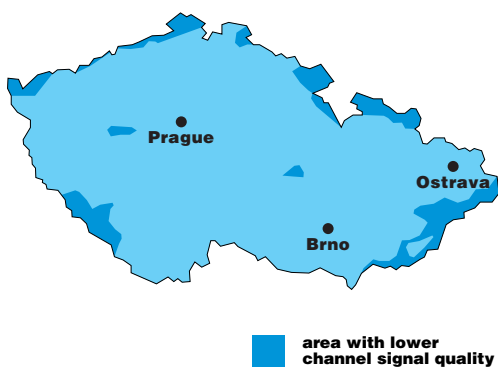
Czech Television broadcast on both of its channels 24 hours a day using terrestrial transmitters and satellite transmission in digital format (MPEG-2) over the Copernicus satellite. The ČT1 and ČT2 signals were enriched by additional services: teletext, closed-captioning, accompanying soundtrack in stereo – mono – duo and VPS code for controlling VHS home video recorders.

Programme production took place in 11 studios ranging from 65 to 700 m² in size, 2 news studios 75 – 140 m² in size, a virtual studio for producing current affairs and news programmes, a news studio integrated into the central

control room for broadcasting the main news programmes and a complex of facilities for post-production work and the finishing of drama, current affairs and news programmes. Exterior production and news programmes are supported by ten 2- to 6-camera outside broadcast vans, 20 single-camera vans, over 30 reporting sets, a specialised *super slow-motion* facility for use at sports events, one wireless camera set, 2 SNG satellite vehicles, 10 regional news desks, 6 foreign news desks and satellite equipment for receiving and exchanging news programmes within the EBU, Reuters, and APTV networks.

ČT1 and ČT2 channel coverage

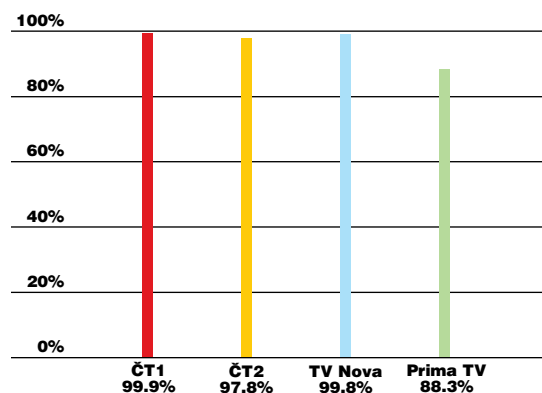
ČT1



ČT2



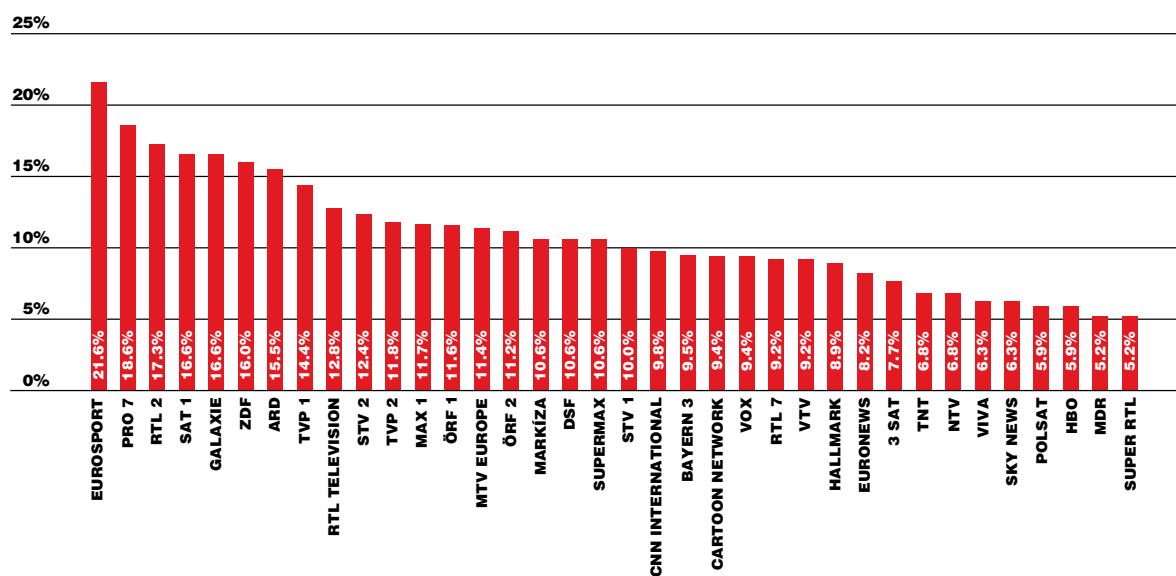
TV channel penetration in the fourth quarter of 1999 (% of TV households)



Source: SOFRES-FACTUM, s. r. o.

Total TV households = 3,782,000

Other television channels (penetration to 5% and more of TV households)



Note: Penetration data are based on sociological research, and represent viewers' opinions of which channels are accessible to them. They are not based on technically precise measurements of signal quality.

Source: SOFRES-FACTUM, s. r. o.

Financial and Commercial Activities

Financial performance

Czech Television runs its finances in accordance with Act No. 483/1991 Sb. This statute stipulates that Czech Television is a body corporate managing its own assets and that the state is not accountable for its liabilities.

Czech Television is not dependent on the national budget and pays all taxes the law imposes on it. Czech Television's financial resources are primarily revenues from television licence fees and income from business operations. There are restrictions on the scope of the corporation's business: it must have some connection with the production and distribution of television programmes and must not endanger Czech Television's mission as set down by law. Under the law, Czech Television may use its revenues incoming from business activities purely to finance its own operations. Czech Television financing, then, is not aimed at generating profits, but simply raising the funds necessary for it to be able to implement its mission - a public service producing and distributing television programmes throughout the Czech Republic.

1. Income

Total budget and effective income and the contributions made by Czech Television's different organizational units in 1999 were as follows:

	(CZK'000)
Effective income	6,901,215
Budget income	4,520,113
Budget income exceeded by	+2,381,102

Total income and expenditure in 1999 registered a strong rise, which is due to securities transactions made in an effort to improve the value of Czech Television's temporarily disposable assets more effectively. For the purposes of comparing actual figures with the budget, and of comparing year-on-year growth, the acquisition cost of sold securities, totalling CZK 2,235,696,000, is removed from the total volume of income and expenditure. After eliminating these transactions, the budget was fulfilled as follows:

		(CZK'000)
Adjusted effective income		4,665,519
Budget income		4,520,113
Budget income exceeded by		+145,406
Share in effective income:		
ČT in Prague	88.4%	4,122,753
Brno TS	6.5%	305,093
Ostrava TS	5.1%	237,673

Compared with 1998, revenues were up CZK 31,185,000.

More detailed figures are given in **Table No. 1**.

Czech Television's main budget item in terms of income are **TV licence fees**, which in 1999 represented 65% of effective income. Although the number of registered television sets dropped by 3,169 in 1999, total revenues were up CZK 25,624,000 on 1998 owing to the effort Czech Television put into seeking out unregistered licence payers and recovering outstanding fees. At the end of the year, there were 3,406,299 registered television sets; the appointed fee was not collected for approximately 1% of these TV sets.

Another significant source of income comes from **revenues from business activities**, also used substantially by Czech Television to finance its operations.

Revenues from broadcasting commercials, teleshopping, and Teletext of CZK 1,105,189,000 rose CZK 17,976,000 on 1998. Revenues from commercials were maintained at the same level as the previous year (up CZK 6,741,000), despite the fact that 1998 had carried the advantage of live broadcasts from special sports events (the Football World Cup, and the Winter Olympics in Nagano). Yields from teleshopping broadcasting posted a substantial increase (up CZK 11,443,000, i.e. by 69.8%).

	(CZK'000)
Broadcasts of commercials	1,064,557
Teleshopping broadcasts	27,837
Teletext broadcasting	12,795

Revenues from broadcasting sponsored programmes amounted to CZK 108,819,000, which is CZK 19,556,000 more than budgeted and comes primarily from sponsorship of the Weather programme, for which IP Praha managed to find sponsors.

Ninety per cent of total sponsorship revenues were raised via IP Praha; this company increased turnover from sponsorship by CZK 31.5 million year-on-year (i.e. by 47%).

On the other hand, 1999 revenues from **broadcasts of Sazka a.s. programmes** and **sales of rights** did not match 1998 levels (down CZK 27,630,000 and CZK 2,725,000 respectively). **Revenues from sales of services** were up CZK 45,778,000, owing to the fact that income from EUREST catering services was posted to this account.

Revenues from **programme production** came to CZK 28,538,000, which was CZK 22,813,000 better than planned. The structure can be broken down as follows:

	(CZK'000)
Programme co-productions	24,887
Programme production – business activity	3,651

The fulfilment of the income side of the budget improves **value adjustments** to receivables worth CZK 2,086,000 and the drawing on legal **reserves for repairs to tangible fixed assets** of CZK 657,000.

Other income amounted to CZK 191,926,000, and is composed primarily of the following:

	(CZK'000)
Revenues from short-term financial assets	42,653
Interest received	9,145
Exchange-rate gains	21,828
Revenues from compensation	37,248
EBU accounts (terrestrial stations, communications, budget surplus)	19,137
Sales of tangible fixed assets (incl. small)	20,219
Sales of material	7,777
Retained income	5,158
Other income	28,761

Other income includes revenues from sales of the corporations own products, goods, capitalization, contractual fines and penalties received, insurance claims payments, changes in work in progress at the Hradec Králové production centre, and extraordinary revenues.

2. Costs

The budget of operating costs and the actual costs for the corporation as a whole and for the individual organizational units within Czech Television were as follows in 1999:

	(CZK'000)
Actual costs	6,800,600
Budgeted costs	4,520,113
Budgeted costs exceeded by	+2,280,487

Just as with the income side of the budget, the acquisition cost of sold securities, amounting to CZK 2,235,696,000, is deducted from the volume of revenues generated in order to evaluate Czech Television financing.

	(CZK'000)
Adjusted actual costs	4,564,904
Budgeted costs	4,520,113
Budgeted costs exceeded by	+44,791

Share in actual costs:

ČT in Prague	88.3%	4,030,208
Brno TS	6.6%	303,389
Ostrava TS	5.1%	231,307

Budget costs were exceeded by CZK 44,791,000 (i.e. 1.0%) owing to unplanned factors. The main elements in this respect were exchange-rate losses and interest paid (CZK 18,612,000), which are covered by revenues generated in this area. The acquisition cost of sold material increases expenditure by CZK 12,482,000 because the corporation sold off its unserviceable inventory at a reduced price; costs relating to previous years accounted for CZK 8,121,000.

	(CZK'000)
Actual costs in 1998	4,582,099
Actual costs in 1999	4,564,904
Difference	-17,195

Compared with 1998, the corporation drew on CZK 17,195,000 less (i.e. 0.4%). According to figures from the Czech Statistical Office, the consumer price index was up 2.1% last year, yet this was not reflected at all in corporation expenditure.

Expenditure was affected quite considerably by the purchase of monopoly rights, which had been CZK 52,397,000 higher in 1998 due to the live broadcasts from the Nagano Winter Olympics and the Football World Cup.

In 1999 Czech Television continued its repair of the facades of the buildings at Kavčí Hory, which was started back in 1997. CZK 68,633,000 was spent on this work, although compared with 1998 repair and maintenance expenditure was down CZK 55,915,000.

In contrast, there was a substantial rise in costs (by CZK 56,844,000) involved in the depreciation of fixed assets, following the rise in annual depreciation rates in accordance with the amended Corporate Income Tax Act.

Expenditure on communications was up CZK 21,315,000 following the completion of the programme to overlay territories with the ČT2 signal, the expansion of ČT2 broadcasting time to run twenty-four hours a day, and the gradual conversion to dual broadcasting.

Fees and royalties to individuals and corporations went up markedly by CZK 38,039,000, of which operating fees accounted for CZK 16,636,000.

Table No. 1 gives a rundown of expenditure by type, compared with budgeted costs.

Personnel costs amount to CZK 1,028,682,000 (22.5% of total costs), broken down as follows:

	(CZK'000)
wages and salaries	725,331
royalties for contributions	9,313
other personal income	30,208
statutory insurance	259,548
social costs	4,282

Measures to optimize the number of employees are reflected in the wage costs and accompanying statutory insurance. Compared with the end of 1998, the number of staff was reduced by 194 people (i.e. 6.3%).

All employee wages and salaries were put up by 2% as of 1 April 1999 in accordance with the collective agreement.

The cost of materials, i.e. small tangible fixed assets, fuel, and energy, amounting to CZK 244,317,000 (i.e. 5.4% of total expenditure) can be broken down as follows:

	(CZK'000)
Energy	72,060
Fuel	15,644
Small tangible fixed assets	
– videotape, videocassettes	18,927
– narrative products	12,299
– other	30,926
Other material	54,268
Spare parts	21,378
Raw film material, magnetic tape	15,994
Other consumption	2,821

Funds earmarked for the consumption of materials required an extra CZK 2,835,000 in energy and fuel costs, although the corporation managed to cut consumption costs by CZK 33,128,000 year-on-year.

Royalties to individuals and corporations amounted to CZK 410,509,000, of which CZK 125,398,000 was composed of payments of operating fees to individuals and copyright organizations.

CZK 140,702,000 was spent on **repairs and maintenance**. Of this, CZK 68,633,000 was used to repair the facades of the buildings at Kavčí Hory. A reserve of CZK 37,492,000 for repairs to tangible fixed assets was created in accordance with Act No. 593/1992 Sb, on reserves to ensure the income tax base, as amended.

Postal and telecommunication costs of CZK 698,170,000 amounted to 15.3% of Czech Television's costs, and can be broken down as follows:

	(CZK'000)
signal distribution costs	466,461
international live broadcasts	38,633
contributions network	15,277
mobile live broadcasts	20,085
telephones and faxes	36,843
payments to the Czech Postal Service for collecting TV licence fees	113,021
postage and other postal and telecommunication costs	7,850

The **purchase of rights**, amounting to CZK 319,373,000, was composed as follows:

	(CZK'000)
monopoly rights to broadcast films	215,455
monopoly rights to broadcast live sports	53,540
news agencies	48,174
other rights	2,204

Costs for **custom-made, co-production and joint programme production** amounted to CZK 214,579,000, i.e. CZK 77,716,000 less compared with the previous year.

CZK 86,547,000 was used to pay **rent and hire** costs; CZK 20,562,000 went on hire purchase and CZK 36,602,000 was spent on the lease of property.

CZK 223,720,000 was spent on **programme production services**, i.e. CZK 45,862,000 more than in the year previous as more external associates were employed in this field.

CZK 435,685,000 went on **other miscellaneous services**, which included transportation costs, travel expenses, sewerage, unilateral broadcasts, and catering costs.

Accounting-purpose **depreciation of fixed assets** came to CZK 466,744,000, which is 1.3% more than in 1998 and accounts for 10.2% of total costs. Of this, CZK 4,583,000 is the net book value of assets taken out of service (mainly in connection with the sale of real property at the Ostrava Television Studio).

Taxes and fees were CZK 10,931,000, of which:

	(CZK'000)
Income tax, incl. additional payments	328
Road tax	1,505
Property tax	546
Tax on conveyance of property	626
Tax paid abroad	1,257
Tax paid on behalf of other taxpayers	2,664
Other taxes and fees	4,005

Because Czech Television, as a television broadcaster, has a legal proportional coefficient-based deduction from **value added tax**, the remaining VAT at input is a part of costs; CZK 138,766,000 was spent on these purposes in 1999, which was CZK 28,735,000 less than in 1998.

ČT in Prague and the Ostrava Television Studio created a **reserve for the repair of tangible fixed assets** amounting to CZK 37,493,000, and **value adjustments to receivables** came to CZK 2,048,000.

Other costs of CZK 106,638,000 are composed primarily of the following:

	(CZK'000)
Exchange rate losses	16,406
Membership subscriptions	22,264
Property and personal insurance	17,362
Debt write-offs	8,835
Shortages and damage	716
Procedures and penalties	29
Severance pay to released employees	7,360
ČT competition prizes	3,883
Bank charges	1,866
Bank interest	2,388
Adjustments to accumulated costs	8,121
Acquisition cost of sold material	12,482
Others	4,926

Table No. 2 contains a rundown of costs by purpose of use, divided into three main groups:

- production and broadcasting costs
- service department costs
- other non-production costs

3. Acquisition of Investments

Czech Television's **total capital spending** in 1999 came to CZK 324,454,000.

Expenditure on tangible assets concentrated CZK 183,795,000 on investment projects of a technological nature, including modernization and reconstruction, and CZK 112,612,000 on purchases of capital equipment.

The largest tangible asset projects at ČT's Kavčí Hory base in Prague in 1999 included the modernization of studio distribution systems (Stage One and Two), the expansion of the virtual system, the completion of a new four-camera outside broadcasting van, and the reconstruction of a digital TMZ 3 cutting room and the full lighting system at Studio Complex 8. The Brno Television Studio also modernized its studio distribution systems and renovated the drainage at the studio in 1999, and the Ostrava Television Studio made structural changes to the main building of the Petr Bezruč Studio.

The largest capital equipment investments went into upgrades of servers and a disc field for the implementation of the SAP R/3 system, as well as cards to digitize cameras at Directing Complex 14.

In all, CZK 28,047,000 went into the acquisition of intangible assets. CZK 16,696,000 was spent on a licence and part of the first stage of SAP R/3 system implementation. The new SAP R/3 integration system was chosen by tender with the aim of providing full support to processes in accounting, sales, purchasing, project management, and human resources, and to ensure the integration of processes and data in these areas. In the next few years we expect connections to be made to the other sections of Czech Television's integrated information system.

4. Financial Result

Czech Television made a profit before tax of CZK 100,632,000 in 1999. After deducting the tax-purpose loss of previous years, corporate income tax of CZK 17,000 was calculated, making the post-tax profit CZK 100,615,000. This improvement was mainly due to the income side of the budget, with costs 1.0% above planned expenditure.

Audit

Based on a decision by the management at Czech Television, the 1999 financial statements were audited by independent auditors PriceWaterhouseCoopers Audit a. s. The results of the audit are set out in the **Independent Auditor's Report**.

The final report on the corporation's 1999 financial performance will be presented to the newly elected Czech Television Council for its approval.

Table No. 1
Fulfilment of the 1999 Budget of Revenues and Costs (CZK'000)

Indicator	1999 budgeted	1999 actual	Difference
Revenues	4,520,113	4,665,519*	145,406
TV licence fees	2,996,500	3,033,734	37,234
Broadcasting commercials	1,078,300	1,064,557	-13,743
Teletext	14,000	12,795	-1,205
Teleshopping	25,000	27,837	2,837
Broadcasting sponsored programmes	89,263	108,819	19,556
Other broadcasts (Sazka)	32,235	32,310	75
Programme production	5,725	28,538	22,813
Sales of services	115,100	115,544	444
Sales of rights	36,800	46,716	9,916
Reserves and value adjustments	0	2,743	2,743
Other revenues	127,190	191,926	64,736
Costs	4,520,113	4,564,904*	44,791
Wages and salaries (wages, royalties for contributions, other personal income)	765,057	764,852	-205
Statutory social security and health insurance	259,065	259,548	483
Social costs	5,478	4,282	-1,196
Consumed purchases	241,482	244,317	2,835
Royalties to individuals and corporations	406,572	410,509	3,937
Repairs and maintenance	158,934	140,702	-18,232
Postage and telecommunications	694,403	698,170	3,767
Rights	333,329	319,373	-13,956
Custom-made and co-production programme production	206,874	214,579	7,705
Rent and hire costs	86,411	86,547	136
Programme production services	228,848	223,720	-5,128
Other services	423,748	435,685	11,937
Depreciation of fixed assets, including residual value of assets taken out of use	464,687	466,744	2,057
Taxes and fees	7,679	10,931	3,252
VAT with no claims for deductions	135,000	138,766	3,766
Additions to reserves and value adjustments	41,160	39,541	-1,619
Other costs	61,386	106,638	45,252
Profit (loss)	0	100,615	100,615

* excluding the acquisition cost of sold securities amounting to CZK 2,235,696,000

Table No. 2
Structure of 1999 Costs (CZK'000)

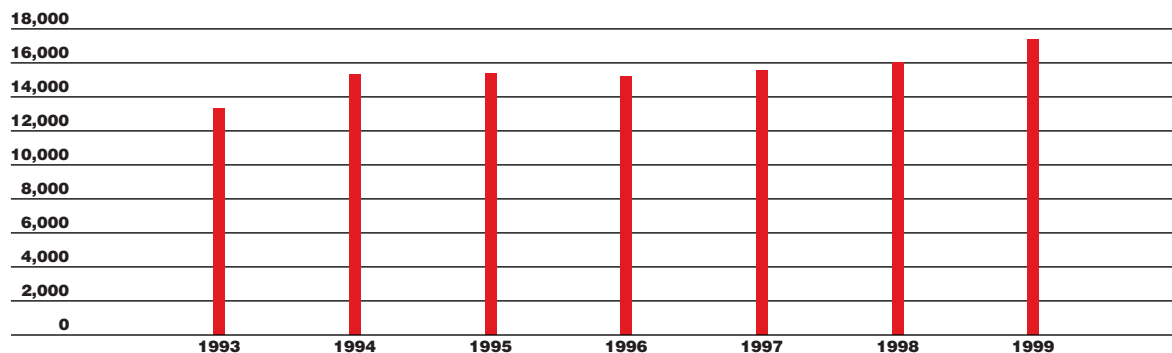
A.	Production and broadcasting costs	3,672,897
1.	Production costs	2,813,238
1.1.	monopoly rights to films	215,455
1.2.	monopoly rights to live sports broadcasts	53,540
1.3.	news agencies	48,174
1.4.	payments to copyright organizations for authors and performing artists, operating fees	124,249
1.5.	depreciation of fixed assets	357,705
1.6.	communications costs for signal transmission (contribution network, mobile and international live broadcasts)	56,824
1.7.	wages and salaries	572,273
1.8.	statutory insurance connected with wages and salaries	205,836
1.9.	in-house programme production	1,179,182
2.	Joint production and broadcasting costs	859,659
2.1.	communications costs for signal distribution	466,461
	<i>of which: ČT1 – transmitters and converters</i>	<i>222,059</i>
	<i>ČT2 – transmitters and converters</i>	<i>155,298</i>
	<i>distribution network</i>	<i>73,852</i>
	<i>local channels</i>	<i>15,252</i>
2.2.	costs for collection of TV licence fees	129,699
2.3.	VAT with no claims to deductions	138,766
2.4.	EBU, EURONEWS – membership subscription, coordination expenses	22,094
2.5.	IP commission on revenues from advertising and sponsorship	102,639
B.	Service department costs	767,555
3.	Depreciation of fixed assets	104,146
4.	Wages and salaries	150,890
5.	Statutory insurance connected with wages and salaries	52,953
6.	Other costs	459,566
	<i>of which: repairs and maintenance</i>	<i>94,455</i>
C.	Other non-production costs	124,452
7.	Non-operating costs	7,636
8.	Road tax, property tax, income tax	2,458
9.	Property and personal insurance	14,328
10.	Additions to value adjustments for receivables, write-off of receivables	9,959
11.	Additions to legal reserves for repairs to tangible fixed assets	37,492
12.	ČT Council	2,669
13.	ČT Foundation – People in Need	1,617
14.	Extraordinary costs	48,293
	Total costs	4,564,904

Main activity indicators 1993 – 1999

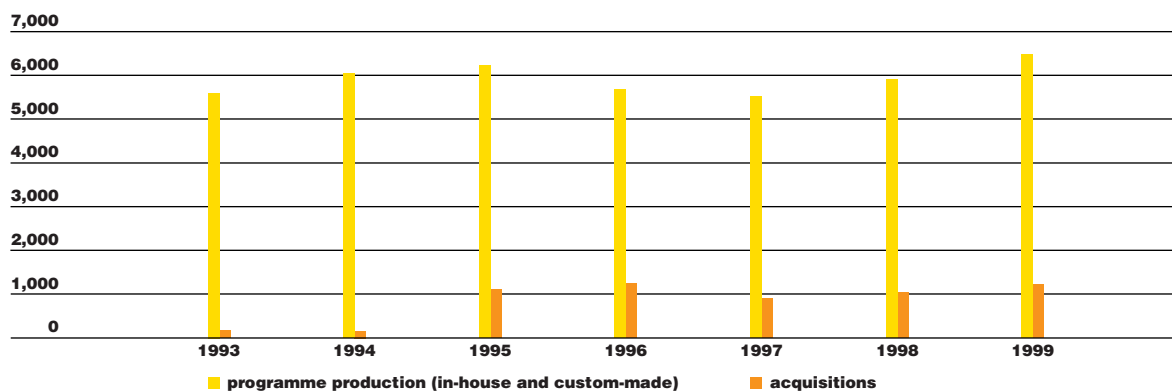
	Unit	1993	1994	1995	1996	1997	1998	1999
Total ČT1 and ČT2 broadcasting time	hours	13,297.5	15,336.0	15,369.3	15,189.7	15,524.2	16,028.9	17,396.8
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>115.3</i>	<i>115.6</i>	<i>114.2</i>	<i>116.8</i>	<i>120.5</i>	<i>130.8</i>
Programme production (in-house and custom-made)	hours	5,601.0	6,040.3	6,238.4	5,689.9	5,522.2	5,902.8	6,471.8
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>107.8</i>	<i>111.4</i>	<i>101.6</i>	<i>98.6</i>	<i>105.4</i>	<i>115.5</i>
Acquisitions	hours	174.9	160.3	1,114.7	1,237.3	898.2	1,036.9	1,213.8
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>91.6</i>	<i>637.3</i>	<i>707.4</i>	<i>513.6</i>	<i>592.9</i>	<i>694.0</i>
Annual average number of employees	persons	4,038.75	3,919.0	3,564.0	3,234.25	3,169.50	3,086.75	2,891.50
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>97.0</i>	<i>88.2</i>	<i>80.1</i>	<i>78.5</i>	<i>76.4</i>	<i>71.6</i>
Total costs*	CZK'000	3,338,924	3,168,140	3,170,943	3,477,591	3,856,608	4,582,099	4,564,904
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>94.9</i>	<i>95.0</i>	<i>104.2</i>	<i>115.5</i>	<i>137.2</i>	<i>144.1</i>
Of the total: Production and broadcasting costs	CZK'000	2,469,724	2,462,640	2,545,505	2,770,665	3,053,034	3,657,119	3,672,897
Share in total costs	%	74.0	77.7	80.3	79.7	79.2	79.8	80.5
Service department costs	CZK'000	494,100	533,900	472,383	569,877	653,496	762,515	767,555
Share in total costs	%	14.8	16.9	14.9	16.4	16.9	16.6	16.8
Other non-production costs	CZK'000	375,100	171,600	153,055	137,049	150,078	162,465	124,452
Share in total costs	%	11.2	5.4	4.8	3.9	3.9	3.5	2.7
Total revenues*	CZK'000	3,844,444	3,322,094	2,945,797	3,614,517	4,202,205	4,634,334	4,665,519
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>86.4</i>	<i>76.6</i>	<i>94.0</i>	<i>109.3</i>	<i>120.5</i>	<i>140.4</i>
Of the total: Revenues from TV licence fees	CZK'000	1,885,456	1,880,830	2,043,105	2,064,282	2,537,165	3,008,110	3,033,734
Share in total revenues	%	49.0	56.6	69.4	57.1	60.4	64.9	65.0
Revenues from advertising, Teletext, teleshopping, and sponsorship	CZK'000	1,424,395	1,050,728	484,837	824,946	972,130	1,180,220	1,214,008
Share in total revenues	%	37.1	31.6	16.5	22.8	23.1	25.5	26.0
Other revenues	CZK'000	534,593	390,536	417,855	725,289	692,910	446,004	417,777
Share in total revenues	%	13.9	11.8	14.2	20.1	16.5	9.6	9.0
Total costs per hour of production (incl. acquisitions)	CZK'000	578.1	510.9	431.2	502.0	600.7	660.3	594.0
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>88.4</i>	<i>74.6</i>	<i>86.8</i>	<i>103.9</i>	<i>114.2</i>	<i>102.7</i>
Total costs per hour of broadcasting	CZK'000	251.1	206.6	206.3	228.9	248.4	285.9	262.4
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>82.3</i>	<i>82.2</i>	<i>91.2</i>	<i>98.9</i>	<i>113.8</i>	<i>104.5</i>
Programming costs per hour of broadcasting	CZK'000	185.7	160.6	165.6	182.4	196.7	228.2	211.1
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>86.4</i>	<i>89.2</i>	<i>98.2</i>	<i>105.9</i>	<i>122.8</i>	<i>113.7</i>
Service department costs per hour of broadcasting	CZK'000	37.2	34.8	30.7	37.5	42.1	47.6	44.1
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>93.5</i>	<i>82.5</i>	<i>100.8</i>	<i>113.2</i>	<i>128.0</i>	<i>118.7</i>
Other non-production costs per hour of broadcasting	CZK'000	28.2	11.2	10.0	9.0	9.7	10.1	7.2
<i>Development index</i>	<i>%</i>	<i>100.0</i>	<i>39.7</i>	<i>35.5</i>	<i>31.9</i>	<i>34.4</i>	<i>35.9</i>	<i>25.4</i>

* 1999: after reducing total income and expenditure by the acquisition cost of sold securities amounting to CZK 2,235,696,000

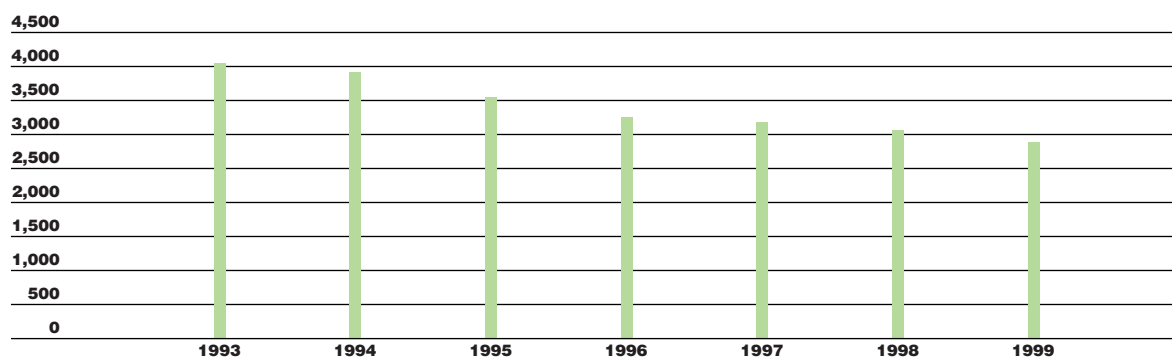
Total ČT1 and ČT2 broadcasting time (hours)



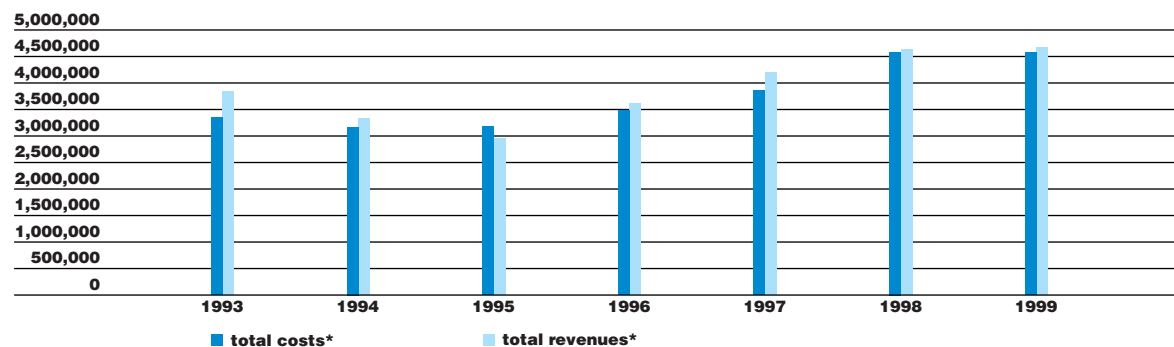
Programme production and acquisitions (hours)



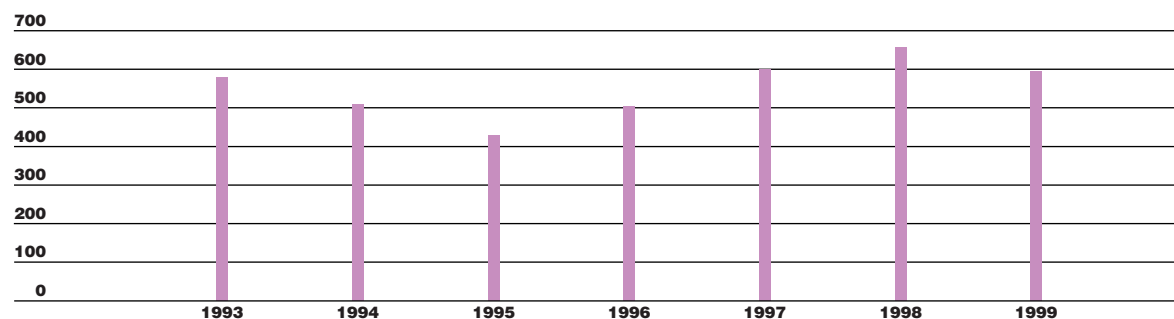
Annual average number of employees



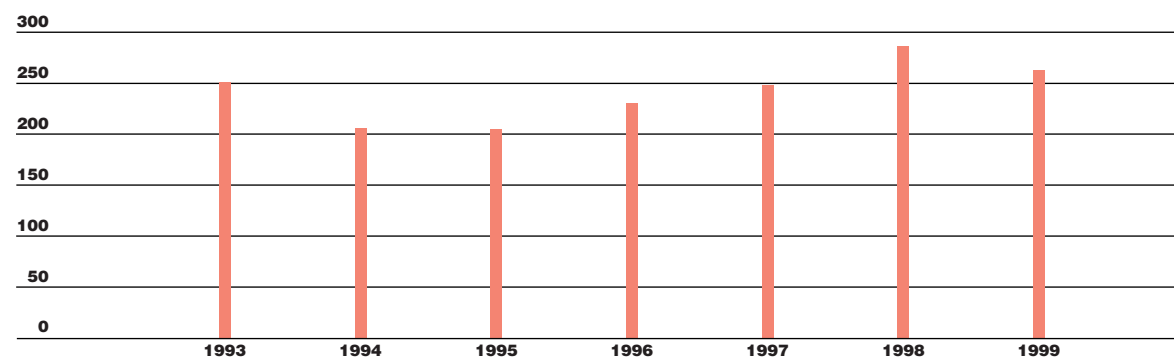
Total costs and total revenues (CZK'000)



Total costs per hour of production incl. acquisitions (CZK'000)



Total costs per hour of broadcasting (CZK'000)



TV licence fees

Checks on licence fee payers

Individuals

a) cable television

In accordance with subsection 19.4 of the Radio and Television Broadcasting Operation Act, the Licence Fee Department launched a long-term project halfway through 1998 of sending requests to cable television companies asking them to provide basic information on their subscribers. This information is used for subsequent checks, starting in 1999, with the aim of addressing as many unregistered licence-fee payers as possible.

Total companies approached	94
Companies not supplying information (reported to the Czech Council for Radio and Television Broadcasting)	27
of which warned by the Council for Radio and Television Broadcasting	20
Reacted	19
Verification:	Number of subscribers:
1. Subscribers with standing orders – on magnet carrier	77,794
2. Subscribers with standing orders – report on printout	10,984
Total standing orders not matched with computer	9,073
Verification of second part of these mismatches	1,293
Verification of first part	1,806
Of which not found	
(i.e. assumed unregistered licence-fee payers)	398

b) decoder cards

Checks on licence-fee payers (i.e. those in default or unregistered) also involve screening applications for decoder-card activation. A marked rise was registered in 1999, with a total of 3,221 activation applications being checked.

Corporations

Czech Television works with an external company in its checks on the television sets of corporations and the self-employed. Based on the groundwork it received from this company, the TV Licence Fee Department sent **370 summonses** to register television sets for **3,944 television sets** in 1999.

	(CZK)
Total sum demanded	42,557,768
Sum paid	5,715,808
Passed on to Legal Department for recovery	19,976,700
Instalment agreements concluded	3,103,926

As a result of increasing numbers of unregistered corporations being discovered, the number of registered television sets in this category is rising consistently.

Results of reminders in 1999

		Sum reminded (CZK'000)	Sum paid (CZK'000)	Efficiency (%)
Repeated reminders				
Individuals	33,947	31,401	4,138	13
Corporations	739	25,627	6,653	26
One-off reminders				
Individuals	155,075	73,800	19,243	26
Corporations	29,152	74,123	27,961	38
Total	218,913	204,951	57,995	28

Comparison of debts and additional charges paid 1997-1999 pursuant to checks

Year	Debts	Extra charges + debts	Total (CZK)
1997	6,987,967	–	-6,987,967
1998	7,944,770	2,389,566	10,360,171
1999	57,995,344	5,715,808	63,711,152

Sometimes the result of sending out a reminder is feedback that the licence-fee payer at this address no longer exists (an individual may have moved or died, or a company may have been wound up). This information is processed by the external company and Czech Television then asks Czech Postal Services to delete the non-existent licence-fee payers from its database. In this way the TV Licence Fees Department removed 14,398 licence-fee payers from the records in 1999.

Exempt licence-fee payers

a) under the legal subsistence level

Total licence-fee payers as at 31 Dec 1998	3,279,176
of which exempt:	31,848
Total licence-fee payers as at 31 Dec 1999	3,243,383
of which exempt:	30,224

b) handicapped

	1999	Total
Impaired sight	349	1,713
Impaired hearing	674	2,395
Not specified	13	88
Total	1,036	4,196

Total number of licence-fee payers exempt from television licence fees: 34,420.

Efficiency	Total revenues	3,033,733,844
	Total costs	131,856,147
	Total share of costs in revenues:	4.3%

Costs, revenues, and efficiency

Costs	Internal	1,777,541
	External	129,666,854
	Total	131,856,147
Revenues	Individuals and payments	2,854,763,188
	Corporations and self-employed	115,625,519
	Reduced and returned fees	- 366,015
	Extra charges and debts	63,711,152
	Total	3,033,733,844

Efficiency in collecting TV licence fees is high, although we have to bear in mind that internal costs do not include expenditure on updating the licence-fee payer base (IT costs), legal costs connected with the recovery of debts (Legal Department expenditure), or overheads spent by the Licence Fees Department in running its everyday activities.

Number and development of registered television sets in 1999

Month	Number* of sets	Individuals				Corporations and self-employed		Total	
		Invoiced increase	Invoiced decrease	Invoiced difference	Decrease**	Number of sets	Difference	Number of sets	Difference
January	3,248,238	6,115	-7,627	-1,512	-632	161,230	177	3,409,468	-1,967
February	3,246,094	9,835	-10,124	-289	-726	161,407	1,104	3,407,501	89
March	3,245,079	7,582	-9,014	-1,432	-619	162,511	379	3,407,590	-1,672
1st Q total		23,532	-26,765	-3,233	-1,977		1,660		-3,550
April	3,243,028	22,690	-11,038	11,652	-470	162,890	654	3,405,918	11,836
May	3,254,210	17,536	-9,173	8,363	-755	163,544	208	3,417,754	7,816
June	3,261,818	9,510	-8,447	1,063	-1,043	163,752	55	3,425,570	75
2nd Q total		49,736	-28,658	21,078	-2,268		917		19,727
1st half-year total		73,268	-55,423	17,845	-6,513		2,577		16,177
July	3,261,838	7,653	-8,936	-1,283	-1,006	163,807	100	3,425,645	-2,189
August	3,259,549	6,146	-7,777	-1,631	-137	163,907	786	3,423,456	-982
September	3,257,781	7,298	-9,421	-2,123	-1,572	164,693	18	3,422,474	-3,676
3rd Q total		14,951	-18,357	-3,406	-2,578		118		-5,865
October	3,254,087	9,813	-11,324	-1,511	-895	164,711	272	3,418,798	-2,134
November	3,251,681	8,930	-10,388	-1,458	-719	164,983	-1,317	3,416,664	-3,494
December	3,249,504	10,177	-11,679	-1,502	-4,619	163,666	-750	3,413,170	-6,871
4th Q total		19,990	-23,003	-3,013	-5,514		-478		-9,005
2nd half-year total		34,941	-41,360	-6,419	-8,092		-360		-14,870
Total		108,209	-96,783	11,426	-14,605		2,217		1,307
	3,243,383					162,916		3,406,299	

* Number of sets does not include registered sets of those for whom fee payment has been waived for social reasons.

** Decrease in TV licence-fee payers cancelled by official authority and at the request of Czech Television

Total revenues from licence fees in 1999

Month	Revenues from individuals	Revenues from corporations and self-employed	Fees paid to ČT	Debts paid to ČT	Extra charges and debts paid to ČT	Returned fees	Revenues
January	238,942,815		7,725	620,066	68,433	-51,943	239,587,096
February	237,701,071	18,701,510	5,700	1,054,000	218,312	-22,099	257,658,494
March	238,125,183	5,338,649	8,775	811,119	270,337	-9,875	244,544,188
1st Q total	714,769,069	24,040,159	22,200	2,485,185	557,082	-83,917	741,789,778
April	235,757,089	5,162,891	7,500	1,073,579	150,047	-525	242,150,581
May	239,228,950	20,699,061	9,862	747,385	463,922	-6,859	261,142,321
June	239,078,683	7,202,201	8,975	1,441,865	178,827	-66,759	247,843,792
2nd Q total	714,064,722	33,064,153	26,337	3,262,829	792,796	-74,143	751,136,694
1st half-year total	1,428,833,791	57,104,312	48,537	5,748,014	1,349,878	-158,060	1,492,926,472
July	238,436,463	18,355,096	11,400	1,086,937	261,379	-21,620	258,129,655
August	238,683,526	4,659,703	8,175	1,758,406	385,717	-57,708	245,437,819
September	238,585,496	3,595,227	7,950	1,717,216	1,848,029	-40,933	245,712,985
3rd Q total	715,705,485	26,610,026	27,525	4,562,559	2,495,125	-120,261	749,280,459
October	227,639,700	20,270,150	9,450	1,117,320	292,926	-10,813	249,318,733
November	239,487,075	6,448,262	9,075	34,783,455	916,526	-1,350	281,643,043
December	242,993,925	5,192,769	8,625	11,783,996	661,353	-75,531	260,565,137
4th Q total	710,120,700	31,911,181	27,150	47,684,771	1,870,805	-87,694	791,526,913
2nd half-year total	1,425,826,185	58,521,207	54,675	52,247,330	4,365,930	-207,955	1,540,807,372
Total	2,854,659,976	115,625,519	103,212	57,995,344	5,715,808	-366,015	3,033,733,844

Telexport

In 1999, Telexport, as Czech Television's sales representative, offered television and distribution companies from around the whole world its latest programmes, as well as selected archive productions. Telexport participated in several large international film and television markets such as the BERLINALE at Berlin, MIP-TV and MIPCOM at Cannes, and smaller specialised markets organised in connection with the international festival of animated film at Annecy and of documentary films at Amsterdam. In addition to participation in foreign markets, in 1999, Telexport offered Czech Television programmes through the MIP-Interaktiv network, and also actively took advantage of newly acquired databases for organising various genre-oriented sales campaigns. Telexport also intensively advertised in the specialised foreign press and publications, printed newly redesigned sales materials (programme catalogues, brochures, videocassette packaging, etc.), and succeeded in obtaining entirely new business contacts. The results of these activities led to the conclusion of 145 agreements for the sale of 125 programmes in a variety of genres (including series) to 35 countries. Beyond such sales, Telexport also sold footage from the Czech Television archive to, among others, foreign news agencies. Telexport submitted Czech Television programmes and films to 208 international festivals abroad. 123 festivals accepted programmes, and a total of 78 programmes and films produced in all genres by Czech Television were presented at world festivals. Of these the most successful was the feature film *The Past* and the short animated film entitled *The Enchanted Bell*.

In 1999, Slovakia remained Czech Television's most significant partner in terms of programme sales – 43 were sold in all: 30 titles to Slovak Television (22 of which were animated series), while the commercial station Markiza Television bought 13 titles (including 8 drama series). In addition to Czech Television programmes, Slovak partners bought a total of 23 Czech versions of foreign programmes (Markiza Television 10, Slovak Television 1, Luna Cable Television 2, and Eurokim 10).

In monetary terms, German television stations and distribution companies were Czech Television's most significant partners. In 1999, 14 programmes were sold, predominantly fiction for children and films.

Other important business partners in 1999 were television stations from Switzerland which purchased 12 children's programmes and series, and France where above all, thanks to newly acquired contacts, our documentary programmes began to find a market. Sales of Czech Television programmes to Poland and Australia were not negligible, and the traditionally solid cooperation with Slovenian Television continued (9 titles). Denmark and Sweden were our most important Scandinavian trading partners, and we realised sales of animated programmes and series to Korea and China, as well as the sale of a documentary series to Hong Kong and four films to Taiwan. The most crucial genre in terms of financial returns from sales were dramas and films (including those for children) and animated programmes. Among the most successful titles, *Black and White in Colour* stands out, a documentary film sold to, among others, the BBC.

The breakdown of 1999 earnings from the sale of rights abroad according to programme genre:

Drama	CZK 7.7 million
Fairy tales, children's drama	CZK 5.3 million
Films	CZK 4.6 million
Czech versions	CZK 3.6 million
Animated programmes	CZK 3.3 million
Documentaries	CZK 2.2 million
Music programmes	CZK 0.1 million
Other (footage)	CZK 3.2 million
Total	CZK 30.0 million

Domestic sales

Domestic sales make up an important part of Telexport activities above and beyond sales abroad. These are predominantly sales of Czech versions of foreign programmes to other Czech companies (AQS, TV Prima Plus, TV Max, among others), as well as the sale of footage for video programmes or newly created television shows, for films and advertising, and for public broadcasting purposes. Another service involves providing programmes for the internal or personal needs of persons or corporations.

Video

In 1999, in collaboration with Digital Media Production, the video division of Czech Television Telexport released its first DVD, entitled *The Karel Gott Story*. Since October sales have reached 417 copies.

In addition, 17 new titles were released on videocassette. The most popular of these was *Giant Mountain Fairy Tales* which sold 24,925 copies.

The total number of Czech Television videocassettes sold in 1999 was 111,718 copies (compared to 98,480 in 1998).

Audio

In 1999, a total of 89 agreements were concluded for the sale of Czech Television sound recordings for release on recorded media, 13 of which were put together exclusively from Czech Television recordings.

Merchandising rights

During the course of the year a total of 41 new licensing agreements were concluded, on the basis of which new products were designed – children's table settings, coloring books, postcards, puzzles, glasses, T-shirts, etc.

Publishing

Cooperation was recently entered into with Reader's Digest, and an agreement was signed concerning collaboration on the publication and distribution of the first and second volumes of *The Seven of Spades Ranch* (taken from the Czech Television series of the same name). Both books will come out in 2000 on the occasion of the re-release of the first series of episodes and of the premier of the second series later in the year.

Total revenues from Telexport commercial activities during 1999 came to 45.2 million crowns of which 25 million crowns was net profit.