

**Czech Television
Yearbook**



ČESKÁ TELEVIZE

mission

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

sources of revenue

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

responsibility

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 and future strategy

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Overview of the Czech Television Landscape in 1998



Population¹: 10,289,621

Number of TV households²: 3,773,000

Number of registered TV sets³:

- households: 3,248,238
- legal entities: 161,230
- total: 3,409,468

Television licence fee:

- CZK 75 per month, collected through the Czech Postal Service; households pay a fixed amount regardless of number of sets, while legal entities are required to pay for each TV set

Regulatory body:

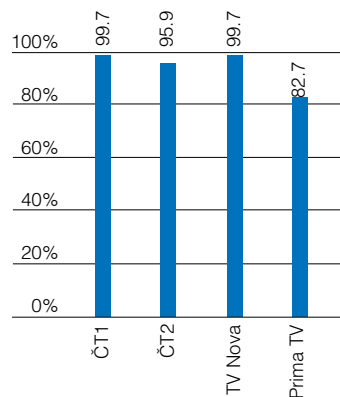
- Council of the Czech Republic for Broadcasting

¹ Source: Czech Statistical Office; as of 1. 1. 1999

² Source: SOFRES-FACTUM, s.r.o.; late 1998

³ As of 31 December 1998

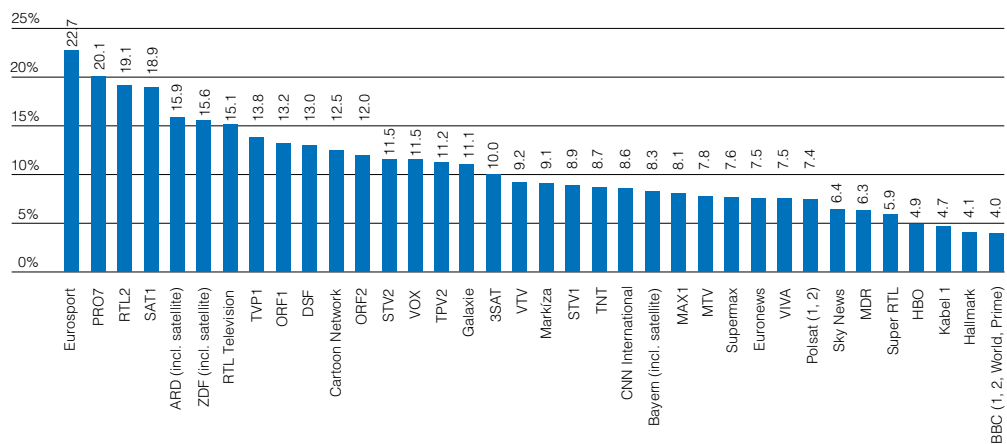
TV channel penetration - national TV channels



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.

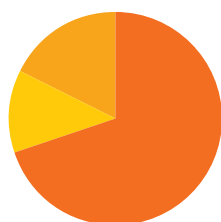
100% of TV households = 3,773,000

TV channel penetration - other TV channels (including cable and satellite)



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

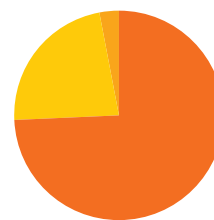
Television signal reception



		TV households
Terrestrial	89.1%	3,362,000
Satellite	16.0%	604,000
Cable	22.5%	849,000

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

Number of television sets in Czech TV households



		TV households
1 TV set	74.3%	2,803,000
2 TV sets	22.7%	856,000
3 or more TV sets	3.0%	113,000

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

Average time spent watching television

Viewers aged 15 or over

Period	Time (minutes)
1996 average	186
Average for second half of 1997	215
January 1998	259
February 1998	261
March 1998	226
April 1998	205
May 1998	191
June 1998	187
July 1998	176
August 1998	172
September 1998	189
October 1998	216
November 1998	225
December 1998	257
1998 average	213

Source: MEDIA PROJEKT (1996)
TN AGB MF - TV PROJECT - ATO (1997 and 1998)

Children (aged 4 – 14)

Period	Time (minutes)
Average for third quarter of 1997	127
Average for fourth quarter of 1997	182
January 1998	167
February 1998	184
March 1998	161
April 1998	148
May 1998	125
June 1998	111
July 1998	133
August 1998	131
September 1998	129
October 1998	150
November 1998	156
December 1998	207
1998 average	150

Source: TN AGB MF - TV PROJECT - ATO

Frequency of teletext viewing in TV households with a teletext facility

Every day	Several times a week	Once a week	Once a fortnight	Once a month	Less often	Never
23.5%	27.3%	20.8%	6.0%	4.6%	10.6%	7.2%

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

Note: In the given period, 36.6% (i.e. approx. 1,381,000) TV households had teletext.

Closed captioning was used by 25.3% (i.e. approx. 349,000) of households with televisions fitted with the teletext feature.

January

17 Jan

Based on a proposal by the Director General, Ivo Mathé, the Czech Television Council approves the new Czech Television Bylaws; the Bylaws are then published following a Decision of the Director General of 9 February.

19 Jan

Czech Television and Slovak Television sign an agreement on co-operation.

20 Jan

Live broadcast of the election of the President of the Czech Republic on ČT1.

February

4 Feb

Jakub Puchalský elected the Director General for the next six years.

7 – 23 Feb

Czech Television transmits a total of 282 hours of live broadcasts, recordings, and edited sequences from the 18th Winter Olympics. The live broadcast of the welcome-home received by the Olympic medallists in Prague became the most successful programme shown by Czech Television in 1998 (watched by 54.4% of adults and with a 79% audience share).

March

19 – 20 Mar

Fourth EBU Television Assembly held in Prague.

26 Mar

The Charity Panel established as an advisory body to the Director of Programming.

31 Mar

Manual on the Use of the Czech Television Trademark published.

Czech Television in 1998

April

1 Apr

Jakub Puchalský takes up his post as new Director General of Czech Television, accompanied by other new members of Czech Television's executive management.

May

4 – 7 May

Czech Television holds the 35th Golden Prague International Television Festival.

June

1 Jun

Strategic Development Department set up, the task of which is to provide co-operation in the preparations of Czech Television strategy and to form an umbrella covering the activities of departments connecting the institution as a whole.

20 Jun

Czech Television broadcasts a package of news reports and commentaries on the course and results of the early elections to the Chamber of Deputies; a special elections page appears on Czech Television's www pages, where the preliminary and current results of the election are published non-stop; viewers are able to follow the current election results from all regions on the pages of ČT Teletext.

July

3 – 11 Jul

Czech Television takes part in the 33rd Annual International Film Festival at Karlovy Vary.

15 Jul

Czech Television holds a concert to help raise money for communities hit by the floods in 1997.

August

26 Aug

Czech Television is incorporated into the EBU digital satellite network, which means programmes in the Eurovision Network can be received or sent fully digitised.

31 Aug

Czech Television's new programming schedule is launched; significant new items become the current affairs programme *Here and Now*, and the renewed late-evening news programme *Events Plus*, followed by a second edition of *Goals, Points, Seconds*.

September

1 Sep

Events (the main news programme) is broadcast from the reconstructed News Department's open-plan news desk for the first time. Czech Television's Internet pages undergo considerable change in their content, structure and graphic design.

October

28 Oct

ČT1 transmits a live broadcast of the Speech of the President of the Republic and the Awards Ceremony for orders and state decorations from the Vladislav Hall at Prague Castle.

November

1 Nov

The new Czech Television Ethics Panel is established.

6 Nov

Declaration of Partnership signed with Czech Radio.

13 Nov

Czech Television takes over ČT2 teletext coverage.

14,15, 21, 22 Nov

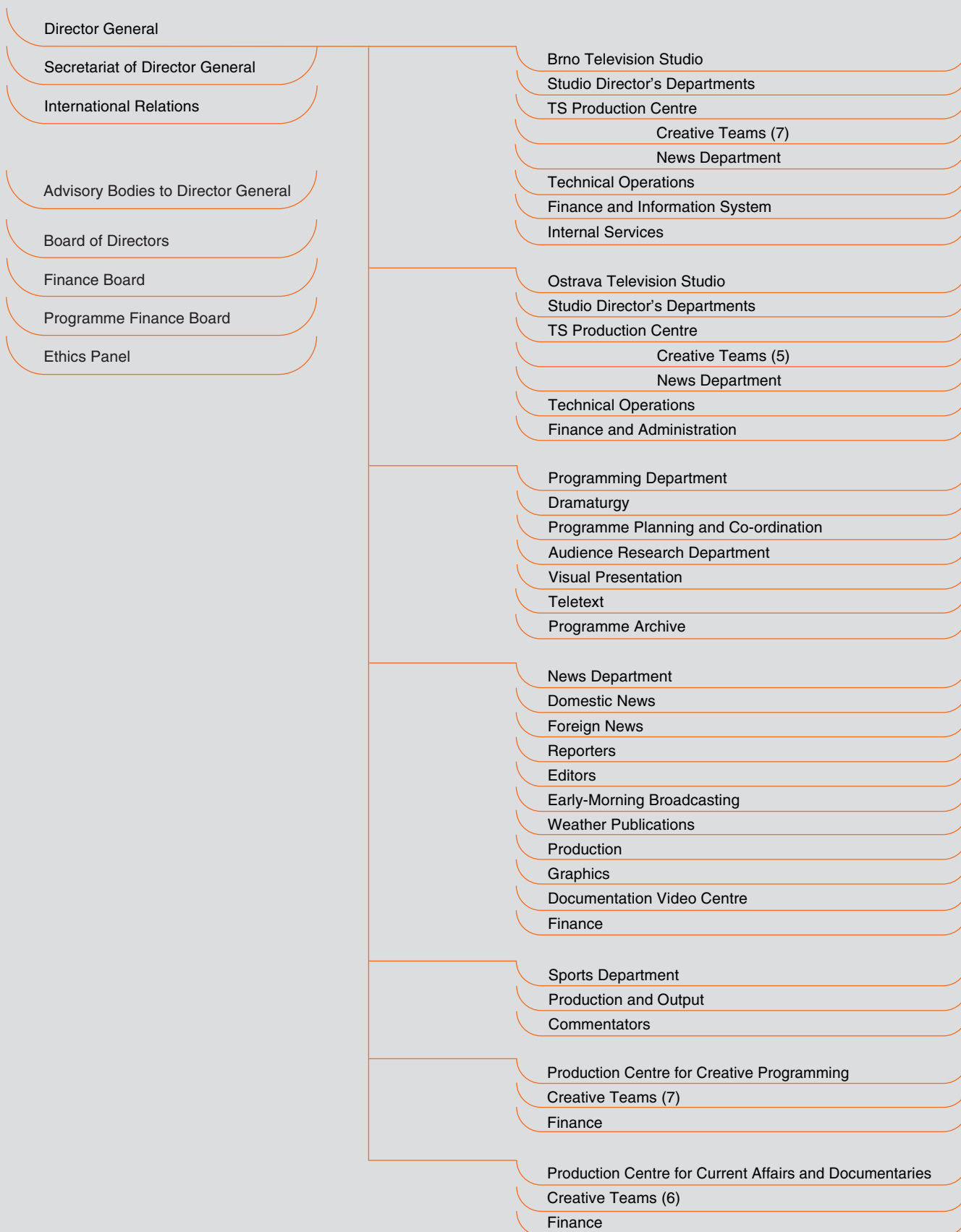
Czech Television broadcasts a package of news reports and commentaries on the course and results of the first and the second round of the Senate elections.

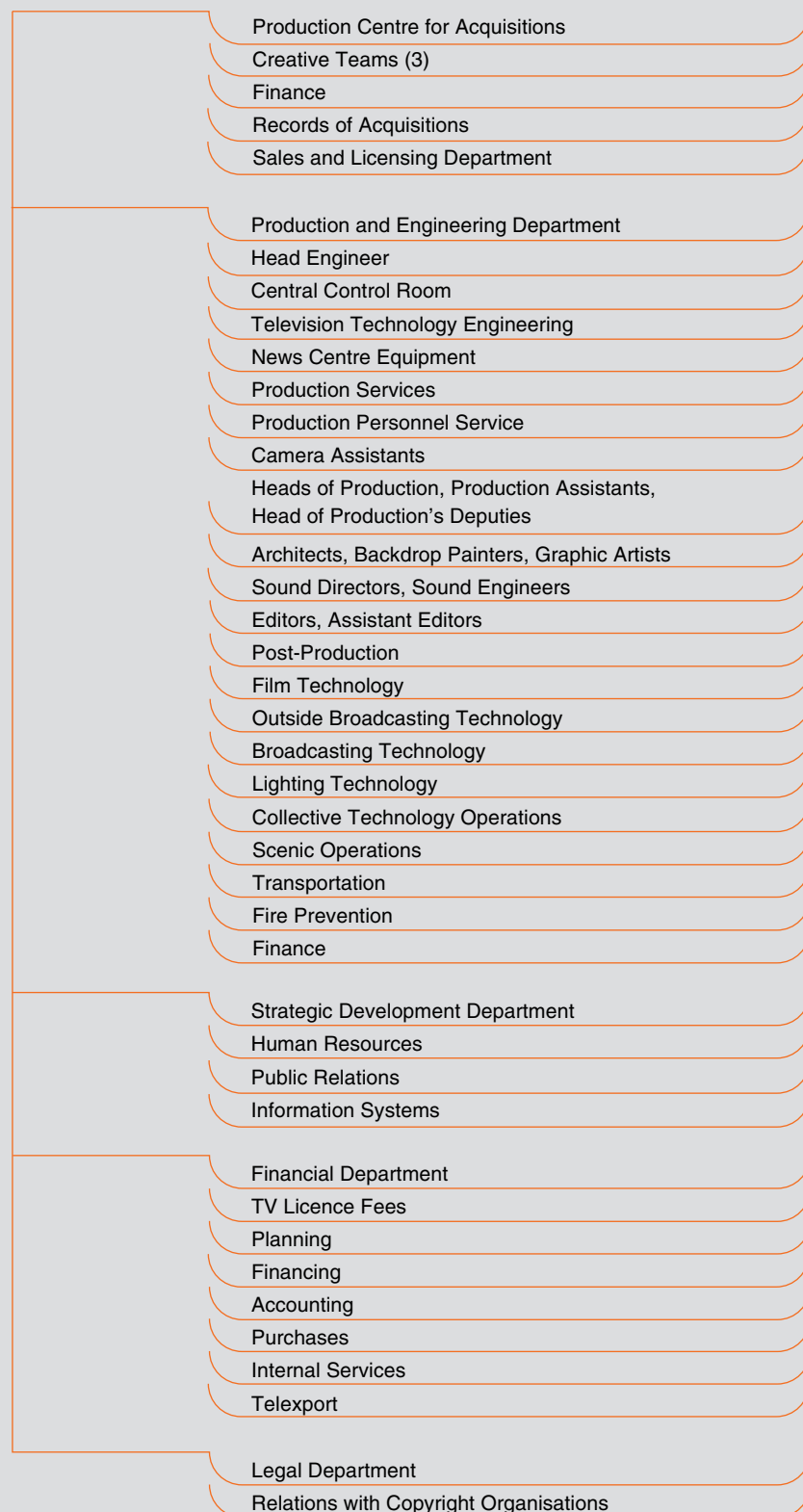
December

17 Dec

Czech Television introduces its 1999 programming schedule and a document entitled *Czech Television – Television for the Third Millennium*, opening a discussion on the future of Czech Television in the next two or three years.

Czech Television Organisation Chart (at the end of 1998)





For an overview of organisational changes during the year and of the persons occupying the different positions, see the Organisational and Staff Structure (p. 156).



▼
Jakub Puchalský
Director General



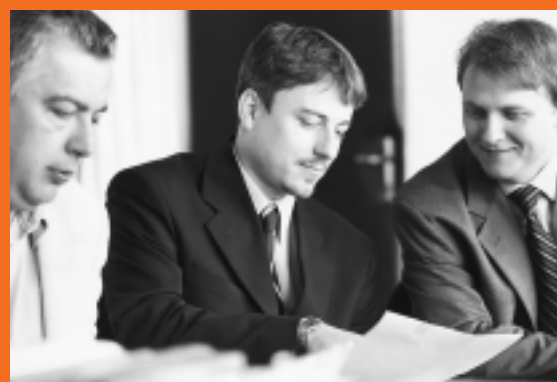
▼
Jan Rubeš
Chief Producer
of Acquisitions



▼
Jiří Baumruk
Editor-in-Chief
of Sports



▼
Miloslav Petronec
Ostrava Studio
Director



▼
Martin Bezouška
Director of
Programming

▼
Michael Kralert
Finance Director

▼
Dušan Chmelíček
Head of the Legal
Department



▼
Vít Novotný
Director of
Production and
Engineering

▼
Jaroslav Kučera
Chief Producer
of Creative
Programming



▼
Gordon Lovitt
Director for
Strategic
Development

▼
Jiří Kučera
Head
of the GD
office



▼
Zdeněk Šámal
Editor-in-Chief
of News

▼
Renata Elhenická
Head of Public
Relations

▼
Zdeněk Drahoš
Brno Studio
Director



▼
Alena Müllerová
Chief Producer
of Documentaries
and Current Affairs



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An Exceptional Year for Czech Television

Jakub Puchalský **Director General, Czech Television**

The year 1998 – the seventh year of public service television in the Czech Republic – was very intensive for Czech Television in terms of programming, and was also quite exceptional at an institutional level. The change in Director General, which brought with it considerable reconstruction of the top management at Czech Television, raised many expectations among the organisation's employees and the specialist and viewing public alike. This resulted in the revival of a full-scale discussion on the theme of the significance, content, and necessity of public service television in the Czech Republic. It became apparent that, despite the fact that Czech Television had been in existence for six years, its independence, financing methods, and difference from commercial broadcasters and from the former state-controlled, propaganda-ridden television station were not particularly well-known or acknowledged facts. Accordingly, the new management did not hesitate in picking up on the work performed by its predecessors, and is attempting to reinforce the independence of Czech Television, trying to initiate and lend support to a public discussion on the role of public television in a post-communist democratic society, and, first and foremost, it wants to exploit West-European experience to make Czech Television a **thoroughly independent, open, modern, and competitive media organisation**.

After dealing with the necessary affairs associated with the administrative take-over of the organisation (which we kept to a bare minimum), the arrival of the new management saw the launch of a number of changes in organisation and programming. When we started our work, Czech Television was a high-profile television station that was fulfilling the mission placed on it by the law, it had many programme successes behind it, as well as exceptional creative projects, and had already waged a six-year battle for political and economic independence. Yet specialists and the general public alike could be heard voicing the opinion that Czech Television was not adequately modern and efficient, lagging behind the commercial broadcasters in some aspects of its operations in the rapidly developing dual system. Many also criticised Czech Television for a lack of receptiveness to changes that had to be made and to critical voices from outside the organisation, whether regarding programming or economic affairs.

The current management of Czech Television has committed itself to continuity where appropriate and where Czech Television has enjoyed success in the past: in viewers' perception of

Czech Television as the most solid, most trustworthy broadcaster in the Czech Republic; in its tried-and-tested, high-quality 'public' programming formats; in the difference in, and specific viewer orientation of, the organisation's two channels; in Czech Television's traditionally greatest potential, its workers – in the absolute majority experts in their field, who are not indifferent when it comes to public service television.

On the other hand, we are making changes where objective circumstances given by developments in the media in the past few years have made Czech Television reassess the way it has conducted its thought processes and work so far: in the speed of the development and preparation of new programmes; in the more thorough management of human resources and the transfer of responsibility for operative decision-making to the middle management level; in more active and more open communications with the public via Public Relations; in the system of continuing staff training; in the construction of a clear, reliable system of financial management and auditing.

In terms of programming, 1998 was a year characterised by two significant moments, which were also tests of a kind: the coverage of the Winter Olympics in Nagano, and a series of special news, current-affairs, and discussion programmes from the early June elections to the Czech Chamber of Deputies and from the Senate and local elections in the autumn. Czech Television stood firm in both these tests and proved that even in exceptional situations such as these it is able to work at a high-quality, professional level and in accordance with its mission. During the year, a number of new dramatic, documentary, or current-affairs programmes were launched, and, based on extensive viewer and sociological surveys, some corrections were made to the broadcasting schedule, especially a change in the form of the news programmes, with the aim of making Czech Television broadcasting more modern and attractive for the viewing public. Yet no changes were made in the basic programming philosophy of Czech Television, a philosophy which carries a high profile and has stood the test of time: the first channel is a classic European public channel for the public at large, relying on a foundation of news, current affairs, drama, and entertainment, and the second channel offers refuge to the more demanding minority television viewer, interested in more specialised themes.

Czech Television's **organisational structure** also underwent gradual changes in 1998. The powers of the Finance Director were reinforced in terms of making decisions on all financial and sales issues, as well as management of the organisation's asset portfolio. The Production and Engineering Department, up to now employing over half of all Czech Television workers, was streamlined and given a clearer organisational structure. A new division was set up, Strategic Development, which assists the Director General and all management at Czech Television in defining long-term strategy and vision, and also manages departments



The common denominator of all changes in organisation and programming was the effort to reinforce the public television service in a modern form that would be attractive for viewers.

interconnecting the institution internally and with the outside world (Public Relations, human resource management, education and training, information systems, the Internet). An internal discussion has also been instituted regarding a change in the organisation of programming and production sections, the basic aim of which is to reinforce Czech Television's role as a broadcaster based on the current so-called producer system. The main principles behind the planned change are better co-ordination in ordering and producing programmes within the different genres (documentaries and current affairs, entertainment, children's and youth programmes, etc.) and reinforcement of the analytical and planning role of the Programming

Department, which will set out programming priorities and requirements for the needs of the creative teams and external producers as precisely as possible.

The Czech Television management is well aware that a public service media organisation is not just a programme producer and broadcaster, but also a **public institution that sets standards**, which should be active in all areas that correspond with its mission, i.e. in building up an open civic society, in overcoming barriers between individual groups and classes in society, in retaining cultural identity, and in reinforcing ethical norms. Accordingly, Czech Television has now intensified the support it lends to the activities of non-for-profit organisations, it has entered into similar co-operation with the most notable national cultural institutions, it has signed a declaration of co-operation and support with its partner organisation Czech Radio, and has established an Ethics Panel, which, as an advisory body to the Director General, composed of well-known personalities and respected employees from Czech Television, assists in making running corrections and definitions regarding the rules of ethical and moral conduct for public service television.

The common denominator of all the organisational and programming changes that took place in 1998 at Czech Television, was the effort of its management **to reinforce the public television service** and give it a modern form that viewers would find attractive. Personally, I consider it of great importance that Czech Television will continue to accept all the necessary changes associated with critical self-reflection as a natural part of its existence and as the prerequisite for a successful impact in the rapidly developing media world. The priorities for the future remain, then, the provision of a variegated, quality programming service, the reinforcement of Czech Television's position as a widely respected independent media organisation supporting culture and education, a more lucid finance system, reinforcement of the internal auditing mechanisms, and preparation for the development of new communication technology, especially digitised transmission.



Brno Television Studio

Zdeněk Drahoš

Studio Director

It should be mentioned by way of introduction that the most significant event in the thirty-eighth year of television in Brno was the February election of the Czech Television Director General and the subsequent transformation of Czech Television's top management in Prague. These circumstances allowed for the implementation of many programming ideas, visions, and ambitions (some going back many years) that had not yet been put into practice, that had been viewed as 'cut and dried', a negative attitude that had often been taken in Brno to be a manifestation of Prague self-absorption, or (and perhaps more precisely) proof of the centripetal force and self-reliance apparent in Prague. This was a year that at times proved ecstatic, despite the fact that the immediate consequences of the changes logically only meant an indication of a future shift by Czech Television. It was a time of anticipation that was rounded off with the autumn specification of what was called the *Production Task for 1999*.

Alongside the 'stock-take' of age-old ideas and the designation of new formats for all genres of television production (a work of over sixty pages, going by the name of *Brno TS Offer*, saw the light of the world), all the sections at the Brno studio ensured they produced programmes in the 1998 programming schedule. In this respect, I must give a special mention to the thirteen-part serial **Gendarme Facetiae** (the literary groundwork of which was prepared in 1997) by the script-writer and director Antonín Moskalyk, which is undoubtedly the largest project in the history of the Brno Television Studio. The production of this programme required that another studio be set up for two years, with shooting on location at Jaselské Barracks in Brno. Following hard on its heels in importance was the second ever Brno film made for cinema distribution, Jaromil Jireš's **Double Role**, which was filmed over the summer. Regarding documentaries, meriting special mention are the three-hour, three-part **Shadow Soldiers** by director Petr Hvižd and **What I Admit** (about Leoš Janáček) from the workshop of director Petr Hajn. And I shall complete my gadabout the studio's programming (may the news, current-affairs and game show teams forgive me this year) by mentioning our continuing co-operation with Bolek Polívka in **Circus Rings** and **Bolkoviny**, which is certainly a plus for Czech Television.

Naturally, the Brno Studio was also afflicted by the need to reduce the number of employees, and this was resolved in the main by transferring a part of the transport services to the private sector.

Traditionally, we also paid considerable attention to **modernising our technical and operating base**. In terms of primary production, a two-camera outside broadcasting van was prepared and put into service; it is designed for the production of filming technology, and replaces the production capacity of the outdated single-camera van. Two Cam Mate camera cranes were also purchased for the purposes of primary production.

Post-production processing saw continuing modernisation and renovation of the different offices. A non-linear video editing-suite system was put into operation. In August, we bought another non-linear off-line system complex, called Avid. In respect of the non-linear system of video editing suites, a non-linear sound office was built enabling post-production processing of sound elements recorded either in analogue form on tape, or in digital form in a storage medium.

With the discontinuance of the Sibiř studio, ČT Brno no longer had anywhere for the post-synchronous sound engineering of the programmes it was producing. In this respect, a decision was made to use Studio B's free capacity for this purpose. This required structural adjustments to the acoustics of the studio and an adjustment in the technical equipment of the sound section in the Directing Complex B.



1998 was a year to catch up on many ideas, visions, and ambitions that had not been implemented previously.

Another momentous step in post-production processing was the construction of a multi-format editing suite with video and audio signal digital processing. This centre is the first step on the way to digitising visual post-production and solves on-line processing with editing lists from the off-line centre. The centre's output format is digital Betacam. The editing suite allows for the processing of digital Betacam material filmed in a 16:9 format.

Our Pioneer disk recording machinery was no longer suitable for current requirements, both in respect of reliability and signal quality. In accordance with our investment plan, this was replaced with the PROFILE disk equipment from Tektronix.

In graphics, the graphic composition office saw completion with its powerful PC-based graphic station and software. This station will accelerate preparations for the creation of complex graphic compositions, animations, and graphic video sequences.

At the Typos and Běhounská buildings, a new system of visual and audio signal distribution was installed and put into service. The system makes it possible to distribute television signals from terrestrial and satellite transmitters and from internal sources on 30 channels. It was put into service in February 1998.

To close, I would say 1998 was a year of hard work, and also a time of anticipation and preparations for 1999, a year in which we were given the opportunity of increasing our broadcasting space by a third. And that is no small increase.



Ostrava Television Studio

Miloslav Petronec Studio Director

In 1998, a total of 330 hours of television programmes were produced at the Ostrava Television Studio, 495.8 hours of first showings and repeats were broadcast on ČT1, and 254.6 hours of first showings and repeats were shown on ČT2. The studio has been producing a number of series for several years now that are among the most popular of their kind in Czech Television's output. The main mention must go to the entertainment programme **Don't Hesitate to Shoot!**, which is watched by a stable, high number of television viewers and which became the second most popular programme in 1998 in the TýTý survey. Other programmes enjoying long traditions are the current-affairs series **Twilight Ghost** and **That Czech Nature of Ours**, the producers of which won Trilobit '98 and Pierot '98 prizes. Czech Television has been successfully showing prime-time original hour-long documentaries for several years on ČT1, aimed at a wider group of viewers, which are produced by Czech Television's Ostrava Studio. The most successful of these include a series of documents produced in collaboration with the WCF Foundation and shown under the name of **Unresolved Deaths**. The most gripping programmes in this series were the episodes about Jiří Šlitr and Bohumil Hrabal, whereby the latter, called **The Blessed Cursed Poet Bohumil Hrabal**, was also awarded a Trilobit '98 prize. Our productive co-operation with the WCF Foundation in this year was crowned with the first showing of the co-produced film **The Past**, shown in cinemas at the close of the year and connected with a charity project to help the hard of hearing. Another highlight in drama production is the three-part television film **Arrowsmith**, first shown at the end of January and beginning of February 1998. Regarding music programmes, worth a mention is the series **They Met...** I should also give a mention to the **regional early-evening news**, which became one of the main pillars of ČT1 in the course of 1998, especially in Moravia and in Silesia.

In 1996, a plan had been drawn up for the further development of the Ostrava Studio in **dislocating independent technological units** and other centres, connected with the development of television technology, and the requirements and opportunities of the studio, with the aim of a continuous reduction in overheads. At the turn of 1997 and 1998, the new news complex on the second floor of SPB was completed, part of which is an open-plan news desk, ENG editing suites with announcer rooms, offices for the production and dispatch of closed captions, and other areas enhancing the comfort of the working

environment of employees in this section. In the latter half of the year reconstruction started on Building D18 in the centre of Ostrava, originally used to store and maintain mobile outside broadcasting equipment. When the reconstruction has been completed, the new premises will house the production centre and divisions. The ground floor will be used to park the News Department's one-camera vans and the central issue desk for camera sets, including most accessories (cameras, lights, sound equipment, mechanical accessories) and a complex service area will be located here. The reconstruction should also lead to greater parking capacity in front of the studio; the final car park lay out and the design of other connected areas have been put off until spring 1999 for technological reasons. A further step in the dislocation plan is the vacation of two of the studio's older buildings, the sale of which will raise funds for reconstruction and other repairs.

Concerning **technological developments**, we might mention the introduction of two non-linear editing suites, the Avid MC 8000 and MC 1000, able to work on-line, and the addition of the PROFILE PDR 200 four-channel disk recorder to the five-camera outside broadcasting van. Both studios in the Petr Bezruč Complex also underwent reconstruction, with increased studio floor area, improved acoustic specifications, and all-round aesthetic enhancement. The newly installed central studio air-conditioning and heating control system will also support quality and will make savings in the work force. The opening of the new catering complex, run by Eurest, also proved an asset in improved working conditions.



The existence of this television studio in the socially problematic region of north Moravia and Silesia is an opportunity to support the area's intelligentsia and creative personalities, and the advancement of education.

The Ostrava Television Studio's activities in **Public Relations** were also of note. Here we should give special mention to the presentation of the proceeds from a public collection for the Home of Tranquil Old Age in Karlovice for those afflicted by the floods in 1997 to the community's mayor and, in collaboration with the Brno Television Studio, the opening of a new account for much the same purpose, this time for the communities in Bochoř and Veselí nad Moravou. This event was accompanied by the broadcasting of charity programmes from Bochoř and Veselí. In many cases the studio acted as a media partner for events held in the region, such as the international music festivals Janáček's May and Janáček's Hukvaldy, international flood conferences, or the Ladies Club charity event in Ostrava.



Strategic Development of Czech Television

Gordon Lovitt

Director for Strategic Development

A department for Strategic Development was launched with the arrival of the new Director General. The aim was to develop a directorate:

- where more conceptual and long term projects could be developed;
- to become an advice centre for other directorates and the Director General;
- to co-ordinate organisational changes throughout the company;
- for management of departments essential for the corporate running of Czech Television as a whole.

Starting from scratch the department gradually developed throughout the year. By the end of the year it was responsible for *Human Resources* (including training), *Public Relations* and *Information Systems*.

All these departments went through major reappraisal with **Public Relations** improving both its service to the media and general public and communication within the organisation. (At the beginning of 1999 International Relations was added to the department so as to co-ordinate communication on both a national and international basis.)

Under the guidance of PR, Internet started to develop as a major communication service providing both information about programmes, the organisation and an up to date news service. (Due to Internet's growing importance it became, at the beginning of 1999, a department in its own right under the Director of Strategic Development.)

Human Resources Department was formed from a merger of the personnel department and salaries department. Improvements were made in the use of the social fund, information to new employees, general information to employees, rules for job tenders etc. Training for the first time since the revolution came on the agenda of Czech Television with the start of a number of courses both in terms of management and communication skills as well as journalistic skills. (This was further developed at the beginning of 1999 with the formation of a training centre.)

The third major department, **Information Systems** went through fewer changes but spent the year preparing for the huge challenges facing the organisation in 1999. Together with a consultancy firm, Deloitte and Touche the department developed a long term Information Systems strategy for Czech Television –

which led to the start of a tender for an information system to take over from the numerous current systems in finance, accounting and production. A further major task were improvements to the home grown programme information system, *Provys*, the implementation of *Avid* into the news department, analysis of the threat from the year 2000 bug, together with an implementation plan to combat the threat.

In terms of **strategy and conceptual projects** the department prepared in co-operation with the news department a set of language communication guidelines for all news programmes. The department in co-operation with the office of the Director General strengthened the ethical standards through the creation of an Ethical Panel made up of independant experts and internal professionals to judge complaints to programmes and propose to the Director General measures that would stop such problems in the future. It has started in process the development of individual strategic plans for each department.



Czech Television seeks to be a forward looking organisation that will continue to improve its service to the public in the fastly changing media environment.

The department also developed a general strategic outline document on the aims of Czech Television in the next two years – *Czech Television on the verge of the next millenium*. The document focused on five key areas of programming that Czech Television is concentrating on improving:

- News and current affairs
- Children and youth
- Documentaries and lifestyle
- Drama
- Entertainment.

The document also focused on how Czech Television is working on improving efficiency, financial transparency and creating a more coherent organisational structure.

The department started a **deep internal discussion on the current production department system** and how it co-operates with the Programming Department. It was clear by the end of 1998 a major change would be necessary in the current system if Czech Television was to guarantee a quality public service in the future while maintaining its viewing figures. The department presented in broad outline the possible options to improve the structure. One of the department's major tasks in 1999 will be the implementation of a new structure for programming and production – once more detailed study of foreign television station structures and further internal discussion has taken place.

Czech Television is in a period of its life where tough decisions are necessary if it is to maintain and develop its public service role. The Czech media market is becoming more and more competitive and Czech Television has to be able to compete if it wishes to serve the public in general rather than just minority viewers. For this a huge change of mindset and structure for the organisation will be necessary over the next few years. It will also need more communication outside of the organisation of what public service television means at the turn of the century and of public service broadcasting's vital role in the building of a civic society.

The challenges are further enhanced by the enormous speed of technical change in the media and the widening means of signal distribution through digitalisation – this will offer further threats to Czech Television in terms of further competition but will also offer new broadcasting and creative opportunities that Czech Television must take advantage of in the future in order to serve the public. For all these challenges Czech Television is developing clear strategies, an organisational structure and a personnel policy to make the institution a quality, forward looking public service broadcaster.



The Legal Context Behind Czech Television's Activities

Dušan Chmelíček Head of the Legal Department

Czech Television works, broadcasts, and exists in an environment of the end of the second millennium where legislation is considerably affected by the approaching accession of the Czech Republic to the European Union, necessarily accompanied by legislative changes that do not neglect the media. Several laws with a significant influence on the workings of Czech Television are currently at various stages of development. In this respect, we should mention the prepared amendment to the *Press Act*, the *Czech Television Act* and, by no means least, the *Radio and Television Broadcasting Act*.

Czech Television is often invited, along with other broadcasters, to working meetings with the parties preparing these laws, especially at the Ministry of Culture of the Czech Republic, where the changes being prepared by this ministry are discussed at an unusually lively and emotive level. Czech Television's status as a public media organisation (together with Czech Radio) is somewhat exceptional, and it is hard to ignore the truly general **efforts made to curtail the status of public service media, not just on the part of private operators of television or radio broadcasting**. This curtailment is apparent in the form of constant pressure to reduce the permitted percentage of advertising in the broadcasting time of the public service television, which, consequently, would have a disastrous effect on the revenues permitted to Czech Television by law. There is also pressure to narrow down sponsorship opportunities etc. The whole problem should be viewed on two levels.

First, there is the unconcealed attempt by the party presenting bills (especially the Czech Television Act and the Radio and Television Broadcasting Act) to set out the rules of the game for public service television (which is in fact independent), rules which would result in the independence of public service media organisations being suppressed. I feel it must be emphasised here that Czech Television's mission is not to serve as an instrument of the state, which would use this medium to assert its interests. It is not 'state' television, as the state does not support it from the national budget at all. Czech Television's revenues are clearly defined by the law, and any attempt to create a link to the state might, by rights, be seen as an infringement on its independence. The above-mentioned persistent pressure from the private sector also aims at placing restrictions on public television.

The second level involves the need for all broadcasters to fuse their potential and boldly take up the interests of the media sector as such. This need gave rise to the *Media Panel*, including television and radio broadcasters, the Czech Television Council, and the Council for Radio and Television Broadcasting of the Czech Republic. This platform serves for much needed exchanges of opinion, and is also the focus for the emergence – as an alternative to the ministry's bill – of the **Counter-Proposal for the Operation of Television and Radio Broadcasting Act**, based on the practical experience and needs of the media market.

The legal matters to do with the workings of Czech Television are dealt with by its *Legal Department*. The changes this department underwent in 1998 (and which it is still undergoing in some respects) are hard to present in visual form, and do not relate to the Czech Television viewer direct. It might be said, however, that they concern the entire internal system of Czech Television functioning, or its different divisions. The Legal Department took upon itself a role that is absolutely logical, but that was not implemented at Czech Television in the past – concentrating, in itself, all the lawyers of this large institution. Naturally, in this respect we must not neglect the second unit in this department, which is the Department for Relations with Copyright Organisations. At first glance, this step might seem to be rigid centralism; in fact, it contains undeniable advantages. It focuses the whole agenda into one place, allows for decisions in planning and strategy, and there can also be no doubt that it boosts the role of this department. Of course, such a change does entail certain inconveniences – deviating from well-trodden paths, jeopardising run-in rituals, and, not least, intervening in the engine rooms of the different departments, which at times is something that does not seem to be in the least unnecessary. The entire change is motivated by one elementary expectation, *communication*, a phenomenon that is becoming increasingly important these days. If the employees in the Legal Department are able and willing to communicate with colleagues from other departments about what they need, and they know they are here for the others, then that is the right and promising way to advance. The kernel of what I am saying is that everything depends on the people and their attitude to others, both as colleagues and people in the same boat.



Public service television is by no means an instrument of the state.

In 1998, the department also took upon itself, in the person of its head, responsibility for *collective bargaining with the trade unions*. Bargaining which, on both sides, is primarily an expression of potential and often necessary compromise. Potential especially from the aspect of Czech Television's financial existence, and necessary from the view of the co-existence of employees belonging to a single institution rather than two opposing worlds. The negotiations, which were certainly a beneficial experience for both sides, resulted in the text of the Collective Agreement for 1999, Annex No. 1 to this Collective Agreement, and Annex No. 1 to the Long-Term Collective Agreement for 1998 – 2002.



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Public Service Media Does Not Mean Boring

Martin Bezouška **Director of Programming**

After being appointed Director of Programming on 1 April 1998, it was quite a logical task for me to pick up on everything that had been working well up to then and attempt, gradually, to eliminate any shortcomings in order to reinforce the role of public service television as played by Czech Television.

The **profiling of both channels** so far has proven itself to be viable: ČT1 is an attractive channel addressing a very wide viewing public and acting as a cultivated alternative to commercial television stations; ČT2 focuses on the more selective viewer who might be interested in in-depth, more analytical news, more demanding output, alternative entertainment, or the viewer who belongs to a minority interest or ethnic group, or even the viewer who happens to be a sports fan. Both channels, which should be complementary to each other as much as possible, are joined by a clear focus on original Czech production. And this production is not just output that viewers will be easily gratified by, such as television entertainment, drama, and serials, but also production that is more select, that would otherwise be lacking or completely stagnant were it not for Czech Television.

Naturally, the **programming schedule** underwent considerable restructuring. While retaining the specifics of the two channels, the schedule was gradually made clearer (first on 1 September and then at the end of the year) so that viewers would know what target group was being addressed and what type of format they would see on a given day and at a given time. Lending the schedule greater lucidity and a longer-term vision means it can then be altered consistently and without force. (Czech Television's programming in 1998 is covered in more detail in another passage.)

Throughout this time, the production centres developed new formats going hand in hand with the long-term vision. The Programme Archive Department was also reinforced, as its wealth provides a considerable – and as yet not entirely exploited – use in programming (see the article on the activities of the Programme Archive Department).

Czech Television's weakness has always been its inability to present the fruits of its labours; sometimes we have been too timid in bringing attention to our quality programmes providing potential for a large viewing public. This was sensed both within and without the organisation. Accordingly, one of the first steps to be taken by the new management at Czech Television was a competition for a Head of the



Promotion and Visual Presentation Department. After this, Czech Television then proceeded to make a fundamental **transformation in its visual image**. First, the news desks on both channels were given a new sheen, then trailers and previews, and then, as we entered the new year, Czech Television was given a whole new identity. These changes also gave rise to many new or improved jingles and signature tunes for the different formats, and publications to be used by Czech Television as presentation material.

Czech Television's programming is not composed merely of output that viewers will be grateful for, such as television entertainment, drama, and serials, but also production that is more select, that would otherwise be lacking or completely stagnant were it not for Czech Television.

The Programming Department will continue to fulfil its vision of a modern public television station, and will be meticulous in tending to the standards and specifics of both channels, balancing the different genres, addressing minority groups, and inserting the formats that are created into the right place in the programming schedule.



Czech Television Programming in 1998

Markéta Luhanová **Head of Programme Planning and Co-ordination**

Czech Television's programming in 1998 went through two stages. In the first part of the year it broadcast according to the schedule drawn up under the management of the Director of Programming Jiří Pittermann and Anna Vášová. When the changes were made in the management at Czech Television (with Martin Bezouška being appointed new Director of Programming), a new programming schedule began to emerge. Initially there were only slight changes, but later, with effect as of September, the modifications took on a more fundamental, conceptual nature.

ČT1

ČT1 programming hinges very firmly on its regular news programmes, of which there are seven throughout every weekday: five-minute **News** at 9 a.m., midday, and 4 p.m., the fifteen-minute **Evening News** at 6 p.m., the half-hour **Events** at 7.15 p.m., the ten-minute **News** somewhere between 10.05 p.m. and 10.45 p.m., and another five-minute **News** at midnight. In addition to this, regular news reports formed a part of the early-morning **Studio 6**. This programme broadcast the news on the half hour throughout its 150 minutes of live transmission. On Saturdays and Sundays, ČT1 offered up five-minute **News** at 10 a.m. and 6 p.m., with additional mid-day **News** on Saturdays. An hour of **Debate** was screened during the lunchtime slot on Sundays instead of news. **Events** was also broadcast at 7.15 p.m. at weekends, with five-minute **News** on Saturdays after 9 p.m. and after 10 p.m. on Sundays, and a final five-minute **News** made its way onto the screen at midnight.

On **weekdays**, ČT1's morning schedule was mainly given over to repeats of programmes that had been shown in recent evenings. The afternoon was primarily a time set aside for children and young people, and for general knowledge quizzes and magazines. The early evening, after the **Evening News**, was devoted to environmental issues, magazines, current affairs, documentaries, or contact with viewers in **Correspondence**. Only Wednesdays were given over to children at this time. In a package going by the name of *An Evening Full of Magic* they could watch their favourite Czech serials – first **Mr Tau**, followed by **Arabela**.

On **Saturdays** the regular children's slot, **Yes, It's Saturday Morning**, began at 7.30 a.m., packed with magazines, competitions, music programmes, as well as discussions, current affairs and ecology for the youngest viewers. Throughout the day time was made for foreign nature documentaries and travel programmes,

as well as the original Czech **Reporters' Studio**, magazines, popular brass music programmes, with *Film Comebacks* later in the afternoon, showing the best work from the history of world cinema, and the game show **Pyramid**. The time after the News was set aside for younger viewers – they could always find their favourite, almost hour-long fairy tale at 6.05 p.m. every Saturday. This was followed by **Bedtime Story** (shown every day).

Sunday morning on ČT1 was again devoted to children, with the **Júhele neděle** package, lasting over two hours. This was followed by afternoon diversification in the form of **Lens** (a programme composed of reports from around the world), a Czech serial from the Czech Television archive, the informative **Correspondence** and **Calendar** programmes, and **Debate**. The afternoon was set aside for magazines, original documentaries, and an hour-long fairy tale for children. In the evening viewers could look forward to the popular **Smiles from Czech Film**.

Prime time on ČT1 belonged primarily to tastefully produced programmes for pleasure (a Czech or foreign serial or film). Two new series should be mentioned here. 8 p.m. on Tuesdays (later switched to Thursdays) saw *A Czech Smash That Was*, with films from post-war cinema, chronologically sequenced by cinema viewing figures in a given year. At 9.15 p.m. on Fridays, viewers gave an enthusiastic reception to *Czech Detective Film*. Again, this yearlong series was given over to the best that cinema and the television archives had to offer. Prime broadcasting time was also given over to investigative journalism, discussions, attractive documentaries, magazines, and current affairs. At 8 p.m. on Wednesdays, first showings of original Czech Television drama were screened, and original entertainment programmes enjoyed immense popularity on Fridays and Saturdays, with a popular original game show on Sundays.

ČT1 continued its 24-hour broadcasting. The nights were devoted to repeats of programmes covering all genres – whether immediate repeats, or repeats of older programmes from the wealthy Czech Television archive that had not been robbed of their quality by time.

ČT2

'21', a news service with accompanying commentary from guests, appeared regularly at 9 p.m. every day except Saturday and Sunday on ČT2.



Our goal is to find the right programme for every viewer of Czech Television's broadcasting and for every programme to find the right viewer.

Mornings and early afternoons on **weekdays** were devoted primarily to repeats. First showings began at around 4 p.m. Afternoons and early evenings were mainly times for minority interest and ethic programmes, educational programmes, and programmes for a group that also happens to be a minority, yet very numerous – sports fans. Czech Television offered them programmes such as **Sports Echoes, Bully, Football Wednesday, Auto-Moto-Sport** and other programmes, as well as live broadcasts or recordings of all the top clashes from the Czech Republic and abroad. The second channel recorded a huge following during the **Winter Olympics** in Nagano, Japan. The channel also offered viewers special-interest documentaries of all genres, regular informative ten-minute programmes from the world of art, under the collective name of **Culture '98**, current affairs, films, and, for those who wanted to further their education via television, the regular hour-long *Television University*, shown three times a week.

Saturday mornings on ČT2 belonged to *foreign-language courses*, and during the day programmes of all different genres had a turn, just as they did on weekdays. Saturdays also enjoyed the addition of music programmes and an afternoon film for children.

9 a.m. every **Sunday** on ČT2 was set aside for the first showing of **Sunday Morning**, followed, again, by a diverse sequence of repeats of different genres. A range of works important for Czech culture contributed to the comfort and ease of Sunday afternoons, going by the name of *From the Golden Store of Czech Television*. This was followed by top-quality foreign art documentaries and a film chosen with early Sunday evening in mind.

Eight o'clock on ČT2 belonged to original hour-long cultural programmes on Mondays, a Czech or foreign documentary about society on Tuesdays and Thursdays, a nature documentary on Wednesdays (or **Football Wednesday** if there was an important match), and the extensive **Big Beat** cycle on Fridays, which gave way to other music series or one-off documentaries when it came to an end. **'21'** was followed on Mondays and Thursdays by *Film Club*, and a short subjective portrait from the **Ego** cycle on Tuesdays, after which there were four different hour-long discussion programmes, alternating in a regular weekly cycle, then *Music Club*, then *Jazz Club*. Wednesdays brought the foreign *Portraits of the Great* (mainly about film producers or other distinguished and interesting people), followed by *An Hour of Classical Music*. Four different discussion programmes took turns on Fridays, with four interesting hosts and their guests, then four alternative Czech music programmes, followed by a short piece of foreign alternative entertainment and then *Night Film Club*. ČT2's Saturday evenings were opened by the five-minute **The Foreign Word of Poetry**. This was followed by the opportunity of using the weekend evening, a single uninterrupted by the '21', for broadcasting notable works of art, whether in the sphere of music, drama, opera, ballet, or film. These were followed by a foreign documentary on art, and then hour-long foreign or Czech social documentaries, which alternated with the monthly film programme **Prologues**. Sunday evenings on ČT2 offered up art and other documentaries, music programmes, and, at 10 p.m., a light 'Sunday' film.

Changes in the Schedule

The first significant change in the broadcasting schedule was made at the beginning of April 1998. The hour-long Debate was replaced by **High Noon**, which was fifteen minutes shorter. The stable interest shown by viewers in news programmes inspired the Director General, the Director of Programming, and the Editor-in-Chief of News to consider a much firmer base for the late evening **News**. These programmes were extended by five minutes and became full-value news programmes with the name **Events Plus**, complemented with a second (sports) programme **Goals, Points, Seconds**. In contrast, the News on Saturday and Sunday mornings was discontinued. Another change was seen in the early evening broadcasting structure of ČT1. This time was earmarked as a time for family viewing, and accordingly attractive Czech and foreign programmes concentrating on families with children (drama and documentary serials) were broadcast every weekday in the slot between the **Evening News** and **Bedtime Story**.

Another significant change was the fact that as of September, with the modifications in the evening programming structure, **Events Plus** made a firm niche for itself at 10 p.m., only changing time (by a maximum of ten minutes) on exceptional occasions. The early news slot, Studio 6, changed its environment, presenters, and name – to **Good Morning with Czech Television** – and worked consistently on looking for new alleys it could go up. Brand new series of different genres also made appearances, such as the news services **Cultural Weekly** and **Economic Weekly**, or the attractive, subjectively conceived travel programme by Halina Pawłowská, **Zanzibar**. From the beginning of September, a live contact

programme designed for women, **Home Alone**, was broadcast at 11 a.m. on Wednesdays; the ultimate aim was to broadcast it every weekday from the new year. Programmes of Czech alternative entertainment, such as **Czech Soda**, **Twenty-Two**, etc., transferred from ČT1, where they had been screened from the start of the year, to ČT2.

These gradual changes led to the current schedule and broadcasting becoming generally clearer and more regular, and they also formed the basis for the broadcasting schedule preparations for 1999.

Advertising on Czech Television

Besides licence fees, which are the main source of income for Czech Television, revenues from commercials are also quite considerable.

The law permits Czech Television to set aside 1% of its total daily broadcasting time for commercials. Under the law, no programmes are allowed to be divided or interrupted by commercials. Another restriction is the fact that no more than six minutes of commercials in one hour may be screened between 7 p.m. and 10 p.m.

Just as in previous years, Czech Television broadcast 24 hours a day on ČT1, and approximately 19 hours a day on ČT2. This gave the organisation the opportunity of inserting 25 minutes of commercials into its broadcasting.

Because of its wider viewer base and more entertaining, more attractive tuning, **ČT1 is now traditionally the more appropriate channel for commercials**. Commercials on ČT2 tend to be broadcast on exceptional occasions – usually at times of interesting sports programmes and competitions.

Experience from past years has shown that viewers can accept shorter advertising blocks distributed over a wider broadcasting time better than blocks lasting too long that splinter the continuity of interesting programmes. Accordingly, programming structure staff worked in collaboration with partners from the IP Agency to try to come up with the most suitable programmes that they could offer to potential advertising clients for their commercials. **This project led to increased interest on the part of advertisers in commercials shown in conjunction with Bedtime Stories, fairy tales, and other children's programmes, and with the Evening News, serials and other early-evening programmes, and at weekends with news programmes, Book of Recipes, serials from the Czech Television archive, Film Memories, and other programmes throughout the day.**

1998 saw a continuation of the trend to broadcast commercials **in shorter but more frequent blocks**. The harder work that accompanied this was rewarded with greater satisfaction from viewers, who had sometimes criticised long commercial breaks as retarding.

Revenues from broadcasting commercials – Financial and Commercial Activities at Czech Television (p.136).

Czech Television Broadcasting according to Data from the Audience Research Department

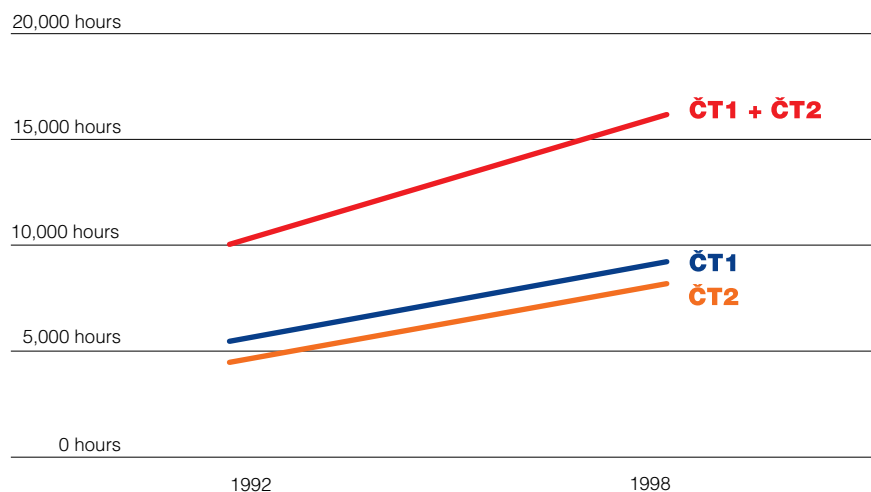
See the Audience Research Department section for a report on the activities of the Audience Research Department.

Total hours of Czech Television broadcasting from 1992 to 1998

Year	ČT1	Daily Average hours	ČT2	Daily Average hours	ČT1 + ČT2	%
	Total hours		Total hours		Total hours	
1992*)	5,080	13.9	4,918	11.5	9,998	62.4
1993	7,164	19.6	6,133	16.8	13,297	82.9
1994	8,760	24.0	6,576	18.0	15,336	95.7
1995	8,609	23.6	6,760	18.5	15,369	95.9
1996	8,724	23.8	6,464	17.7	15,188	94.7
1997	8,749	23.9	6,772	18.6	15,524	96.8
1998	8,760	24.0	7,269	19.9	16,029	100.0

*) year Czech Television established

Note: The percentage of the grand total of broadcasting hours relates to the broadcasting hours for 1998 (this is taken as 100%).

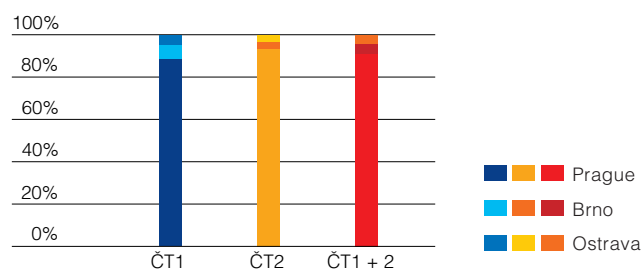


Source: ČT-Audience Research Department

Since the beginning of 24-hour broadcasting on ČT1, further increases in Czech Television's total number of broadcasting hours is only possible by expanding the broadcasting volume on ČT2. As a result, this channel's share of broadcasting in the total number of hours has grown (from almost 44% in 1997 to over 45% in 1998). The difference in the two channels' broadcasting hours came to around just 4.1 hours per day in 1998.

Studio share in total hours of broadcasting by Czech Television in 1998

	ČT1		ČT2		Total	
	broadcasting		broadcasting		broadcasting	
	hours	%	hours	%	hours	%
Prague	7,781	88.8	6,706	92.3	14,487	90.4
Brno	545	6.2	310	4.2	855	5.3
Ostrava	434	5.0	253	3.5	687	4.3
total	8,760	100.0	7,269	100.0	16,029	100.0

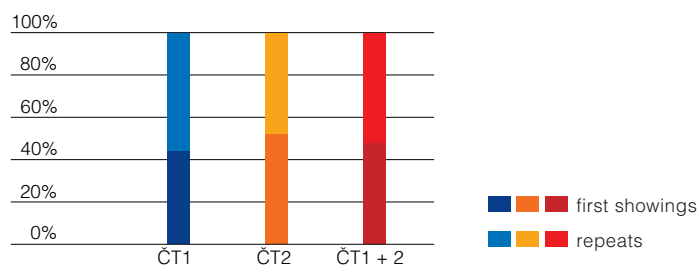


Source: ČT-Audience Research Department

The contributions made by the Brno and Ostrava studios to Czech Television broadcasting registered remarkable year-on-year growth, both absolutely (expressed as number of hours) and relatively (the percentage). In 1997, the two studios enriched the organisation's broadcasting with 1,339 hours (i.e. 8.6% of total broadcasting hours); in 1998 this figure went up to 1,542 hours (i.e. 9.6% of total broadcasting). This was an increase of 203 hours, or one per cent.

First showings and repeats in Czech Television broadcasting in 1998

	ČT1		ČT2		Total	
	broadcasting		broadcasting		broadcasting	
	hours	%	hours	%	hours	%
first showings	3,850	43.9	3,776	51.9	7,626	47.6
repeats	4,910	56.1	3,493	48.1	8,403	52.4
total	8,760	100.0	7,269	100.0	16,029	100.0

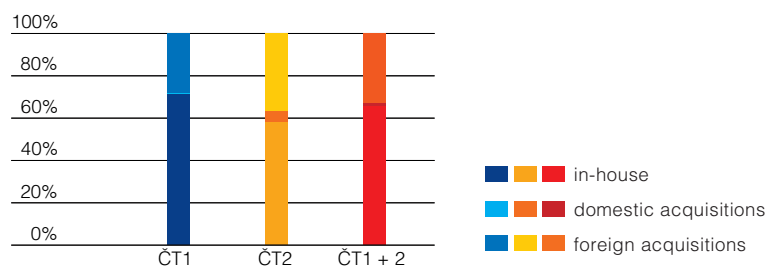


Source: ČT-Audience Research Department

For the first time in the history of Czech Television, there were more repeats than first showings in the 1998 programming schedule. It should be pointed out that this dominance was at a ratio of around 1:0.9 (i.e. very slight). This is undoubtedly the result of extended broadcasting into the night and early morning – slots that tended to feature automatic repeats of programmes. Weight is lent to this theory by the fact that this plethora of repeats occurred on ČT1 only, which ran broadcasting twenty-four hours a day in 1998. On ČT2, on the other hand, where broadcasting stopped after midnight, there were still more first showings than repeats.

Origin of programmes broadcast by Czech Television in 1998

	ČT1		ČT2		ČT1 + ČT2	
	hours	%	hours	%	hours	%
in-house	6,379	72.8	4,278	58.9	10,657	66.5
domestic acquisitions	77	0.9	299	4.1	376	2.3
foreign acquisitions	2,304	26.3	2,692	37.0	4,996	31.2



Source: ČT-Audience Research Department

The proportion of in-house productions to acquisitions within the Czech Television broadcasting framework in 1998 did not differ that much from the previous year: there was roughly one hour of acquisitions per two hours of in-house productions. This ratio speaking in favour of in-house programmes is more pronounced on ČT1 (1:0.4) than on ČT2 (1:0.7).

Country of origin of foreign acquisitions broadcast by Czech Television in 1998 (ČT1+ČT2)

	hours	% of all foreign acquisitions*)	% of total broadcasting hours**)
Australia	91	1.8	0.6
Austria	11	0.2	0.0
Canada	113	2.3	0.7
China	3	0.0	0.0
France	582	11.7	3.6
Germany	346	6.9	2.2
Hungary	64	1.3	0.4
Italy	173	3.5	0.8
Japan	201	4.0	1.3
Poland	11	0.2	0.0
Russia (CIS)	78	1.6	0.5
Slovakia	195	3.9	1.3
Spain	115	2.3	0.7
Sweden	36	0.7	0.2
United Kingdom	700	14.1	4.4
USA	1,659	33.2	10.3
Euronews***)	401	8.0	2.5
others	217	4.3	1.4
Total	4,996	100.0	31.2

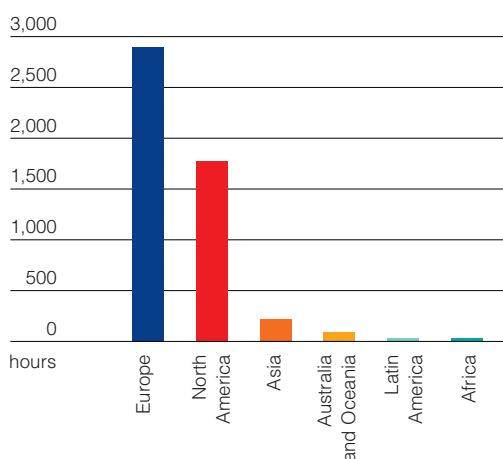
*) percentage relates to total running time of foreign programmes, **) percentage relates to total hours of broadcasting, regardless of programme origin, ***) international news service broadcast on ČT2

Source: ČT-Audience Research Department

In the past two years five main sources of acquisitions have become crystallised in Czech Television broadcasting – first is the USA, second Great Britain, third France, fourth the international news service Euronews, and fifth Germany. Japan went up to sixth place in 1998 thanks to our broadcasts from the Olympics in Nagano. Slovakia and Australia have remained stable resources in terms of volume. Markedly more programmes from Italy, Spain, and even Russia and Hungary made their way into broadcasting in 1998. On the other hand, programmes from Canada dwindled somewhat compared with the year previous.

Continent of origin of foreign acquisitions broadcast by Czech Television in 1998

	hours	% of all foreign acquisitions	% of total broadcasting hours
Europe	2,901	58.0	18.1
North America	1,772	35.5	11.1
Asia	220	4.4	1.4
Australia and Oceania	92	1.8	0.6
Latin America	8	0.2	0.0
Africa	3	0.1	0.0
Total	4,996	100.0	31.2



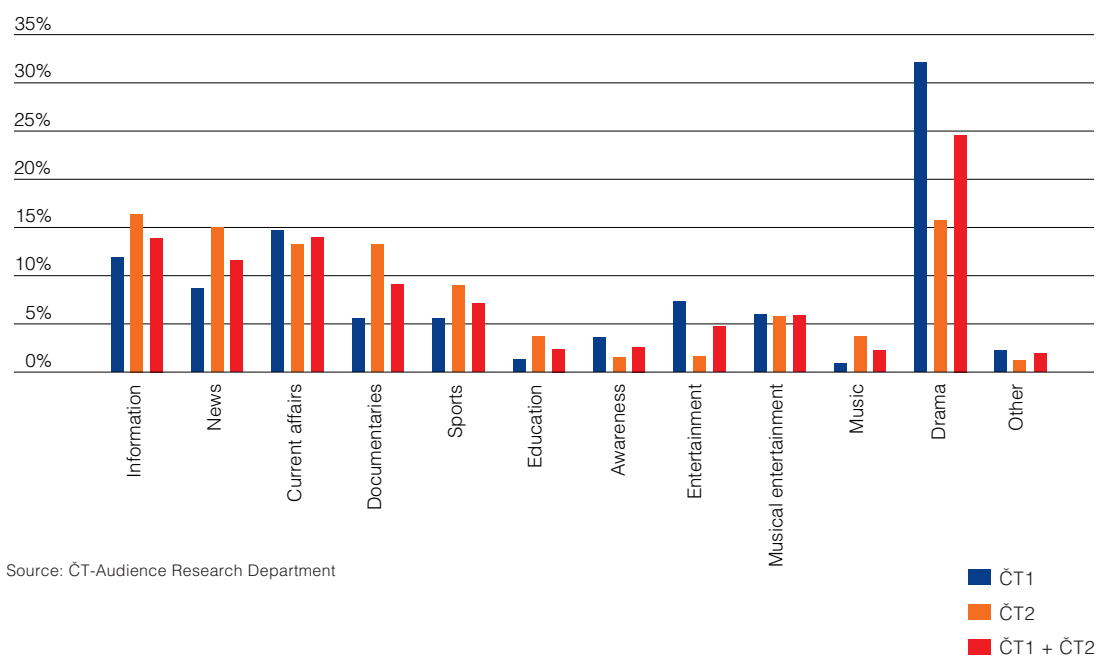
Source: ČT-Audience Research Department

European titles once again dominated in 1998 among the foreign acquisitions in Czech Television's programming schedule: of a total 4,996 hours of foreign programmes, 2,901 hours were programmes of European origin. This sum represents 58% of all foreign-acquisition broadcasting and almost a fifth of the total hours of broadcasting (18.1%, for the sake of accuracy).

There is another fact that cannot be ignored in this respect, and that is that the aggregate of European and North-American productions comes to 93.5% of all foreign titles.

Share of programme categories in Czech Television broadcasting in 1998

	ČT1		ČT2		ČT1 + ČT2	
	hours	%	hours	%	hours	%
Information	1,040	11.9	1,194	16.4	2,234	13.9
News	764	8.7	1,093	15.0	1,857	11.6
Current affairs	1,285	14.7	965	13.2	2,250	14.0
Documentaries	494	5.6	957	13.2	1,451	9.1
Sports	492	5.6	651	9.0	1,143	7.1
Education	112	1.3	268	3.7	380	2.4
Awareness	313	3.6	108	1.5	421	2.6
Entertainment	638	7.3	119	1.6	757	4.7
Musical entertainment	523	6.0	419	5.8	942	5.9
Music	83	0.9	270	3.7	353	2.2
Drama	2,809	32.1	1,142	15.7	3,951	24.6
Literature	4	0.0	5	0.1	9	0.1
Religion	35	0.4	44	0.6	79	0.5
Supplementary	35	0.4	30	0.4	65	0.4
Advertising	133	1.5	4	0.1	137	0.9
Total	8,760	100.0	7,269	100.0	16,029	100.0



Order by programme category – comparison of 1997 and 1998 (%)

1997 (ČT1+ČT2)

	Category	Share in broadcasting (%)
1	Drama and literature	25.2
2	Current affairs	12.9
3	Information (exc. Teletext)	12.3
4	News	11.0
5	Documentaries	9.1
6	Education and awareness	5.5
7	Entertainment	5.4
8	Sports	4.8
9	Musical entertainment	4.1
10	Music	1.9
11	Advertising	0.7
12	Religion	0.5
13	Supplementary	0.2
14	Teletext in vision	11.4

1998 (ČT1+ČT2)

	Category	Share in broadcasting (%)
1	Drama and literature	24.8
2	Current affairs	14.1
3	Information	14.0
4	News	11.6
5	Documentaries	9.1
6	Sports	7.1
7	Musical entertainment	5.9
8	Education and awareness	5.0
9	Entertainment	4.7
10	Music	2.2
11	Advertising	0.8
12	Religion	0.5
13	Supplementary	0.4

Source: ČT-Audience Research Department

The top five programme categories in Czech Television broadcasting remained the same in 1998 as in the previous year: first **drama and literature** (roughly a quarter of broadcasting hours), second **current affairs** (which increased its share from 12.9% to 14.1%), third **information** (growth from 12.3% to 14.0%), fourth **news** (an increase of 0.6% to 11.6%), and fifth **documentaries** (running at 9.1% in both years).

Sports made their way up to sixth place in 1998. Growth of over two per cent in this category (from 4.8% to 7.1%) is not surprising, considering the Winter Olympic Games and the Football World Cup were held in 1998, and these main sporting events of the year were mediated by Czech Television.

Entertainment and **musical entertainment** registered overall marked growth, from 9.5% to 10.6%.

Music lovers must have welcomed more **music programmes**: expressed as a percentage, they saw an increase of 'merely' 0.3%, but in terms of hours this growth is much clearer, up by 59 hours (from 294 to 353).

Education and awareness showed a slight decline compared with 1997 (from 5.5% to 5%, which is a drop of 6 minutes – from 2.3 to 2.2 hours – in the daily average).

Religious programmes remained more or less the same over both years, taking up 0.5% of total broadcasting hours.

Karel Zeman, Audience Research Department



News Department

Zdeněk Šámal

Editor-in-Chief

If we take dates ending in an eight to be key periods in Czech history, then 1998 certainly ingrained itself boldly into the relatively short history of Czech Television news. Naturally, the changes in staff, organisation, and structure that followed the arrival of the new Director General are important for the running of the News Department and its working atmosphere. However, the main judge of the quality of the news service is the viewer, the licence-fee payer. In essence, it really is of no consequence to viewers what problems the structure finds itself up against. What is of importance to them is the purpose behind this structure, which in the case of the News Department is the output they see on the screen, the individual news programmes. In this respect, the changes could be seen just about everywhere. Exaggeration aside, we can say that **what was not brand new was at least fundamentally innovated.**

The most visible change, understandably, was the brand new visual appearance given to all the daily news programmes as August gave way to September. New signature tunes were to be heard, the programmes rid themselves of their alienating electronic backdrop, and the newscasters transferred to the reconstructed news control room. These steps, motivated by the attempt to give Czech Television's news programmes the face of a modern, dynamic news service as the second millennium draws to a close, **received unequivocal support from viewers.** Public-opinion polls and the gradual rise in the ratings were ample proof of this. Certain voices were raised, however, at the other end of the scale: they said Czech Television was simply imitating its more successful commercial rival. In this regard, we will just point out that news signature tunes and openings that are informative and dynamic, the newsroom environment, and two presenters instead of one are by no means a Czech invention and are not characteristic for the Czech television environment alone. In 1998, the News Department simply did something that should have been done several years ago.

Much more important than the dispute about cosmetic changes, however, was the fundamental expansion and improvement in the news service the News Department provides to viewers. A new news programme was added to ČT1, **Events Plus**, which is a response to the different pace of life these days. People unable to catch the news at the traditional time were now given the opportunity of acquiring a full-value news programme after ten o'clock in the evening that was not simply a prefabricated, superficial 'can' of news. Another brand new format was introduced – a current-affairs supplement to Events called **Here and Now**. This gives greater room to current events and phenomena that, by their very nature and seriousness, merit a more thorough, analytical approach and more detailed information than the main programme can give them. The News Department and its new Reporters' Department also began producing a weekly current affairs programme called **Here and Now Plus**.

The list of new programmes goes on, with **Economic Weekly** and **Cultural Weekly**, and two and a half hours in the early morning, the **Good Morning** slot, underwent radical transformation. Just as fundamental was the change from the Sunday discussion programme **Debate** to **High Noon**, which is different in concept and makes room for independent specialists and journalists alongside the traditional politicians. We also managed to boost the regional news network considerably, something manifested in the quality of the regional **early Evening News** programmes, as well as the main news, which gradually managed to do away with its oft-criticised Prague centralism.

Yet pushing through fundamental changes is not something that can be done overnight, or even over a few weeks. At the end of the year, the News Department worked with staff from the Strategic Development Department on a comprehensive document called *Rules of Verbal and Non-Verbal Communication in News Programmes*. This handbook for television reporters defines the linguistic and extra-linguistic means that, if used, should guarantee that the public news service goes the way of objectivity, political, civic and social correctness, and all-round balance. This is the first such handbook in the history of Czech Television. Cultivating the craft of the television professional has taken on new dimensions in the news service. Psychologists and make-up artists began working regularly with reporters and presenters, and new experts in the culture of language and speech were taken on. The News Department is relatively young in its age structure, and sees the continuing education of young journalists as a key element in the development and improvement of our public service. There is no denying the fact that experience from abroad is very valuable, and instructors come to Prague from renowned companies such as TF1 (France), BBC and ITN (UK), and ABC (USA).

It was not only internal changes that put the News Department to the test last year. In June 1998, early parliamentary elections were held, followed in November by the Senate elections. Czech Television offered viewers an extensive information service, supplemented with a special edition of **'21'**, in which members of all the parties running in the election were given a chance to have their say. It is worth mentioning that **election result prognoses** carried by Czech Television were passed on to viewers almost immediately after seeing the light of the world, and despite the rush proved themselves to be the most accurate data available on the Czech television market. The News Department also showed its mettle in two rather more sober trials – during the next round of the war in the Persian Gulf in December 1998 and after the allied attacks began against Yugoslavia in spring 1999. Special programmes devoted to these grim events were among the most watched and best rated by viewers.



In the future, the priority of news work will remain improving all the professions, giving greater profiles to individual formats, and creating brand new programmes.

It would be unduly arrogant to claim that we managed to resolve or change everything of essence at the News Department in the past year and that in the next few months and years all we need do is fine-tune the changes we have started. In the future, the priority of news work will remain improving all the professions, giving greater profiles to individual formats and programmes, and creating brand new programmes. To take one example, **Good Morning** should gradually be transformed into a full-value news and current-affairs service, sought after by viewers mainly for its quality and diversity in the information it offers. A thirty-minute current-affairs documentary is in the pipeline, the format of which is something entirely new on Czech television screens; every week it will work through the current problems of our society. The year the News Department has left behind it was by no means a year free of error. Nor was it a year where nothing happened. In short, the News Department has set out on a very difficult journey in the right direction. No pessimism or unhealthy scepticism is meant when we say that this is a journey that will never end.



Sport

Jiří Baumruk

Editor-in-Chief

Over 1,000 hours of live broadcasts, documentaries, edited compilation programmes, and reports – that was Czech Television's Sports Department in 1998. The high point was undoubtedly the largest broadcasting project ever in the history of television broadcasting here – the **Winter Olympic Games in Nagano**. A total of 280 hours, often broadcast at night or in the early morning because of the time difference, the *Olympic Studio* with guests, live broadcasts, recordings, reports, on-the-spot interviews, a news service, daily summaries, a long live broadcast capturing the return of our medallists – all this was organised with immense verve and commitment by the small team of workers at the Sports Department, engineers, and other departments within Czech Television. Their reward came in the form of hundreds of letters and telephone calls from what were mainly happy, enthusiastic viewers, record viewing figures in the various daily time bands, and beautiful memories of February 1998. But time stands still for no man, and the Sports Department went on to prepare a record number of broadcasts for football fans. In June and July 64 matches were played at the **Football World Cup** in France. Czech Television broadcast the overwhelming majority of these games live.

Bearing in mind our public-service function, we have not neglected other sporting areas. Czech Television traditionally screens top-class world events in athletics, skiing, figure skating, cycling, tennis, basketball, canoeing, and other sports. Motoring also has its own regular magazine – **Auto-moto-sport** (renamed **Motor World** at the beginning of 1999). The Sunday current-affairs and news programme **Sporting Sunday** is preparing for a change – expansion to include in-depth analyses, with active viewers as well as the usual guests in the studio. The Sports Department also traditionally produces edited compilations to commemorate the past year. Naturally, reviews of the Winter Olympics in Nagano – **The Olympic Games in Nippon Country** and **Golden Tournament of the Century** – scooped the greatest success, both in the broadcasting schedule and in video sales.



The Sports Department also receives professional awards at festivals for its documentary productions. The **documentary on the legendary cyclist Jan Veselý** won second prize in the main category at Palermo and came top at the Sportfestival in Liberec, joining other award-winning programmes by ČT – **Remsa Boys**, **The Oldest Olympic Athlete** and **20 Years of Ironman** in other categories.

For 1999, the Sports Department has prepared a new format – a sporting knowledge quiz called **Go For It!**, we have returned to a new-look **Studio Sport**, and we have started preparations for the broadcasting of the **Olympic Games 2000 in Sydney**. Of course, our long-running successes remain – **Goals, Points, Seconds**, **Sports Echoes**, **Bully**, and **Football Wednesday**.

Sports coverage in 1998 broke a number of records and brought many unrepeatable experiences.



Creative Programming Production Centre

Jaroslav Kučera

Chief Producer

The year 1998 brought a change not only in the management at Czech Television, but also saw the start of a whole number of changes in organisation and staffing at the Creative Programming Production Centre. These gradual steps, continuing in 1999, should result in greater genre profiling of the different categories, introduce new creative ideas, and seek out modern methods of implementing them so that all production is in line with the current trends of social development. The interests and ideas of all viewer age and social groups are changing as time goes by, and the task of Czech Television is to fulfil its service to the public. This includes making cultural programmes as up-to-date as possible, and using all available technical equipment. This is the only way we can make the large quantity of top-quality and artistically valuable programmes emerging at the Creative Programming Production Centre accessible to the public at large.

Drama and Theatrical Production

Czech Television's drama programmes bring their viewers a wide spectrum of original drama. These are not just stories: there is always a comedy here, a serious drama there, here the present, there something historical. The important thing is that public-service television keeps viewers in constant contact with Czech actors, with the work of Czech scriptwriters, directors, and other creative workers, especially those viewers who do not have a close affinity to culture. Original television drama is something offered to that part of the audience that is not inclined towards the commercial and prefers tasteful entertainment with an ethical mission.

Creative Team No. 18 (Alice Nemanská and Helena Slavíková), which deals with drama production, brought the Oscar-winning **Kolya**, co-produced by Czech Television, to the screens in 1998, as well as the award-winning films **Boomerang** and **The Wonderful Years That Sucked**, and the serial **The Three Wise Men**, which commemorated heroes of the non-communist anti-fascist resistance. The television film **Lady Chatterley's Lover** proved a great success with viewers, as did **Mysterious Mrs Savage**, **The Sufferings of Mr Humbl**, and many other titles. We should also give a mention to the viewers' favourite **Bachelors**. In the next year, this group's output is going to focus not just on the well-trodden names of known actors, but is going to incorporate them into the work of the young writing and directing generation. In this respect, a serial is being prepared in which noted Czech actors are to dominate (J. Bohdalová, J. Somr, J. Lábus, J. Bartoška), as well as several television and cinema films, and two serials: **Hotel Herbich** and **Cases of the Sharp-Eye Detective Agency**.

Creative Team No. 15 (Ondřej Šrámek) specialises in theatre programmes. Its main programme is the serial **Inviting You to the Cinema**. Eight plays from Bohemian and Moravian theatres are broadcast in this serial every year. The criterion used in the selection is primarily the quality of the production and the viability of transferring it to the screen so that it does not just serve a narrow in-group but is accessible to the wider public. Naturally, we must respect the fact that theatre on the television screen is always designed for a narrow television audience and is one of the typical public services. Of the most successful recordings of theatre performances, from the aspect of both the viewer and art (the quality of the theatrical piece and the transfer to television), we should name: Feydeau's **Bee in Your Bonnet** from the Municipal Theatre in Brno, which introduced a much-discussed company to viewers (indeed, it produced three nominations for the Thalia prize); Strindberg's **Miss Julia** from the Palmovka Theatre; **Jacobowski and the Colonel** from Vinohrady Theatre; and the Czech premiere of the play by the Israeli author Josef Bar Josef **Impossible People**, which we screened to mark the fiftieth anniversary of the State of Israel. We should also mention the classical cycle **Abasing Troy**, from the Labyrinth Theatre (no longer in existence), starring Věra Galatíková (for which she won a Thalia Prize). Documentary production in this group is represented by portraits of three festivals – **Prague Dance '98**, **Theatre '98 in Plzeň** and **Kašpar's Kolín Memorial**. In addition, this group also produced a monthly ten-minute programme called **Theatre First Nights etc.** and **From the Stage and the Wings of the National Theatre**. Nor should we forget the report from the awards ceremony of the **Alfréd Radok Foundation Prize** in the theatre category. In 1998, this group also gave rise to the free-running series **Europeans**, which appeared on the screens in April and May 1999 under the name **The French Interviews**. In this serial, translator Jiří Žák holds exclusive interviews, presenting the Czech audience to world famous French artists (including R. Hossein, J. Savary, P. Richard, R. Merle, and A. Girardot). The Xantypa magazine made a significant contribution to some of these programmes as co-producer. Last year also saw the feature-film debut by the director and screenwriter Pavel Marek, **Dead Beetle**, which was co-produced by Whisconti and Krátký film Praha. This film won the Golden Pearl at the international film festival in Sochi, and the Jury and Viewers' Prize at the Těrlice Summer of Film. In 1998, work started on the production of a full-length documentary by Ondřej Havelka, **The Wholesome Sick Beloved Brodský**, the cinema distribution of which was launched in April 1999 (a co-production with Whisconti and Fronda Film). Of the team's other programmes, worth recalling is **Prices of Humour**, organised with the Ypsilon Studio and the Council of the City of Prague.



Original drama production has always been Czech Television's flagship. We are obliged to keep this tradition going for all our viewers, even though economic conditions do not favour these productions. More efficient and more responsible use of funds is the way to fulfil this difficult task.

Programmes for Children and Young People

At the outset of October 1998, two Prague 'children's' groups merged (Nos. 1 and 2) to form *Creative Team No. 25 (Jura Kavan)*.

Of the drama titles for children and young people (previously dealt with by *Creative Team No. 1* before its merger), we should mention **The Proud Ruler**, written by P. Slancová after an idea by V. Martínek, and directed by F. Filip, which is interesting both in content and in the way it has been produced. I would also like to bring attention here to the classic **Hansel and Gretel** – here author I. Hlaváčková and director J. Hovorka

managed to evoke, very simply, the atmosphere of the fairy-tale world of the Brothers Grimm. Then there was the French legend **The Green Candles and the Black Madonna** by scriptwriter T. Vondrovic and director M. Issa, and **Fair Bohumil** by Czech writer of 19th century B. Němcová, adapted by J. Turnovská and directed by Z. Zemanová. The fairy tale **Star of Life** by scriptwriter I. Hlaváčková and director M. Cieslar won a prize at the 30th Ota Hofman Children's Film and Television Festival. At the same festival, **Markéta's Menagerie**, a co-produced television film about the emotional confusion of an adolescent girl, written by I. Klíma and again directed by M. Cieslar, also made its mark. Another story from the present, **A Sword Doesn't Suit a Lady**, about girls, boys, swordplay, and first love, written by K. Kuršová and directed by D. Králová, did not escape the attention of child viewers either. K. Šiktanc's fairy tale **Silver and Redhead**, directed by V. Drha, was entered at Febiofest 99 as part of the review of television production. The decision to record the stage performance of **Mean Barka**, from the East Bohemian Theatre in Pardubice, and to purchase two fairy tales from Slovak Television – **The Magic of Wisdom** and **Bound by Love** – also proved fruitful. One of the most followed and most popular programmes in all age categories remains, of course, **Bedtime Story**. However, viewers' outright favourite was the family co-production **The Seven of Spades Ranch**, a comedy serial written by I. Pelant and directed by M. Balajka, which came top in its category in the chart of most watched Czech Television programmes in 1998. Creative Team No. 25 is preparing a sequel.

Of the children's items and programmes, or contact-type serials, produced by *Creative Team No. 2* until its merger, major status was held by **Júhele neděle**, **Chicks**, **Antenna** (the only discussion programme of its type on television channels in the Czech Republic) and **Helping Each Other**. The group's successes also include two short films from the present, which were entered in international festivals and meetings and met with immense success – **I, Friedrich the Best** won First Prize at the Ciak Junior competition in Treviso, Italy, and **Babies** enjoyed considerable success at the regular EBU meeting. Last year, the group again answered the call from one of the best quality movements involved in charity and assistance for children, **On Our Own**. We recorded the charity's annual pre-Christmas gathering, which was attended by President Václav Havel.

Entertainment

In 1998, *Creative Team No. 7 (Pavel Borovan)* systematically produced heavy-output entertainment programmes. These were three types of quizzes: **Suitcase**, **Videostop**, and **The Treasure of Agnes of Bohemia**. This group is also responsible for the production of the regularly (five times a year) produced programme **Chance**, which generally maintains a very high rating, and the entertainment programmes **Don't Made Us Laugh Again...** and **Suitcase – New Year Special**, which were once again the most popular programmes on Czech Television on New Year's Eve. Alongside its pure entertainment programmes, this procreative team also went on to produce benefit programmes: **Parapluie** and **Spring Festival**. Creative Team No. 7 was also responsible for filming the final thirteen parts of a serial like no other in the television history of the Czech Republic, in terms of scope, number of episodes, and popularity among viewers: **Life at the Mansion**. This group also gave rise to the first extremely serious socio-critical serial based on our most recent history – **Judiciary Accused. Sekal Has to Die** was rated the best film of 1998 and won the most *Czech Lion awards* ever, surpassing even the legendary Kolya. The Creative Team also continued the **Bachelors** serial, despite a number of difficulties, and played a major role in keeping up viewing levels for this programme.

The main programme of *Creative Team No. 10 (Jan Kratochvíl and Miloslav Vaněk)* is the entertainment series **I Don't Dance with Politicians**. Among its other titles are **Thalia Prizes 97**, **Czech Lion 97**, **Show Business**, and **Against the Wall**. In the field of drama, it completed the twelve-part series **Motel Anathema**.

The general knowledge competition **Once Upon a Time, Missis '98, A Right Pair** – a large-scale entertainment programme with the Cherry Agency and Vlasta magazine – the fashion shows **Mondí – Spring, Summer, OP Prostějov** (twice) and **Elite Model Look** gave the structure of Czech Television's entertainment programmes diversity.

Programmes given a positive rating, albeit addressing a specific, narrow group of viewers, included the twelve-part night series with a singer Hana Zagorová **When I Can't Sleep**, the 26-part serial of brass band programmes **At Vlachovka Again, Next Time at Yours**, and **A Wedding with Moravěnka at U Fleků**.

The Trips of Miroslav Horníček and **Talks** with Vladimír Pucholt and Stella Zázvorková were praised by all age groups of the viewing public.

The edited compilations put together to form programmes from the wealthy stock of the Czech Television archive were also well received. These included **Why Shouldn't We Have Fun If the Lord Gave Us Archives** (three times), **Eighty Years of Miroslav Horníček in Eighty Seconds**, and Miloslav Šimek and Jiří Grossmann's **Visiting Day**.



The Magic Bell

Creative Team No. 8 (Čestmír Kopecký) devoted itself to the entertainment programmes **On a Slanting Surface**, by Milan Markovič, **TýTý, Dictation**, and with the producers of the legendary **Czech Soda** it prepared a programme with much the same format called **Čtvrtníček, Šteindler and Vávra...** It also produced the current affairs series **Black Sheep, Do You Want Me, Pros and Cons**, and the music programmes **... at Chmelnice** and **'60'**. Of the art documentaries, we might mention the **Close-Up** series, which acquaints the viewer with the vanguard of art genres and focuses on individual works or artists of note. Feature films included **In the Rye**, a feature-film trilogy directed by Roman Vávra, **The Bed**, directed by Oskar Reif, and **Rivers of Babylon**, directed by Vlado Balco. All these films were nominated for Czech Lions. The film **Czech Soda**, a compilation of the most successful clips from the legendary television programmes, met with a great viewer response. This creative team also occupied itself in its film production with animated works such as **The Magic Bell** and **Prague Nocturno**, as well as the full-length documentaries **Black and White in Colour** and **Hamsa, I am**. The group also continued one of its most extensive projects, the documentary series **Big Beat**, on the history of Czechoslovak rock and roll. Čestmír Kopecký was awarded the Kristián prize and TýTý prize for his production work in this project.

The list of programmes produced by *Creative Team No. 16* (which was discontinued on 31 October), included **Arena**, a weekly live discussion programme, the current-affairs programme **All Stops Out**, Tereza Brdečková's **I'm Still Here**, the discussion programme **Snowing**, the musical entertainment monthly programme **Fair**, and **Twenty-Two**, a programme of alternative entertainment. These diverse programmes showed the team's alternative status compared with the other creative teams, which had specific genres appointed to them in their 'job descriptions'. From the end of August, a daily referendum was broadcast every day under the name of **What's Your Opinion?** Other programmes are also worth a mention: **17 November Check** – a test of totalitarianism, or how deep we descended and how we recall it; **Tiso's Shadows** is a documentary by Dušan Trančík; and the New Year contribution was **Multicar Movie Show** – the Cellar Theatre's frantic entertainment multicar ride with an unexpected end. When the creative team was discontinued, **All Stops Out** was replaced by **Here and Now Plus**. **Arena**, **I'm Still Here**, and **Snowing** were transferred, with their programme producers, to the Production Centre for Current Affairs and Documentaries. **Twenty-Two** was transferred to Čestmír Kopecký's creative team. The programmes the group had prepared for 1999 were transferred to other producers.

Music

The special programming projects undertaken by *Creative Team No. 19* (*Radim Smetana and Vítězslav Sýkora*) in 1998 included a new series entitled **A Panorama of Music of the Twentieth Century**. Another important project was the Czech Television production of two one-act pieces by the composer Bohuslav Martinů – the opera **Les Larmes du Couteau** and the mechanical ballet **A Marvellous Flight**. Director Jiří Nekvasil again demonstrated his extraordinary feeling for dramatic production. In the year, Czech Television also joined the celebrations of *A Festival of Music*, primarily in the form of a live broadcast of a concert from Bertramka, Prague, called **A Night with Mozart**, and the documentary **Return from Exile**, discussing the life of the composer Bohuslav Martinů. Of the documentaries, one interesting co-production was a project with the American company Travelfilm called **Dvořák and America**, which takes a look at Antonín Dvořák's stay (mainly from the American point of view) in the New World. A series of children's magazines entitled **Visits to Mrs Music** also played an important role in broadcasting. Very successful with viewers in the popular music field was a series of concerts going by the name of **Let's Pull Our Cart Farther** (presented by Věra Martinová); the folk and country **Garden** and **Country Express Prague – Nashville** continued their broadcasts. **At Na Kloboučku**, a musicians' forum composed of the best of rock, pop, and jazz, maintained its high quality. In the *Jazz Clubs* series the major live broadcast was the concert from the Prague Lucerna given by the **Lincoln Centre Jazz Orchestra with Wynton Marsalis**.

The regular live broadcast of weekly chamber concerts from the National Gallery in Prague, called **Best of the Classics**, presents top-class and up-and-coming young Czech soloists and chamber ensembles. Each of the concerts was also used to present a key work from the National Gallery collection.

Regular appearances were made on the television screen by the current-affairs programmes **The Czech Philharmonic Onstage and Backstage**, **CD Classics**, the magazine **Hello Music**, and a number of interesting documentaries from the sphere of classical and contemporary music and the personalities belonging to this world. The largest project was the semi-dramatised, serialised documentary about the life of the composer Gustav Mahler, called **Preaching to Fish**, which we filmed under the leadership of director Pavel Kačírek as a co-production with the public-service television organisations RTVSLO Ljubljana, ORF Wien and the Czech company Fama. Our co-operation with the National Theatre continued; first nights of several operas were screened as live broadcasts. We worked in collaboration with the German satellite station 3 SAT and the Japanese NHK on the live broadcast of **Rusalka**.



Production Centre for Current Affairs and Documentaries

Alena Müllerová **Chief Producer**

In line with Czech Television as a whole, 1998 was a year of progression and changes at the Production Centre for Current Affairs and Documentaries (PCCD). Halfway through the year I took over from Damián Kaušitz as Chief Producer, and continued the work he had been doing up to that point. There was no time for my ideas about a certain expansion of themes and genres and a more active dramaturgical approach to be reflected in broadcasting in 1998.

In 1998, PCCD broadcast first showings totalling 716 hours, 46 minutes, and 53 seconds. Production of these programmes belonged, at the start of 1998, to *six creative teams*: No. 11 (*Ivan Fučík*), No. 12 (*Anna Becková*), No. 13 (*Josef Platz*), No. 14 (*Karel Hyníe*), No. 17 (*Zita Drdová and Petr Ladman*), and No. 20 (*Petr Obdržálek*). Petr Obdržálek's creative team was discontinued at the end of the year, and Jitka Pistoriusová replaced Josef Platz, who retired. The total number of PCCD workers at the beginning of the year was 60, and at the end of the year 54. Nine employees left in the course of the year and three transferred to us from the Creative Programming Production Centre.

In the second half of 1998, a great number of staff changes were made at PCCD. Some creative teams were dissolved and others took over their work. In September, we began preparing a number of new programmes according to a new programming concept.

Our **series of one-hour documentaries** on ČT2 was particularly successful. Several of these programmes were much appreciated by viewers and specialists alike. *Creative Team No. 14 (Karel Hyníe)*, for example, produced the three-part series **A Broken Spring I-III** (scriptwriter: Jefim Fištejn; director: Milan Maryška), most certainly the most precise documentary so far about the events of 1968 and the period directly associated with that. It also produced **Jan Masaryk I-II** (script by Pavel Kosatík and Michal Kolář, photography and directing by Jaroslav Brabec). This was a new look at Jan Masaryk, valuable because of its successful, unconventional visual ingredient. Another of the team's productions was the historical essay on informers as a history-forming element in Bohemia, called **Mrva et al.** (scriptwriter and director: Ivan Stehlík).

Creative Team No. 12 (Anna Becková) prepared **Kosovo Walls** (director: Alexandr Manič), Jan Špáta's self-confession **Documentary, My Love I and II** (director: Jan Špáta), the edited



On the Edge

compilation **I Remember, You Remember, Remember?** (director: Pavel Koutecký), and the Film and Sociology Foundation's series **Alternative Culture** (scriptwriter: Josef Rauvolf; director: Petr Slavík). Some documentaries for Anna Becková's team were filmed by students from the Film and Television Faculty, Academy of the Performing Artists.

The output of *Creative Team No. 13* (Josef Platz) included the films **A Sweet Century** (director: Helena Třeštíková), **Still on the Way** (director: Jan Šíkl), **Theatrum mundi** (director: Broňa Janečková), and the viewers' most popular documentary **Seventeen Months of Dagmar Havlová** (director: Andrea Majstorovič).

Creative Team No. 17 (Zita Drdová and Petr Ladman) offered items such as the political documentary **Through Russia from Lenin to Lenin** (director: Vladislav Kvasnička), a programme about man's relationship to the universe **The Heavens Disappeared Like the Closing of a Book** (director: Josef Císařovský), **Echoes of a Woman's Soul** (director: Vladimír Merta), and **What We Are You Will Be Too**, directed by Marie Šandová.

A number of current-affairs and documentary series produced in collaboration with external producers were continued with success. In **Ten Centuries of Architecture** the Dada Studio continued profiling Czech architectural monuments, and a series of short documentaries going by the name of **The Way of Life** was prepared for Czech Television by Febio. Ego, a series filmed in co-operation with MGB, brought further autobiographical portraits.



High quality was demonstrated in the talk shows **A Session with Jan Burian** and Tereza Brdečková's **I'm Still Here**, the discussion programme **Snowing**, and the free-running discussion platform for young people **On the Edge**, which increased in viewer popularity on the previous year.

A number of series were devoted to minorities. These include **Romale**, **Under One Roof**, **World without Frontiers**, **Television Club for the Hard of Hearing**, **Key**, **Ray**, and **An Afternoon for Everyone**.

Salon Bohemia is a weekly cultural magazine to satisfy the most demanding of viewers without being tedious. The monthly **Filmopolis** brought cultural current affairs of just as high a quality.

Christian Magazine was an attractive solution in the search for a way to bring spiritual themes closer to television viewers.

The weekly screenings of **Smiles**, **Searching for Lost Time** and the controversial **It Happened...** were among the most popular programmes of the year because they incorporated an element of humour, or at least a cheerful view of things, which is quite rare in the field of documentaries and current affairs.

Recipes for Hobbyists remained a permanent attraction, profiting from viewer interest in do-it-yourself and gardening themes and from the almost magical popularity of presenter Přemek Podlaha.

A new item to hit the screen in September was the contact magazine **Home Alone**, broadcast in 1998 as a weekly programme for women who have time to watch television in the afternoon. This magazine quickly found its target group of women viewers.

We are trying to maintain substance and quality in our work, accompanied by the addition of an element of the attractive to bland formats that were once considered to be nothing more than the obligation of public television.

Education is a separate chapter. *Television University* introduced interesting series such as **Descendants of the Famous**, **The Line of the Luxembourgs**, **Geography of the World**, and a unique series of documentary essays by Dr František Koukolík entitled **The Soul Argued with the Body**, directed by Dušan Trančík. In 1998, the weekly **Telescope**, which has been promoting Czech science and technology for a number of years, presented several serials (arranged by theme, such as medicine). The **Golden Age of Astronomy** serial followed up on the repeat of the once popular series of Dr Grygar **Windows to the Universe Wide Open**.

A novel contribution to the overall profile of Czech Television was a motivating serial on health and lifestyle called **Elixir of Life**. Another ten episodes were filmed for the original Czech series **Dice**, which educates pre-school children through play.

At the cost of great physical and mental effort from all PCCD workers, we managed to innovate a number of series, keep what was good, and prepare, by the end of 1998, twenty new programme projects for transmission. These new projects included new lifestyle magazines, series focusing on information technology, and, alongside our hour-long documentaries, we started work on themes for shorter running times. I wanted to maintain substance and quality in our work, accompanied by the addition of an element of the attractive to bland formats that were once considered to be nothing more than the obligation of public television. The producers and script editors worked together on the shape of stories that are dear to viewers and reflect the times in all respects.



Programme Acquisitions

Jan Rubeš

Chief Producer

The year 1998 was a year of fundamental change at Czech Television. The Production Centre for Programme Acquisitions saw no changes in the staff working here before the arrival of the new Director General, Jakub Puchalský. With the odd exception, we continued our hitherto purchasing and programming strategy. Despite the fact that our budget and policy does not let us compete with the commercial stations in purchases of the most attractive titles wrapped in big packages, we still managed to find not only high-quality fiction and documentaries for smaller viewer groups but also a lot of attractive programmes for the public at large. Because the department runs only three creative teams and the pricing policy is managed centrally, the finances allocated to us for the purchase of programmes and the production of Czech-language versions are expended with maximum economy, yet not to the detriment of the quality expected of an advanced public television station.

Feature Films and Series

Alena Poledňáková and Vladimír Tišnovský team specialises in foreign fiction production of all genres, including children's feature films and some series. In 1998, they covered a wide range of genres and formats, ranging from children's cartoons through to fun education programmes such as **Open Sesame**, and other series like **The Simpsons**, **Alf**, **Star Trek**, **The Friends** or the immensely successful **Dr. Quinn – Medicine Woman**, and **Kung – Fu: Legend Continues**.

Also worthy of mention here is the three-part British mini-serial **The Politician's Wife** – an impressive look into what goes on in high politics behind the scenes – that was screened in June 1998, just before our elections. The thirteen-part British comedy **Executive Stress** and the night serial **Chiller** were also well received by viewers. French serials were represented by **Terre Indigo**, and, primarily, by the sixteen-part adaptation of **Jalna**. Regarding the feature film we showed a number of prominent, interesting titles, which we often broadcast in thematic cycles. Of particular note here are **King of Kings** and **Rose Marie**, screened in *Film Comebacks*, and the American **Zabriskie Point**, shown in *Film Club* as part of a series of films by Michelangelo Antonioni. *Film Club* fans also appreciated **Equus**, another American film, and the Hungarian titles **The Great Post Office Robbery**, **Imperfect Swindle**, and **Gypsy Law**, as well as

films by contemporary French directors. (In this respect, the work of Leos Carax was presented to viewers for the first time.) We also included films from the former Yugoslavia, such as the war drama **Vukovar Poste Restante**, to name but one example. Jarman and Losey were among British directors featured. Fans of Woody Allen, Alfred Hitchcock, Bertrand Blier, and the Finnish director Mika Kaurismäki were also given something to feast on.

Other interesting projects were a series of William Wyler films, and musicals such as **The Wiz**, **Let's Spend the Night Together**, **Eddie and the Crusaders**, and **Guys and Dolls**.

In the most popular genres (comedy and romantic and adventure films) Alena Poledňáková and Vladimír Tišnovský team offered the series *Summer Evening's Comedy*, *Heroes Without Fear or Reproach* ('swashbuckling' films with J. Marais), *Friday Night With Alain Delon*, and a number of films with L. de Funès. We also broadcast small film portraits of Yves Montand and Gérard Depardieu. In mentioning French productions, we should also include **Les Aventures de Rabbi Jacob** (starring Louis de Funès), a film newly provided with Czech dub.

Under an Indian Sky was a series of German films recounting the adventurous fortunes of heroes invented by Karel May: **Winnetou**, **Der Schatz im Silbersee**, **Winnetou II**, **Winnetou und Das Halbblut Apanatschi**, **Old Firehand**, **Old Surehand**, **Der Ölprinz**, **Unter Geiern**, and **Winnetou III**.

Viewers also gave a warm reception to series devoted to personalities such as James Dean, who was celebrated over one weekend with screenings of three of his famous films. Viewers also appreciated the Sunday evening series devoted to Barbra Streisand and Jack Lemmon.

A particular delight for film buffs was the Friday afternoon series *A Look Back at German Cinema of the Fifties and Sixties*, which screened works (often premieres) from the great stock of German cinema (these were films with a firm place in world cinema too) – **Die Brücke**, **Es**, and **Kirmes**.



Our purchasing strategy is based on quality, not quantity.

Another important project was the presentation of work by the world-famous contemporary Russian director, Oscar-winner for best foreign film of the year, Nikita Michalkov, with the films **Sun Weary**, **Several Days of Life of I. I. Oblomov**, and **Slave to Love**. Talking of Russian filmmakers, we should also mention the great Russian classic **Ivan Grozny**, a film epic broadcast to mark the 100th anniversary of the birth of the film legend Sergei Eizenshtein. We also showed a number of new Russian films of varying genres (**Blunder**, **Three Days Outside The Law**, **The Sacrificed Heaven**, **Crazy**, **Stalins Funeral**, **Assassination of the Tsar**, and others). It would be appropriate to mention here the lesser known cinema work of the former Soviet empire. We gave a presentation of the Ukrainian director Kira Muratova in the form of a freestanding portrait, as well as Lithuanian and Estonian cinema, and the Georgian cult film **Acts of Contrition** by Thengiz Abuladze.

Viewers also had the chance to see work from Canada, Spain, Portugal, Chile, Mexico, Argentina, and Israel. The *Film Club* also screened a series entitled *Romany Film*, one part of which was the Russian historical film **Sinful Apostles of Love** (Filmed at the Moscow Centre of the Romale), and another film to savour was the multi-award-winning work from the authentic environment of Romanian gypsies called **Gadzho Dilo**.

Our work included contemporary output from China and Japan, too. **Farewell to My Concubine**, by the Chinese Director Chen Kaige, is perhaps of most note here; in 1993 it was awarded the Palme d'Or in

Cannes and was nominated for an Oscar for best foreign film. Japanese cinema was represented by one of the last films by the doyen of world cinema – **Akira Kurosawa's Dreams**. The famous director died two months after the film was broadcast, and we paid tribute to him with a special screening of one of his most momentous works – **Rashomon**.

Viewers can look forward to a number of projects by Creative Group No. 21 (Poledňáková-Tišnovský) in 1999 too. A random selection: the American saga *The Thornbirds*, with excellent dubbing, the latest French production of the Count of Monte Christo, the British serial *Professionals* from CI5, the brilliantly dubbed, British sitcom *Red Dwarf*, a series of Friday detective stories (Taggart, Dalgliesh, Gray, Dalziel and Pascoe, Bliss...), a series of musicals as part of our Film Comebacks (*Brigadoon*, *Girls*, *Silk Stockings*), films such as *Dr Strangelove*, *Quo vadis?*, *Doctor Zhivago*, *Café Society*, *Naked Tango*, *Barcelona*, *Katherine the Great* and other attractive titles, a continuation of *Star Trek*, and others.

Nonfiction and Documentaries Programmes

In 1998, *Petr Zvoníček* and his team bought for fourteen time slots a week, and their working names are ample demonstration of the wide range of themes: *World of Miracles*, *Portraits of the Great*, *Jazz Club*, *Science and Technology*, *Large-Scale Social Documentary*, *Planet Earth*, *Large-Scale Travelogue*, *Videofashion*, *Sportsmen of the World*, *Nature Documentary*, *Social Documentary*, *Art Documentary*, *Water*, *Sea*, *Oceans*, *Large-Scale Art Documentary*. Among purchased programmes there are twenty-five part series **Young People's Concerts Leonard Bernstein** which proved exceptionally popular with music fans.

Alien Empire, a three-part BBC series, Japanese natural-science series **The Living Planet**, **Clive James: Postcards from...**, a thirteen-part travel programme, etc.

Working with Time Life, the team produced a Czech version of the unique twenty-six-episode series **The Century of Warfare** that was followed with immense interest by viewers. The four-part **Class** provided viewers with a very interesting spectacle. **Cyberspace**, **Global Family**, the unusually interesting documentary series **Great Railway Journeys**, the eye-catching **We Have Ways of Making You Think**, which dealt with art and the power of propaganda, an attractive series about the sea and sea life called **Seatek**, and **Golden Boots**, which pleased sports fans, were also hits with viewers. **Jazz Nights** was screened for jazz fans. **True Action Adventures of 20. Century** found its way to viewers of just about all age categories. **The Human Animal** was a series that revealed little-known facts about human nature and behaviour. The BBC serial **American Visions** was a cultural experience for viewers. Other successes were **Okavango**, **Endangered Civilisations**, **Stephen Hawking's World**, **Spirit of the Jaguar**, **Anatomy of Disaster**, and **The Living Sea**.

Czech Acquisitions

The task of *Václav Luks* and his team in 1998 remained, as it had in 1997, the purchase and selection of Czech productions in the category of feature films, including films for children.

The group selected, bought, and went on to broadcast 61 films produced by the Barrandov Film Studio. The majority of these were repeats of successful Czech films, such as **Cropping**, **A Whimsical Summer**, **Careful – Doctor's Round**, **A Night at Karlštejn**, and other favourites. The major television premiere in this respect was probably the Christmas screening of the comedy **One Cat after Another**, directed by František Filip. The mini-series of titles that complemented each other in theme or category proved their dramaturgical success, such as *The Humour of Miloš Kopecký* (including **The Rabbit Case**, **How to Dupe an Advocate**, **The Secrets of a Castle in the Carpathian Mountains**), *The Cheerful World of Zdeněk Svěrák and Ladislav Smoljak* (**Dissolved and Discharged**, **An Uncertain Season**, **The House near**

the Forest), *Three Prehistoric Tales* (**Settlement of Crows**, **On the Great River**, **The Calling of the Line**) and, in the *Film Club* series, a *Portrait of Jan Švankmajer* (**Something from Alenka**, **Lesson on Faust**, and the premiere of **Conspirators of Delight**). The tremendous viewer response from the previous year led to a continuation of *Czech Detective Film* in the first half of the year. This was prepared in conjunction with historians from the National Film Archive, and this time the series focused on viewer requests. As a result, thriller-comedies such as **A Man from London** and **The Affairs of My Wife** made it to the television screen, as did detective films by the Slovak director A. Lettrich (**Death Comes in the Rain**, **Murderer from beyond**



A Whimsical Summer

the Grave, **The Case of a Beautiful Lecherous Woman**, and **Whispering Phantom**). The team also prepared a new yearlong series for 1998, called *A Czech Smash That Was*, which was based on the top 52 most-visited Czech films in the history of Czech (talking) films, regardless of category. However, this series stopped broadcasting in October 1998.

Ninety-three titles from the National Film Archive were broadcast. Some of them were screened as part of *A Czech Smash That Was*. In *Film Memories*, seven films made it to the television screen for the first time: **Eighteen Years Old**, **What Love**, **Portáři**, **For a Friend**, **Legs Up**, **Second Wind**, and **Marriage on Tick**.

An original documentary by Helena Třeštíková also emerged from Václav Luks' team in 1998:

People, I Love You, on the development of the myth surrounding Julius Fučík contrasted with contemporary knowledge about his true role during the World War II. In co-operation with KF, a. s. and HAD Film, work was completed on the eight-part series **Chapters from Czech Animated Film**, on the history of Czech animated

film from its beginnings right up to the present; this was broadcast in the autumn. In this respect, we must not forget the purchase and transmission of two unique documentaries prepared in collaboration with the National Film Archive: **Faithful We Will Remain**, directed by J. Weiss, and **Crisis**, a film about Nazism, with contributions from the documentalist A. Hackenschmied. Short documentaries included **Tiny Tot's Ballad**, **Normalisation**, **969 Seconds about Kolya**, 16 animations from KF, a. s. and documentaries from the State Health Institute, such as **Even So It's Worth Living** and **This Child Isn't Naughty**. Thirty-one commercials for foundations and charities and of a generally humanitarian nature were also broadcast.

As in the previous year, work continued with Vachler Art Company on the regular film magazine **Kinobox** (fifty-two episodes) and the monthly programme devoted to student and short independent film **Prologues** (thirteen episodes). The scripting for a thirteen-part serial, **Thirteen Faces of Czech Film**, was also started this year; this is a project that is to map out the different film categories of Czech cinema and their development.

In addition to the films from AB Barrandov and the National Film Archive, the group also turned to Ateliéry Zlín to buy eleven films for children. We premiered the film **I Met Him at the Zoo**.

In 1998, this creative team made an entry into the field of entertainment. From January to March we broadcast the 're-premier' of the thirteen-part **Dilemmas of Svatopluk the Cook after Fourteen Years**, in which television viewers decided how the plot was to continue by phoning in to poll their vote. Even after a break of fourteen years, this serial met with a tremendous viewer response.



Brno TS Production Centre

Petr Kaláb

Chief Producer

In 1998, the Brno studio's Production Centre was composed of seven creative teams, plus the News Department, Sports Department, Broadcasting Co-ordination, Programme Archive, Creative Production, and the Secretariat, including planning and financing of programmes. On 1 October 1998, the News Department and Sports Department were merged.

Creative Team No. 31 (Josef Souchop and Darina Levová) deals with the preparation and production of drama and literature. The mini-series **The Sinful People of Brno** was completed in 1998. The group also carried out the filming of a new feature film directed by Jaromil Jireš, called **Double Role**, about an experiment performed by two doctors (starring Tereza Brodská). On 17 August 1998, the clapperboards came out for the original thirteen-part television serial **Gendarme Facetiae**, directed by Antonín Moskalyk, drawing on true cases from the police force of the First Republic. Alongside its drama productions, this team also prepared an interesting literature and music programme in 1998 called **Dear Friend Martinů**, about the friendship between two great men: the Czech composer Bohuslav Martinů and the Greek writer Nikos Kazantzakis, and their collaboration on the opera *The Greek Passion*.



The foundation of our share in the programming schedule in 1998 was again original output, focusing primarily on the use of the region's cultural, social, and political background.

Creative Team No. 32 (Jiří Stejskal and Robert Fuksa) prepared quizzes and drama programmes for children and young people in 1998 (the **Hip Hap Hop** competition, and the fairy tales **How Blacksmiths Came Across Bellows**, and **Shy Floriánek**). It also produced successful game shows called **Pyramid** and **AZ-Quiz** for older viewers.

Creative Team No. 33 (Ivan Tuček) devoted most of its time to entertainment programmes, usually using a backdrop of Moravian culture. In addition to regular serials, in 1998 it also prepared successful

entertainment programmes such as **Bolek Polívka's Circus Ring**, **Bolkoviny**, and **Bring Your Galoshes with You**. It also prepared the dramaturgical background of new series for 1999, such as Halina Pawlowská's talk show **Banana Fish**, **While There's Song** and **Between the Flow**.

Creative Team No. 34 (Karel Fuksa and Hana Vrbová) was in charge of the production of documentaries and current-affairs programmes in 1998. The centre of its interest went beyond the confines of the South-Moravian region. It prepared a whole number of interesting documentaries, such as **To The Bottom of Betrayal**, the three-part **Shadow Soldiers**, and **The Diary of Otta Wolf**. It also laid the scripting foundations for new current-affairs programmes in 1999, such as **Intolerance?**, **Time Cinema**, **Golden-Rod**, **Children of the Moment**, and the women's magazine **Women's Jam**.

Creative Team No. 35 (Jiří Florian) played a major contribution in 1998 to the preparation and broadcasting of religious programmes, as well as Antonín Přidal discussion programmes.

Creative Team No. 36 (Marie Kučerová and Milada Maitnerová) occupied itself with a wide range of music programmes, designed primarily for lovers of classical music, fans of jazz and ethnic music, and those interested in the alternative scene. Their production also included live broadcasts and recordings of large concerts. It produced two one-hour music documentaries – about Leoš Janáček (**What I Admit**) and Antonio Salieri (**Italianissimo** – to be broadcast in 1999).

In 1998, *Creative Team No. 37 (Pavel Aujezdský)* prepared the regular Wednesday magazine for children **Studio Oasis**, full of different topics, and the game **Casemates**, which replaced Treasure Hunt on 1 April 1998. It also carried out the scripting preparations for a new regular magazine for boys and girls aged between 12 and 14, with the apt name of **Comet**, which replaced Studio Oasis in January 1999.

The *News Department*, led by Karel Burian, broadcast the regional news programme **South-Moravian Evening News** every working day, and prepared reports for the main news programme **Events**, and **'21'**. At the end of the year, it prepared a new format for the current-affairs and news programme **Connections**.

The principal task of the *Sports Department* (led by Alexandr Vorel until its merger with the News Department) was the production of sports news from South Moravia for nationwide transmission.



Bolek Polívka's Circus Ring



Ostrava TS Production Centre

Aleš Jurda

Chief Producer

Five creative teams and a news department worked at the Ostrava Television Studio in 1998, and we also paved the way for a separate sports department. The volume of programmes prepared by these programming units differs greatly, which is a long-term trend, and ranged from around 15 to 115 hours of first showings. The composition of the groups also varies, with cases where the producer himself is the only script editor or general editor, up to a group where there might be four or five script editors (although, of course, staffing within the news department is quite different). Naturally, the number of script editors we employ is not the be all and end all of the creative background for the different groups. Yet even this information gives an indication that the organisation's production system allows for very singular use of creative skills and interests offered up by the individual programme producers.

The genre portfolio of the creative teams and the departments also serves to confirm this.

Drama is the speciality of *Marča Arichteva* (*Creative Team No. 226*) – for example the three-part television film **Arrowsmith**. *Vladimír Štvrtňa* (*Creative Team No. 223*) also dabbles in this area; he will never do drama as the chief or staple part of his work, but I cannot imagine drama production without his contributions (such as **The Past**).

V. Štvrtňa's main specialisation is the **documentary** (and not only the very popular **Unresolved Deaths**). *Karel Bělohlavý* (*Creative Team No. 213*) and the *News Department*, led by *Petr Bohuš*, have also proved a boon in this area. These two departments spend a lot of time on **current affairs**. In this respect, I am thinking mainly of Bělohlavý's **That Czech Nature of Ours** and **Twilight Ghost**, managed in the news department direct by script editor Lenka Poláková.

Classical (and popular brass) **music** is prepared by music and drama specialist *K. Spurný* (*Creative Team No. 217*). Popular music (primarily Czech Television's only video hit parade programme, called **Jellyfish**) is the responsibility of *M. Dohnal* (*Creative Team No. 216*). Finally, the music 'in-between' (e.g. world music, and all sorts of other things that were to be heard in the series **They Met...**) is in the diligent hands of M. Arichteva.

Entertainment (in the more specific sense) is the responsibility of *K. Spurný* alone. Unlike other genres, which are always dealt with by at least two or three of the seven teams, we do not yet have another alternative in entertainment.

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I have briefly outlined just a few of the basic genres and formats, but of course the structure of our programmes is much more complex and even has several unequalled features (within Czech Television as an organisation). One such example is the poetry programme **The Foreign Word of Poetry** (by V. Štvrtňa's Creative Team).

The way forward for a studio like Ostrava is to find its own niche in individual genres and thematic areas.

The mutual inroads made by the creative teams over the Ostrava studio's map of genres is part of what we call the *creative environment*. In terms of human resources, it encourages relations between employees, with both healthy competitiveness and a willingness to work as a team (as we have witnessed in larger projects such as charity events), the search for new creative associates over a wide-ranging artistic spectrum (especially local people), and, finally, enhanced adaptability in operations when it comes to the creative ability of the workers. It is extremely important to keep the environment of creative discussion within the bounds of *subordinate – superior* or *client – producer*, especially in the production (or creative) professions, whether internal employees or freelance workers are at issue. We will need to pay ever more attention to the cultivation of this creative environment. It is the only way of providing a balance with the general trend of contemporary television towards mass production. We are naturally being compelled to take this direction by the viewer propensity for a weekly and daily schedule. It is one of the instruments we can use to continue pushing through our ambition of an all-format studio, incorporating a sense of dramaturgy in all genres, with ideas to enrich the broadcasting schedule of Czech Television. The way forward for a studio like Ostrava (with its own specific external creative backdrop) is to *find its own niche* in individual genres and thematic areas. Only then should it enter into common formats with the other Czech Television studios or jump into waters that someone else is already splashing about in.



Arrowsmith



Repeats

Vít Charous

Head of the Programme Archive Department

The selection and application of repeats of programmes produced by Czech Television or Czechoslovak Television since 1953 has been in the competence of the ČT Programme Archive Department. The most significant project in this area in 1998 was undoubtedly the broadcasting of two restored stage performances from 1960 – **Ballad of Rags** and **Heavy Barbora** written by Jiří Voskovec and Jan Werich. Both performances reaped considerable admiration and acknowledgement from viewers and the press.

We screened around a hundred **entertainment** titles. The popular series *Return of the Masters of Entertainment* continued its run (**Shabbiness** with Luděk Nekuda, **Gala Super Show**, **Evenings with Ypsilon**, **Ring Free**, etc.). Sunday lunchtime was brightened up by **The Affairs of a Musical Singer** and **It Used to be Delightful in Prague**. Concealed behind the title *Sunday Midnight Perennials* all year was the repeat of **A Little Saffron from the Television Archive**. This series was well received, despite the fact that we were repeating it for the third time. Regarding alternative entertainment, certainly worth mentioning is the series **Very Credible Stories**. In accordance with viewers' wishes, the New Year broadcast included **The Maidens' War**, **Bohouš**, **New Year's Blunder** and a number of other popular entertainment programmes. Our work for the Kratochvíl-Vaněk creative team included the preparation of the script-editing and continuity of three compilation editions of **Why Shouldn't We Have Fun If the Lord Gave Us Archives**, two unique **Visiting Days** by Miloslav Šimek and Jiří Grossmann (screened for the first time ever), and a programme to mark the eightieth birthday of Miroslav Horníček, **Eighty Years of Miroslav Horníček in Eighty Seconds**.

One hundred and sixty-one programmes broadcast in the field of **drama and literature** in 1998 proves that demands on screening archive material is increasing all the time, albeit outside the prime broadcasting time. This material tends to make it onto the screen as one-off replacement programmes and for exceptional occasions. Of serials in the archive, the reworked first showing of **Sins for Father Knox** enjoyed greatest success; this was the result of an initiative of the Programme Archive Department in conjunction with the director D. Klein. In addition to dispatching the programme, our department also tended to other details for this renewed serial, including organising the telephone

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competition. The serial made the top ten in the Top 20 chart of viewing figures. The next most popular serial was **The Sinful People of Prague**. We also had to jump in unplanned on Friday evenings on ČT1. When the film archive ran out of steam, we screened **30 detective programmes from the Czech Television Archive**, with a response and following comparable to that of the films. Of the individual films we put on, out in front were **How to Pull Out a Whale's Tooth** and **Daddy's Got to Go to Reform School**.

Demands on screening archive material are increasing all the time, albeit outside the prime broadcasting time.

Music found itself represented primarily by the serial *From the Golden Store of Czech Television*, where we screened music and dramatic works and plays. The most successful in terms of viewer response were Smetana's **The Devil's Wall**, Suk and Zeyer's **Radúz and Mahulena** and a recording of Dvořák's **Armida** from the National Theatre. Of operettas, there was Offenbach's **Bandits**, of ballets, Prokofiev's **Stone Blossom**, of musicals, **Mr Pickwick**, and a recording of **Mozart in Prague**, performed by the Ypsilon Theatre. Of plays, **In and Under the Castle**, after Božena Němcová, was particularly successful. Other repeats making their mark were concerts from **Jazz Festivals**, **The Debts of Hana Zagorová**, and music documentaries such as the one to commemorate the anniversary of **Alois Hába**. **It's Only Rock'n'Roll**, and concerts from **Prague Spring** with foreign conductors and soloists, were also successful as space fillers. Other works for exceptional occasions outside the normal schedule (Christmas, Easter, etc.) also proved successful.



The Sinful People of Prague



Teletext on Czech Television

Jan Zeman

Head of Teletext

The most important event of 1998 for Czech Television's teletext service was the **launch of Czech Television's second teletext operation**. Image1's six-year teletext licence expired on 12 November, and, on the very next day, Czech Television started transmitting its new **Express Teletext** on ČT2.

Teletext on ČT1 has retained its news reports and special-interest sections. Teletext on ČT2, on the other hand, is a new express service, i.e. a selection of the 'most important', most up-to-date, and most sought-after information: news, sport, weather, and Czech Television's current programming schedule. The new model we employ for our two teletext services is based on long-term viewer responses, our own observations, and the experiences of other public-service television organisations in advanced European countries. We took into account the greatest shortcomings of teletext services, their restricted capacity and other specifications, such as the slow, tedious page turning. Many teletext users are very familiar with situations where they are anticipating a hot piece of news (e.g. a football result) and they have to wait a long time before the television finds the right page for them. This is due to the excessive number of transmitted pages. Users who see teletext as a way of obtaining the latest news in brief (which is actually the main purpose of teletext) are suffering because of so-called dateless information. These are pages inserted over longer periods, which are designed for specific special-interest groups.



The model we employ for our two teletext services is based on long-term viewer responses, our own observations, and the experiences of other public-service television organisations in European countries.

However, let's return to developments in the broad concept of teletext on ČT1. The new teletext system under Windows has opened more opportunities for us in importing data into our teletext transmission. The advantages of this system came to the fore during the June elections to the Chamber of Deputies. We were able to arrange **on-line transmission** for the first time, which meant viewers could

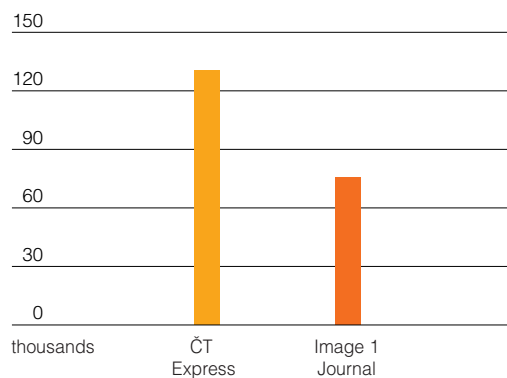
follow the results on the teletext pages as they came in from the different constituencies. Information came from the Czech Statistical Office via modem to Czech Television, which we inserted into the transmission immediately by means of the import programme. The election broadcasting by ČT Teletext met with an exceptional following from our readers throughout the event. During the election weekend, our share of the teletext market was over 80%, and cumulative viewing figures amounted to almost half a million users.

As you might have noticed from the paragraph above, 1998 was also the year in which **viewing figures** were first collected for the different teletext services. To be more precise, Taylor Nelson Sofres Media, which is conducting the Peoplemeter Project, finally fulfilled one of its contractual obligations and in April started providing daily data on teletext viewing figures. They can be found on the teletext pages too (we update them every Thursday on page 356). We might also mention that the teletext service on ČT1 is the most used of all Czech teletext services according to the long-term survey.

Like every year, this year also bore witness to an **enhanced programme range**. This includes expanded weather sections, incorporating snow reports for foreign ski resorts (Austria, Germany, Switzerland, France, Poland, and Slovakia). The cultural package was also subject to partial changes. We expanded the Prague cinema guide to include films for children, and altered the *Film Section* (an overview of new films) considerably. Changes in concept were pushed through in the *Pop-Rock* section, which resulted in an expanded, improved scope. We pay more attention to information on the world's stock exchanges, developments in the Czech crown, and we show the exchange rates of Česká spořitelna.

ČT2 average weekly cumulative reach (in thousands)

ČT Expres	(from Week 47)	130.32
Image 1 Journal	(to Week 46)	75.57



Source: TN AGB – TV PROJECT – ATO

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 amended 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 Audience Research Department processes regular monthly statistics demonstrating that Czech Television **greatly exceeds this obligatory quota**. After consulting representatives from organisations for the hard of hearing, the aim in 1998 was to focus on education and awareness programmes and documentaries. We met this aim, and today these categories form 62.4% of the total number of programmes with closed captioning. This plays a leading role in reducing the information barrier forced on the hard of hearing by their handicap. Closed captioning on teletext page **888** is broadcast on both channels (ČT1 and ČT2).

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 12** on weekdays, **Key**, **Television Club for the Hard of Hearing**, **Television Club for the Hard of Hearing Plus**, and **Helping Each Other**).

Teletext Pages

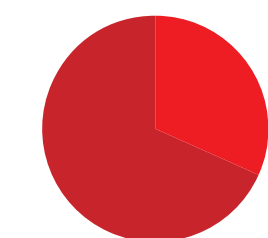
Pages **598** and **599** on ČT1 Teletext give organisations for the hard of hearing throughout the country the opportunity of publishing their activities to benefit the disabled. These announcements therefore have guaranteed nation-wide publicity.

Vladimír Salzman, ČT Teletext

Closed captioning in Czech Television broadcasting in 1998 (number of programmes)

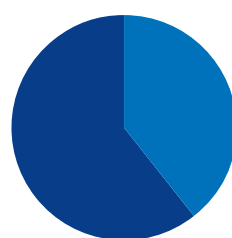
	first showings	repeats	total No.	%
news, information	1,499	240	1,739	18.5
drama	358	1,211	1,569	16.7
current affairs, documentaries	1,550	2,631	4,181	44.6
education, awareness	611	1,062	1,673	17.8
entertainment	101	122	223	2.4
music	0	4	4	0.0
total	4,119	5,270	9,389	100.0

first showings



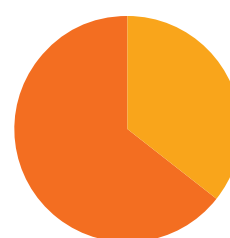
Programmes with closed captioning 4,119
Other programmes 8,883

repeats



Programmes with closed captioning 5,270
Other programmes 8,122

total



Programmes with closed captioning 9,389
Other programmes 17,005

Source: ČT-Audience Research Department



Czech Television's Internet Pages

Štěpánka Nováková Head of the Internet Department

In spring 1998, we started work on a new design for Czech Television's Internet pages. The priority was to expand and improve this information instrument, established at Czech Television in 1996. As the role of the Internet medium in our society rises, there is a need for a high-quality, specific information source on the Internet to provide Czech Television coverage. As technology becomes more sophisticated, we also need to make use of the whole spectrum of opportunities offered by Czech Television's Internet home page (beginning with digitised pictures and video sequences and ending with broadcasting both Czech Television channels via the Internet).

The first (and very successful) attempt at creating an information on-line service at **www.czech-tv.cz** was the **election news service in June 1998**. The Czech Television Internet Department worked with the News Department to prepare an **election on-line service** to run concurrently with the television election broadcast. Throughout the weekend, we updated the graphs and tables on a running basis with prognoses, current and official results, and written reports. The Czech Statistical Office and the IFES Agency provided the data, and the Czech Television News Department prepared the written information. Interest in Czech Television's election page was tremendous: the number of *hits* (i.e. visitors to the page) made its way up to 12,000 on Saturday 20 June alone. 83% of visitors were from the Czech Republic, and hits were also recorded from Germany, Austria, Denmark, Italy, Japan, the USA, France, Russia, Switzerland, Great Britain, and other countries. Most Czech visitors were from the Czech Technical University, and many hits also came from the Freedom Union (a political party), Czech Radio, Telecom, the Ministry of Finance, Sazka, Škoda and other prominent institutions and companies. The response from Czechs abroad, who were unable to watch the election results on television, was very positive. They appreciated the simple, fast page accessibility, along with the clarity and completeness of the pages. The *complete textual news service* also reaped a lot of success. It is unprecedented interest in Internet pages such as this that indicates the increasing reach of the Internet as a medium and hence its importance for society.

During the 'holiday' months, we worked intensively on the new structure and graphic design of Czech Television's Internet pages so that the new version would be available on 1 September 1998.

Czech Television's Internet pages were given a new, more comprehensive and clearer structure, new design, and, of course, a more integrated and brighter content, which was developed and fine-tuned as the year wore on. In addition to the obvious information relating to the profile, institutional and programming sections of Czech Television, Teletext, etc., we added a *text version of the news*, very important *Information for Journalists*, the unmissable *Children's Page*, and many other services.

In the programme and institutional section of Czech Television's Internet pages, information is available about Czech Television as an institution (the Bylaws of Czech Television and its legal status, a brief history of Czech Television, minutes from meetings of the Czech Television Council, key information about members of the management and the Czech Television Council, etc.). We also provide information on Czech Television programmes for the next ten days, and key information on programmes and projects by Czech



Television and their producers. Material is gradually being processed about the different creative teams, and functioning in basic form are the page of programmes for children and young people, the Charity Panel page, and the page featuring festivals organised or attended by Czech Television.

All larger projects have their own more extensive pages in the Czech Television web site (for example, films: **In the Rye**, **The Past**, documentaries: **Black and White in Colour**, **Roma and Music**, **Look Around Man**, and charity projects: **Help the Children**).

The News Page is currently updated on weekdays only (twice a day). It contains full information from the programmes **Evening News**, **Events**, and **Events Plus** that comes from Czech Television's own sources. Eye-catching banners have also been worked into this page – invitations to weekly programmes, **Here and Now**, **'21'**, and **High Noon**. An integral part of the news service is information about the weather

and, for the time being, a transcription of **Goals, Points, Seconds**. Digitised pictures (screenshots) and short video sequences with the most important shots of the day are used amply on all Czech Television's news pages.

Information for Journalists is a page offering a complete information service on events at Czech Television, on programmes and projects that are being prepared. It contains contacts for the different officers in the Public Relations Department, as well as a photo databank, from which all photographs available for all given projects can be downloaded. This is another case where retrieval of information about Czech Television is much faster. All journalists can now obtain, from the comfort and ease of their own office, an overview of prepared journalist projects, press kits for projects, photographs available for publication, and a tremendous amount of other information that they would otherwise have to spend a lot of time on to get, by telephone or in person at Czech Television.

Another new item is the **notice board** on the Czech Television home page. This is an information panel on the main page that brings the visitor's attention to all new information and changes that have appeared on the pages in the past few days, and offers links to take the visitor to a specific page.



The scope and reach of the Internet as a specific medium is growing rapidly, and therefore it is inevitable that we must pay attention to it and incorporate it naturally into the range of interests and activities of Czech Television.

All these changes improve and promote Czech Television broadcasting, its information service, and its self-promotion, but the Internet also conceals much greater room for the development of a public service for the viewer. It is an extension to our broadcasting that we can use as a *third Czech Television channel*. Optimum use of the Internet will become evident with educational and current-affairs programmes and children's programmes. It is in this direction that Internet services for the viewer will have to be developed and improved.

It is clear from the above-mentioned list of changes and new services which Czech Television is now providing or intends to provide on its web site that last year saw the launch of a project with no equal in the Czech Republic at present. In other countries, of course, this is now a common part of the services offered by public television. Despite the fact that Czech Television's project is unique in its scope and reach in this country (no other television station in the Czech Republic provides a similar service via the Internet), it is clear (and easily checkable abroad), that public television is obliged to expand its viewer services as the technology that Czech society has available to it grows more sophisticated. The Internet has become one such case in the past few years and months.



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Audience Response Analysis

Kristina Taberyová Head of Audience Research Department

Czech Television acquires **consistent information about audience response** to television broadcasting from two sources: *via the Peoplemeter Project, measuring viewing figures electronically, and its own sociological research based on programme diaries kept by respondents.*

Czech Television's sociological research is the oldest functioning research into television-viewer behaviour in the Czech Republic – the conception of this research saw the light of the world in 1968, and was then first implemented two years later. As we come to the end of the century, it has now been running for over three decades. The technique used in this research is *a questionnaire survey carried out on a panel of respondents*. Over the years it has been in place, the whole research 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 numbers from the original 550 viewers to the current 750. 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, and we then block this household for the next ten years. Each respondent represents one household. In the last phase, a socio-demographic matrix is used to select an active weekly panel, one thirteenth of which is renewed every week (hence co-operation with a respondent lasts for a maximum of 13 weeks). This panel is a representative sample of the population of the Czech Republic aged fifteen years or over. The socio-demographic selection criteria are sex, age, education, size of hometown, economic activities, and region. Before respondents are made active panel members, a personal questionnaire containing a further 26 criteria is filled in; this serves to sort the results as they come in later. No respondent makes a material gain out of the research.

For the needs of *sociological probes* used at present, with varied themes, we can form a *one-off panel* according to specially selected socio-demographic criteria (e.g. only respondents living in a shared household with children of a particular age etc.).

Czech Television's sociological research is traditionally based on respondents filling in *programme diaries*. Programme diaries contain most broadcast programmes (lasting at least five minutes). Respondents

receive them by post fourteen days in advance. When they have filled them in, they send them back to the organisation, again by post. In these diaries, respondents express their satisfaction with the programmes they have watched. The evaluation system used is similar to that in Czech schools: with marks ranging from 1 to 5 (1 means 'very satisfied' and 5 is 'absolutely dissatisfied'). The satisfaction coefficient is calculated from these marks, expressing the distribution of marks over a more detailed grading from +10.0 to -10.0.

In addition to viewer satisfaction, 'diary' research also ascertained viewing figures for over quarter of a century. Since 1 June 1997, these viewing figures have been measured in the Czech Republic with electronic *peplemeters* (which is a considerably faster method). Nevertheless our research has not lost its *raison d'être*: it continues to determine viewer satisfaction, and also serves to gather information on the different elements of viewer behaviour with special questions put to the panel of respondents.

The measurement of ratings with electronic peplemeters, a project going by the name of TN AGB MF – TV PROJECT – ATO, is the task of Taylor Nelson SOFRES (a supranational consortium that took over from the original Taylor Nelson AGB Media Facts in 1998). It does this work for the Association of Television Organisations, a founding member of which happens to be Czech Television.

Peplemeter measurements are taken in 600 households. The structure is a representative sample of the Czech population aged four years and over. Viewing figures are measured electronically every second of broadcasting time for each station, and viewing figures per second are used as the basis to calculate viewing figures in terms of minutes. This is then used to derive viewing figures over longer periods of time (e.g. different times of the day, days, weeks, etc.) and figures for specific programmes (those with a running time of at least one minute). The viewing figures for a given programme are therefore the average viewing from all the minutes over which the programme was broadcast.

Probes of various types gather **one-off information on viewer response**; we run these probes regularly as part of our own sociological research based on questionnaires. Throughout 1998, we ran twelve in-depth sociological studies that analysed topics and issues, and responses to some of the changes in the broadcasting schedule.



By refining and stabilising the Peplemeter Project, and with its own and imported sociological research, Czech Television has attained a highly sophisticated fundament on which it can base its assessment of how far it is fulfilling its mission of public service.

In 1998, we approached the renowned company SC&C to carry out a project called **Television Viewer Research: Attitudes, Relations, Expectations**. The object of this research was to ascertain viewer attitudes, wishes, and expectations, and the values they associated with the television screen. The aim was to gather and compile documentation to aid the decisions of Czech Television management and the News Department when they made their changes in the structure and style of broadcasting. The project focused on television broadcasting as a whole, and in particular on the news service and its main programme **Events**. SC&C, s. r. o. Praha, contracted for the research, is well known for the Exit Poll election surveys it made for Czech Television in 1996 and 1998 and for the exclusive surveys it ran for Czech Television during the elections to the Senate.

The research was composed of two parts:

- *Controlled topical discussions (Focus Groups)* in six towns in the Czech Republic. These discussions mainly focused on news issues. A moderator/psychologist controlled a two-hour discussion by eight people. In their debates, participants spread light on their attitudes towards television stations, their general expectations from television as a news media, and their specific wishes in terms of form and content of news programmes.
- A national *quantitative survey* on a group of 1,289 respondents. In an interview lasting around seventy minutes, questioners asked how respondents selected television channels, how they rated television stations and programmes, how satisfied they were with the channels of their favourite and other stations and what they thought was missing, and, in greater depth, how they rated the current news services and what they should look like, and what they expect from television in general and from Czech Television in particular.

The basic result of the research is the discovery that **Czech Television carries very high prestige**, and its image is much better than what its viewing figures seem to suggest. For example, 72% of respondents spontaneously put it first among the stations they watch (Nova: 25%, all other stations together just 3%). The overall rating of ČT1 is also much higher than the ratings of other stations overall. Czech Television enjoys the image of a serious station with high-quality news, which is something the more educated viewer tends to appreciate. Paradoxically, its lower viewing figures are the result of the fact that Czech Television is more demanding and focuses less on entertainment. In addition to this, Czech Television viewers (on average more educated, more active, and more prosperous people) do not spend so much time in front of the television screen as the commercial television audience. The typical viewer is by no means a passive consumer of long hours of cheap entertainment and action films. Nor is it someone expecting only attractive, shocking reports from the news. Another reason is that the core of Czech Television programming is made up of Czech programmes, so fans of foreign films have to look to other television channels for gratification.

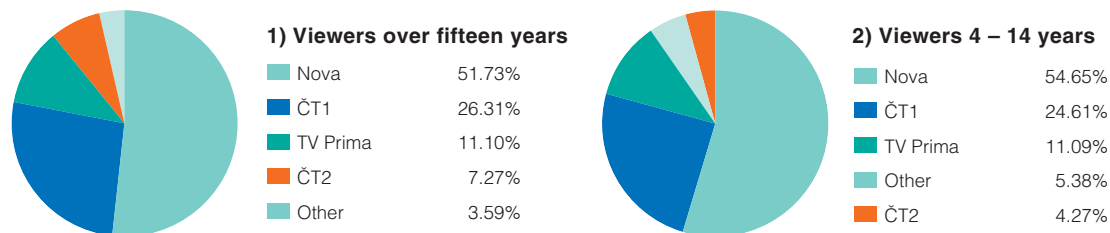
The research showed that, overall, viewers expect three main things from television: **entertainment, interesting material, and news**. According to respondents, television's role as an active representative of the public, an advocate of the country's citizens, able to reveal social abuse and play a part in eliminating it, is something that should not be overlooked either.

An important discovery made by the research was that viewer opinions and wishes are in line with those of the Czech Television management, and that respondents' statements support the plans already being pushed through by the management as part of its new strategy and concept. Television viewers want modern, serious broadcasting. Respondents wishes cover a very wide spectrum of the demands of the Czech population. In addition to entertainment, interesting items, and news, they want Czech Television to give them personal development, assistance, advice, and they want the organisation to be authoritative in representing and protecting the public and individuals in all cases where they might be helpless.

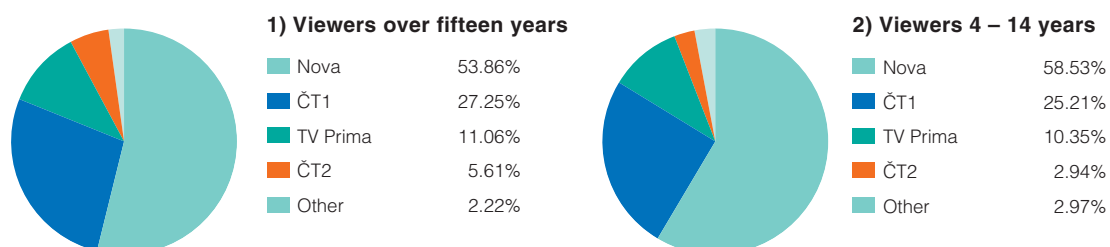
Research respondents clearly expressed their view of the many formal changes made by Czech Television in its news service. These aspects relate to studio appearance, presentation methods, and the newscasters. Around a quarter of respondents want two newscasters to present the news. They also back the idea of the studio backdrop not being static, as the presenters behave more spontaneously and come through as distinct personalities. The signature tunes for the news programmes should also change.

After analysing the research results thoroughly, Czech Television implemented all the principal items into its concept and into all the moves it made.

24-hour audience share



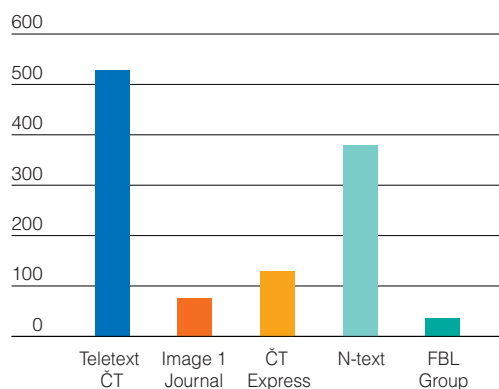
7-10 p.m. TV audience share



Source: TN AGB MF – TV PROJECT – ATO

Average weekly cumulative teletext viewing figures in 1998 ('000)

	ČT1	ČT2		NOVA	PRIMA
	Teletext ČT	Image 1 Journal (to Week 46)	ČT Express (from Week 47)	N-text	FBL Group
Average weekly cumulative reach	529.14	75.57	130.32	379.06	36.19



Source: TN AGB MF – TV PROJECT – ATO

Last year was the first year in which electronic peplemeters were used to measure viewing figures in the Czech Republic for the full twelve months of the year. The following figures on the viewer profiles of both Czech Television channels are therefore the first ever based purely on electronic monitoring of viewer behaviour.

In 1998, the **adult population** (i.e. those over fifteen years of age) spent a daily average of 213 minutes in front of the television^{*)} throughout the year; of this total, **ČT1** enjoyed 57 minutes and **ČT2** 24 minutes.

Children (from 4 to 14) watched television for 150 minutes a day, 35 minutes of **ČT1** and 13 minutes of **ČT2**.

ČT1, broadcasting 24 hours a day, was watched by a daily average of 336,000 adults. At evening time (from 7 to 10 p.m.), 1,139,000 viewers older than fifteen watched this channel.

ČT2, which broadcasts 19.9 hours a day, had a daily average of 93,000 adults, with 231,000 at evening time.

The trend of **more female than male viewers in the ČT1 audience**, regardless what day, continued in 1998. Taken as a daily average, this dominance might seem only slight at 0.2%, but when expressed in thousands of viewers it was clearly much greater, mainly due to the fact that there are more women than men in the adult population: 181,000 women and 155,000 men tuned into ČT1. Women watched ČT1 for a longer daily period too – for 58 minutes, compared with 56 minutes for men.

ČT2, on the other hand, attracted more men by 0.3%, or 9,000 viewers. Men also spent more time on ČT2 – 18 minutes a day, compared with 13 minutes a day for women.

In 1998, interest in ČT1 was higher with the older population: the average daily viewing figures for ČT1 were 33,000 people aged 15-24, 45,000 aged 25-34, 46,000 aged 35-44, 66,000 aged 45-54, and 145,000 viewers aged 55 or over. The youngest group in the adult section watched ČT1 for the shortest periods (a daily average of 31 minutes), and seniors found it a companion over the longest period of time (80 minutes). There was no significant difference in the times other adult age groups spent watching ČT1 – from 47 to 53 minutes per day.

ČT2 also became more attractive as the age scale went up: the average daily viewing figures for this channel were 11,000 viewers aged 15-24 and 25-34, 13,000 aged 35-44, 19,000 aged 45-54, and 38,000 viewers aged 55 or older. Minutes spent watching ČT2 also rose with age: from 10 minutes in the 15-24 age group through to 21 minutes with the oldest viewers.

In 1998, the trend continued for more younger viewers (4-9 years old, with a daily average of 20,000) to watch **ČT1** than their older counterparts (aged 10-14, of which there were 15,000). Younger children also spent more time per day watching ČT1 (42 minutes) than older children (32 minutes).

Interest in ČT2 was the same for younger and older children: this channel attracted a daily average of 3,000 children in both the 4-9 age group and the 10-14 age group. Only the time spent watching ČT2 differed slightly: 7 minutes for older children, and 6 minutes for younger children per day.

In terms of education, ČT1 daily viewing figures in 1998 were highest with **viewers trained at vocational schools with no school-leaving examinations** (127,000) and **viewers who completed secondary education** (111,000). The figure for adults with primary education only was 64,000, and for university graduates 33,000. However, percentages tell a different story: 3.8% of vocational-school

^{*)} all stations with accessible signals in the Czech Republic, whether transmitted terrestrially or by cable or satellite.

graduates, 3.9% of viewers with primary education only or full secondary education, and **4.4% of university graduates. University graduates also watched ČT1 for the longest periods** – a daily average of 64 minutes. The other education groups watched ČT1 for a daily average time ranging from 55 minutes (vocational school graduates) to 57 minutes (both the primary and full secondary education groups).

The daily average for **ČT2** was also highest with **viewers trained at vocational schools with no school-leaving examinations** (34,000) and **viewers with a school-leaving certificate** (31,000). Fewer viewers came from the ranks of those with primary education only (17,000) or university graduates (11,000). **University graduates spent most time watching ČT2** (20 minutes a day), with an average of 15-16 minutes for the other education groups.

By **size of habitation locality**, most **ČT1** adult viewers in 1998 came from **localities of 1 to 5 thousand inhabitants and from large towns and cities** – with a daily average of 81,000 each. The lowest number of viewers came from localities of up to one thousand inhabitants (57,000). Viewers from towns with populations from five to twenty thousand spent over an hour a day (61 minutes) watching ČT1. Second were viewers from localities of fewer than one thousand inhabitants (59 minutes), followed by the audience from towns with populations of 1-5,000 and 20-100,000 (52 minutes each), and then inhabitants of large cities (46 minutes).

Numbers of viewers watching **ČT2 increased with the size of the town**: 34,000 in localities with fewer than 1,000 inhabitants, 41,000 in villages with from one to five thousand inhabitants, 46,000 in towns with populations from five to twenty thousand, 55,000 in towns with populations of 20-100,000, and 63,000 in cities. Time spent watching ČT2 in the different sizes of town varied between four and five minutes.

Regionally, the largest **ČT1** audience came from **south Moravia** (a daily average of 74,000 adults), followed by north Moravia and Silesia (59,000), central Bohemia (41,000), north Bohemia (38,000), Prague and east Bohemia (37,000 each), with west Bohemia (26,000) and south Bohemia (25,000) trailing in last. The difference in the length of time spent watching ČT1 in the different regions was 12 minutes: Central Bohemians watched ČT1 for the longest period per day (63 minutes), the Prague population the shortest (51 minutes).

Most **ČT2** viewers, again, came from **south Moravia** (a daily average of 17,000), followed by north Moravia and Silesia (16,000), Prague and central Bohemia (12,000 each), north and east Bohemia (11,000 each), and the least number of viewers came from south and west Bohemia (6,000 each). Time spent watching ČT2 in the regions ranged from 13 minutes a day (in west Bohemia) to 17 minutes a day in central Bohemia. In half the regions (Prague, south, north, and east Bohemia) the daily average was the same (16 minutes).

Karel Zeman, Audience Research Department

Most Successful Programmes

The figures below relate to adult viewers (aged 15 up)



Olympic Ice-Hockey



Three Nuts for Cinderella



Kolya

25 programmes with greatest viewer satisfaction on ČT1 (with ratings of 10% or more)

	Date	Day	Time	Satisfaction in coefficients	Rating (%)
1 Czech Republic v. Russia – Olympic Ice-Hockey Final (live broadcast)	22. 2.	SUN	05.35	9.7	39.8
2 Czech Republic v. Canada – Olympic Ice-Hockey Semi-Final (live broadcast)	20. 2.	FRI	06.41	9.5	20.4
3 Czech Republic v. USA – Olympic Ice-Hockey Quarter-Final (live broadcast)	18. 2.	WED	06.41	9.3	13.1
4 Striped Friends	20. 12.	SUN	19.00	9.0	12.1
5 Closing Ceremony of 28th Winter Olympics (live broadcast)	22. 2.	SUN	10.00	9.0	19.4
6 Czech Republic v. Finland – Olympic Ice-Hockey (live broadcast)	13. 2.	FRI	06.40	9.0	11.1
7 Welcoming Home Czech Olympic Medallists in Prague – live broadcast	23. 2.	MON	19.58	8.9	54.4
8 Three Nuts for Cinderella	29. 12.	TUE	20.05	8.8	38.7
9 Events, Weather	23. 2.	MON	19.46	8.8	39.6
10 Kolya	1. 1.	THU	20.05	8.8	47.8
11 Daddy's Got to Go to Reform School	23. 12.	WED	20.03	8.7	32.9
12 Cropping	25. 8.	TUE	20.05	8.7	14.8
13 A Chuckle with Vladimír Menšík	24. 5.	SUN	18.15	8.7	13.3
14 Mole	28. 11.	SAT	19.00	8.6	10.1
15 Russia v. Finland – Olympic Ice-Hockey (live broadcast)	20. 2.	FRI	10.40	8.6	12.8
16 No Jokes with Devils	29. 12.	TUE	10.06	8.5	12.0
17 Golden Tournament of the Century	26. 12.	SAT	12.44	8.5	11.3
18 Mole	29. 11.	SUN	19.00	8.5	13.1
19 Village Centre	1. 10.	THU	20.05	8.5	28.5
20 Don't Hesitate to Shoot! – Special	20. 6.	SAT	20.06	8.5	28.2
21 Don't Make Us Laugh	3. 2.	TUE	21.12	8.5	18.8
22 The World is Pleasure with You	3. 1.	SAT	20.02	8.5	26.3
23 Advent Concert	29. 11.	SUN	18.06	8.4	11.8
24 Princess with a Golden Star	28. 10.	WED	10.05	8.4	14.0
25 Titanic – Fact and Fiction	25. 4.	SAT	21.20	8.4	13.4

Source: ČT – Audience Research Department + TN AGB MF – TV PROJECT – ATO



Allo, Allo!



Cimrmans



Three Tenors in Concert

25 programmes with greatest viewer satisfaction on ČT2 (with ratings of 5% or more)

	Date	Day	Time	Satisfaction in coefficients	Rating (%)
1 Czech Republic v. Russia – Olympic Ice-Hockey Final (recording)	22. 2.	SUN	14.31	10.0	10.4
2 Czech Republic v. Canada – Olympic Ice-Hockey Semi-Final (recording)	20. 2.	FRI	16.20	9.3	15.5
3 Living Planet	28. 1.	WED	20.00	9.3	6.6
4 Alien Empire	21. 1.	WED	20.01	9.1	5.1
5 My Fair Lady 2	25. 12.	FRI	17.31	9.0	5.1
6 Allo, Allo!	29. 11.	SUN	18.45	9.0	5.5
7 Czech Republic v. USA – Olympic Ice-Hockey Quarter-Final (recording)	18. 2.	WED	16.56	8.9	9.2
8 Film Magic	15. 7.	WED	21.30	8.7	5.2
9 Cimrmans	27. 12.	SUN	21.45	8.6	8.7
10 Three Tenors in Concert	10. 7.	FRI	21.00	8.6	5.3
11 Living Planet	20. 5.	WED	20.00	8.6	5.1
12 Olympic Echoes	22. 2.	SUN	18.23	8.6	7.4
13 Olympic Echoes	20. 2.	FRI	18.48	8.6	7.4
14 Nude	27. 12.	SUN	20.00	8.5	8.4
15 Ice-Hockey Stars in Prague	20. 12.	SUN	12.43	8.5	5.0
16 Shadow Soldiers 3	10. 11.	TUE	19.59	8.4	5.0
17 Olympic Echoes	18. 2.	WED	18.02	8.4	7.1
18 I Don't Dance with Politicians	4. 1.	SUN	15.31	8.4	10.4
19 Champions League: Manchester United v. Bayern Munich (football)	9. 12.	WED	20.35	8.3	7.7
20 Allo, Allo!	22. 11.	SUN	18.45	8.3	5.4
21 Don't Hesitate to Shoot! – Special	1. 11.	SUN	13.08	8.2	7.6
22 Living Planet	25. 2.	WED	20.01	8.2	5.7
23 Olympic Echoes	17. 2.	TUE	18.00	8.2	5.2
24 Figure-Skating European Championships (exhibition)	18. 1.	SUN	14.32	8.2	9.7
25 Natural Disasters	30. 12.	WED	20.01	8.1	8.6

Source: ČT – Audience Research Department + TN AGB MF – TV PROJECT – ATO



Events



Election of the President of the Czech Republic

News

Main regular news programmes

		Channel	Days	Time	Rating (%)	Rating ('000)	Audience share (%)	
1	Events	365x	ČT1	MON – SUN	19.15	14.4	1,232	31.45
2	Evening News	247x	ČT1	MON – FRI	18.00	9.8	837	40.06
3	Events Plus	85x	ČT1	MON – FRI	22.00	7.0	601	22.15
4	'21'	259x	ČT2	MON – FRI+SUN	21.00	4.4	374	8.65

Live broadcasts and recordings of political events

	Channel	Date	Day	Time	Rating (%)	Rating ('000)	Audience share (%)	
1	Election of the President of the Republic – Conclusion	ČT1	20. 1.	TUE	20.33	29.6	2,537	48.00
2	New Year's Speech by the President of the Republic	ČT1	1. 1.	THU	13.00	27.1	2,347	63.00
3	Election of the President of the Republic – Part Two	ČT1	20. 1.	TUE	18.53	25.5	2,189	51.00
4	Election of the President of the Republic – Part One	ČT2	20. 1.	TUE	16.50	17.7	1,515	54.00
5	Elections '98 – Senate	ČT1	14. 11.	SAT	21.23	17.6	1,508	30.00
6	Gala Evening to Mark 28 October – live broadcast from Prague Castle	ČT1	28. 10.	WED	20.00	17.4	1,489	29.00
7	Czech Government's Application for a Vote of Confidence	ČT1	28. 1.	WED	18.45	16.8	1,437	36.00
8	Interview with President Havel a Week before the Elections	ČT1	13. 6.	SAT	20.04	16.1	1,379	29.00
9	Elections '98 – Chamber of Deputies	ČT1	20. 6.	SAT	21.30	14.5	1,243	30.00
10	President's Swearing-In Ceremony	ČT1	2. 2.	MON	13.00	11.2	961	66.00
11	Elections '98 – Chamber of Deputies	ČT1	21. 6.	SUN	11.05	11.0	939	61.00

Source: TN AGB MF – TV PROJECT – ATO



Seventeen Months
of Dagmar Havlová



Unresolved Deaths

Documentaries and Current Affairs

Documentaries

	Channel	Date	Day	Time	Rating (%)	Rating ('000)	Audience share (%)
1 Seventeen Months of Dagmar Havlová	ČT1	24. 6.	WED	20.03	20.0	1,712	39.00
2 Postcards from Nagano	ČT1	23. 2.	MON	16.58	17.1	1,465	62.00
3 Doctor Quinn in Her Ninth Month	ČT1	2. 1.	FRI	21.11	15.6	1,350	24.00
4 Unresolved Deaths	6x ČT1		WED	21.00	14.5	1,242	27.35
5 The Treasure of Saint Vitus and the Crown Jewels	ČT1	1. 1.	THU	12.35	14.2	1,227	44.00
6 Titanic – Facts and Fiction	ČT1	25. 4.	SAT	21.20	13.4	1,145	25.00
7 Jan Masaryk	ČT1	4. 3.	WED	20.00	13.3	1,144	24.00
8 Postcards from Nagano	ČT1	14. 2.	SAT	11.31	12.8	1,094	58.00
9 Jan Masaryk	ČT1	5. 3.	THU	20.02	12.3	1,057	23.00
10 The Broken Spring	ČT1	19. 8.	WED	20.03	11.0	946	26.00
11 World of Miracles	22x ČT1		MON	21.20	10.8	926	22.99
12 Build a Dam Against the Water	ČT1	15. 7.	WED	20.00	10.8	923	27.00
13 It Began Raining a Year Ago	ČT1	6. 7.	MON	18.10	10.1	867	33.00

Current-affairs series

	Channel	Day	Time	Rating (%)	Rating ('000)	Audience share (%)
1 Here and Now Plus	4x ČT1	MON	21.20	13.8	1,179	27.84
2 All Stops Out	44x ČT1	MON	21.20	13.1	1,123	32.12
3 Recipes for Hobbyists	49x ČT1	SUN	13.00	12.9	1,104	42.14
4 Here and Now	86x ČT1	MON – FRI	19.37	10.8	922	21.35
5 Black Sheep	47x ČT1	WED/TUE	21.40	10.4	887	22.09
6 Arena	42x ČT1	WED	21.30	9.2	787	22.97
7 Arena Special	2x ČT1	WED	21.05	8.6	736	17.00
8 Quarantine	7x ČT1	THU	22.10	7.3	628	29.86
9 Lens	48x ČT1	SUN	10.00	7.0	597	39.34

Source: TN AGB MF – TV PROJECT – ATO



The Seven of Spades Ranch



Sins for Father Knox



Detective Martin Tomsa

Series

		Channel	Quarter	Day	Time	Country of origin	Rating (%)	Rating ('000)	Audience share (%)	
1	The Seven of Spades Ranch	7x	ČT1	3 + 4	MON	20.05	Czech Republic	29.4	2,519	53.42
2	Dilemmas of Svatopluk the Cook	13x	ČT1	1 + 2	MON	20.05	Czech Republic	25.6	2,187	45.10
3	Sins for Father Knox	10x	ČT1	4	MON	20.05	Czech Republic	19.8	1,700	36.36
4	Detective Martin Tomsa	5x	ČT1		FRI	21.15	Czech Republic	19.7	1,688	41.37
5	Bachelors	11x	ČT1	1 – 4	WED	20.20	Czech Republic	18.2	1,557	35.70
6	Detective Martin Tomsa	6x	ČT1		THU	20.05	Czech Republic	18.8	1,613	35.14
7	The Sinful People of Prague	10x	ČT1	1	SUN	10.35	Czech Republic	15.9	1,366	61.13
8	Dr. Quinn – Medicine Woman	51x	ČT1	1 – 4	FRI	20.25	USA	14.8	1,268	30.16
9	Prague Underworld	10x	ČT1		SUN	10.35	Czech Republic	13.8	1,180	64.23
10	The Three Wise Men	7x	ČT1	2	MON	20.05	Czech Republic	12.7	1,091	26.86
11	Jalna	16x	ČT1	2 + 3	SUN	21.00	France + Canada	11.8	1,008	23.92
12	End of the Summer Holidays	6x	ČT1	3	MON	20.05	Czech Republic*)	10.6	906	23.70
13	Blue Earth	14x	ČT1	3 + 4	SUN	21.00	France	9.4	802	19.23
14	Ambulance	12x	ČT1	2 + 3	SUN	10.3 0	Czech Republic	9.1	777	49.62
15	News from New York	13x	ČT1	1	SUN	21.00	USA	8.8	757	16.56
16	Main Street	6x	ČT1	3	SUN	21.00	USA	8.8	759	18.00
17	Animals and People	13x	ČT1	3 + 4	SUN	10.30	Czech Republic	8.4	718	37.34

Source: TN AGB MF – TV PROJEKT – ATO

*) co-production with TV stations in Austria, Slovakia, and Slovenia



Kolya



Daddy's Got to Go to Reform School



Ruffiano and Sweeteeth

Films

	Channel	Date	Day	Time	Country of origin	Rating (%)	Rating ('000)	Audience share (%)
1 Kolya	ČT1	1. 1.	THU	20.06	Czech Republic	47.8	4,140	68.00
2 Three Nuts for Cinderella	ČT1	29. 12.	TUE	20.06	Czech Republic	38.7	3,315	60.00
3 Daddy's Got to Go to Reform School	ČT1	23. 12.	WED	20.03	Czech Republic	32.9	2,822	56.00
4 Ruffiano and Sweeteeth	ČT1	24. 12.	THU	19.34	Czech Republic	29.3	2,508	42.00
5 The World's Great with You	ČT1	3. 1.	SAT	20.03	Czech Republic	26.3	2,277	41.00
6 Father Frost	ČT1	31. 12.	THU	18.00	USSR	25.5	2,183	47.00
7 The House near the Forest	ČT1	22. 12.	TUE	20.05	Czech Republic	25.4	2,180	45.00
8 I'll Take It Then, Boss	ČT1	21. 5.	THU	20.06	Czech Republic	22.5	1,926	43.00
9 The Last Boy Scout	ČT1	21. 3.	SAT	21.19	USA	21.8	1,872	48.00
10 Lethal Weapon	ČT1	21. 2.	SAT	21.28	USA	21.6	1,853	55.00
11 Pursued and Suspect	ČT1	6. 2.	FRI	21.16	Czech Republic	19.8	1,700	41.00
12 The Unforgiven	ČT1	17. 1.	SAT	21.15	USA	19.7	1,685	44.00
13 A Case of Dead Schoolmates	ČT1	23. 1.	FRI	21.15	Czech Republic	19.6	1,679	40.00
14 L'aile ou la Cuisse?	ČT1	1. 11.	TUE	20.07	France	19.3	1,656	33.00
15 How to Win a Princess	ČT1	27. 12.	SUN	13.21	Czech Republic	19.3	1,652	50.00
16 Sisters	ČT1	22. 1.	THU	20.05	Czech Republic	18.9	1,623	36.00
17 Der Schatz im Silbersee	ČT1	22. 9.	TUE	20.06	Germany	18.9	1,620	34.00
18 Police Academy	ČT1	23. 4.	THU	20.04	USA	18.7	1,607	37.00
19 Where No One's Allowed	ČT1	16. 1.	FRI	21.15	Czech Republic	18.6	1,592	38.00
20 Wiser Next Time	ČT1	28. 5.	THU	20.04	Czech Republic	18.5	1,586	42.00
21 How to Wake Up a Princess	ČT1	25. 12.	FRI	09.56	Czech Republic	18.5	1,582	54.00
22 Petrol-Station Assistants from the Golden Horseshoe	ČT1	30. 1.	FRI	21.16	Czech Republic	18.3	1,566	35.00
23 Perfect World	ČT1	10. 1.	SAT	21.31	USA	18.3	1,568	39.00
24 Borderland Village	ČT1	13. 1.	TUE	20.05	Czech Republic	18.2	1,557	31.00
25 King of the Bohemian Forest	ČT1	10. 9.	THU	20.07	Czech Republic	18.2	1,557	36.00

Source: TN AGB MF – TV PROJEKT – ATO



Miroslav Donutil



TýTý TV Awards Ceremony



Television Variety Show

Entertainment

	Channel	Date	Day	Time	Rating (%)	Rating ('000)	Audience share (%)
1 TýTý TV Awards Ceremony	ČT1	7. 2.	SAT	20.03	31.4	2,690	48.00
2 Don't Hesitate to Shoot! – Special	3x ČT1		SAT	20.06	29.8	2,554	56.00
3 Television Variety Show	ČT1	18. 4.	SAT	20.05	28.2	2,420	45.00
4 Donutil Made Us Laugh Again	ČT1	31. 12.	THU	20.56	27.8	2,384	41.00
5 Don't Hesitate to Shoot!	50x ČT1		FRI	20.03	27.7	2,379	56.00
6 I Don't Dance with Politicians	7x ČT1		SAT	20.04	27.1	2,323	46.00
7 Comedy of the Century	ČT1	7. 11.	SAT	20.04	27.0	2,316	45.00
8 Czech Lion Awards	ČT1	28. 2.	SAT	20.05	26.9	2,303	46.00
9 Miroslav Donutil at Baráčeknická rychta	ČT1	12. 12.	SAT	20.04	23.6	2,020	37.00
10 New Year Suitcase Special 1999	ČT1	31. 12.	THU	22.25	23.3	1,994	34.00
11 Missis '98	ČT1	31. 1.	SAT	20.05	19.7	1,692	30.00
12 Videostop	12x ČT1		SUN	20.04	19.7	1,687	33.00
13 Bolek Polívka's Circus Ring	3x ČT1		SAT	20.04	19.4	1,659	32.00
14 Sports Stars of the Year	ČT1	19. 12.	SAT	20.01	19.0	1,628	32.00
15 Donutil Made Us Laugh	ČT1	3. 2.	TUE	21.12	18.8	1,613	32.00
16 Donutil Made Us Laugh	ČT1	30. 6.	TUE	20.04	18.6	1,592	42.00
17 Suitcase	25x ČT1		SUN	20.02	17.7	1,519	31.00
18 Chance	5x ČT1		SAT	20.05	17.4	1,488	31.00
19 Bolkoviny	6x ČT1			20.05	16.6	1,426	32.00
20 Thalia 97 Awards	ČT1	28. 3.	SAT	20.06	16.3	1,400	27.00
21 It Happened...	47x ČT1		SUN	20.45	15.4	1,324	27.00
22 Coat-Rack	2x ČT1		SAT	20.04	14.7	1,257	26.00
23 Why Shouldn't We Have Fun...	2x ČT1		SAT	20.05	14.3	1,228	31.00
24 How a Spring Festival is Born...	ČT1	9. 5.	SAT	20.03	13.8	1,179	31.00
25 Nota bene	5x ČT1		SUN	20.02	13.4	1,149	22.00

Source: TN AGB MF – TV PROJECT – ATO



Welcoming Home Czech Olympic Medallists



Football World Cup

Sports – Live Broadcasts, Recordings, Edited Highlights

	Channel	Date	Day	Time	Rating (%)	Rating ('000)	Audience share (%)
1 Welcoming Home Czech Olympic Medallists in Prague (live broadcast)	ČT1	23. 2.	MON	19.59	54.4	4,711	79.00
2 Czech Republic v. Russia – Olympic Ice-Hockey Final (live broadcast)	ČT1	22. 2.	SUN	05.35	39.8	3,447	96.00
3 Czech Republic v. Canada – Olympic Ice-Hockey Semi-Final (highlights)	ČT1	23. 2.	MON	18.16	32.5	2,783	71.00
4 Czech Republic v. USA – Olympic Ice-Hockey Quarter-Final (highlights)	ČT1	23. 2.	MON	18.02	30.9	2,646	74.00
5 Czech Republic v. Kazakhstan – Olympic Ice-Hockey (live broadcast)	ČT1	15. 2.	SUN	10.41	29.6	2,563	68.00
6 France v. Brazil – Football World Cup Final (live broadcast)	ČT1	12. 7.	SUN	20.45	27.8	2,411	55.00
7 Men's Olympic Two-Man Bobsleigh (recording)	ČT1	15. 2.	SUN	11.19	24.0	2,078	59.00
8 Czech Republic v. Canada – Olympic Ice-Hockey Semi-Final (live broadcast)	ČT1	20. 2.	FRI	06.41	20.4	1,754	93.00
9 Opening Ceremony of the 28th Winter Olympics (recording)	ČT1	7. 2.	SAT	17.01	20.0	1,710	49.00
10 Closing Ceremony of the 28th Winter Olympics (live broadcast)	ČT1	22. 2.	SUN	10.00	19.4	1,665	56.00
11 Brazil v. Holland – Football World Cup (live broadcast)	ČT1	7. 7.	TUE	20.45	19.1	1,656	47.00
12 France v. Croatia – Football World Cup (live broadcast)	ČT1	8. 7.	WED	20.45	18.6	1,612	41.00
13 Ice-Hockey Dream Match: Olympic Champions v. Rest of the World	ČT1	6. 8.	THU	20.02	18.0	1,559	39.00
14 Olympic Figure-Skating: Pairs (recording)	ČT1	15. 2.	SUN	13.14	16.9	1,464	40.00
15 Sweden v. Canada – Olympic Ice-Hockey (live broadcast)	ČT1	14. 2.	SAT	10.41	16.1	1,394	63.00
16 Jumps on Bridge K 120 – Winter Olympics (recording)	ČT1	15. 2.	SUN	13.58	15.7	1,343	44.00
17 Czech Republic v. Canada – Olympic Ice-Hockey (recording)	ČT2	20. 2.	FRI	16.20	15.5	1,342	53.00
18 Argentina v. England – Football World Cup (live broadcast)	ČT1	30. 6.	TUE	20.50	15.4	1,335	44.00
19 Germany v. Croatia – Football World Cup (live broadcast)	ČT1	4. 7.	SAT	20.55	15.2	1,301	35.00
20 Holland v. Yugoslavia – Football World Cup (live broadcast)	ČT1	29. 6.	MON	20.54	14.8	1,282	40.00
21 Great Pardubice Horse Race (live broadcast)	ČT1	11. 10.	SUN	13.40	14.7	1,262	52.00
22 Holland v. Croatia – 3rd place play-off at the Football World Cup (live broadcast)	ČT1	11. 7.	SAT	20.45	14.4	1,227	32.00
23 Brazil v. Denmark – Football World Cup (live broadcast)	ČT1	3. 7.	FRI	20.51	13.6	1,173	38.00
24 Italy v. Slovakia – Olympic Ice-Hockey (live broadcast)	ČT1	8. 2.	SUN	10.03	13.4	1,152	37.00
25 Romania v. England – Football World Cup (live broadcast)	ČT1	22. 6.	MON	20.54	13.3	1,147	36.00

Source: TN AGB MF – TV PROJECT – ATO

Response to Programmes: Letters, Telephone Calls, E-Mail

In 1998, **386,458** viewers **wrote in** to Czech Television. This is 19% more than in 1997.

Czech Television's Prague studio received 145,105 letters, Brno Television Studio 31,649, and Ostrava Television Studio 209,704. In all, 72,596 were spontaneous, and 313,862 were invited responses (surveys, answers to competition questions, music requests and greetings, etc.).

Most correspondence (48,730 letters) went this year to the *Creative Programming Production Centre*. This was mainly due to **Dictation**, produced by Creative Team No. 8: 12,689 viewers sent in their dictations to Czech Television. Several hundred viewers responded to the reports in **All Stops Out**, or sent in stories to be considered for production in the popular **Bachelors** series.

The *Sports Department*, which ran three competitions, consequently received twice as many letters as in 1997 (32,036). The guess-the-winner competition for the **Football World Cup** attracted 23,210 viewer responses, 3,510 wrote in to the **Best Goals in the Football World Cup** competition, and 3,225 responded to **ČT Goal**. A number of sports fans signalled their appreciation of the high professionalism and standard of Czech Television's sports commentators.

The *Production Centre for Current Affairs and Documentaries* received 20,497 letters. Most of these, as usual, were sent in to competitions held by **Recipes for Hobbyists** and to **On the Edge**. **Mysterious Doctor Enzyme** and **Home Alone** (a women's magazine launched in the autumn) also stirred up immense interest among viewers.

Of the 1,207 letters received by the *Production Centre for Acquisitions*, most were asking whether there was to be another **Star Trek** series, and others were inquires concerning repeats and programmes under preparation. Many letters were written to express thanks and recognition of the work done and acquisitions made by Petr Zvoníček's creative team. Words of praise also made their way to Czech Television for its selection of high-quality foreign films 'without blood and violence'.

The *News Department* also registered a marked increase in letters compared with the previous year (19,343). In addition to their comments and suggestions on programmes or individual reports, viewers also expressed their opinions on the new-look **Events** and **'21'**, **Good Morning with Czech Television**, and the new items **Here and Now** and (at the end of the year) **Here and Now Plus**. The overwhelming majority of viewer reactions to these changes and new items were positive.

Most of the correspondence sent to the *Brno Television Studio* (of a total of 31,649) came from viewers replying to the competition questions in **Hip, hap, hop**, **Studio Oasis** and **Aport**. There were also many applications to appear in **AZ-Quiz** and **Pyramid**. Most of these replies and applications included short passages expressing viewers' satisfaction with the programme in question.

The letters received by the *Ostrava Television Studio* (a total of 209,704) were in the same vein. Most were sent in to **Don't Hesitate to Shoot!** (1997 TýTý award winner for most successful programme) and **Jellyfish**. The programme-makers of **Twilight Ghost** (dealing in investigative current affairs) and requests and greetings in the popular brass music programme **If There Weren't That Music** received similar shares of correspondence.

Telephone number 6113 7474 gave **18,553 viewers the opportunity to phone in** their opinions on the quality of Czech Television programmes and the programming range. 15,698 viewer inquiries, requests for information on programmes and the like were dealt with direct, and our answering machine recorded 2,855 messages and queries at night, weekends, and on bank holidays. Here, too, most responses related to the news programmes, their new look, and opinions on individual reports. Other telephone calls included responses, questions, and opinions of the same nature as letters.

Since 1 June 1998, the Viewer Contact Department has also been able to deal with responses and questions from the **ČT Info Web** box. In the second half of the year, it settled or passed on to creative teams or other Czech Television departments **1,065** documents from this box. Their content matched that of viewers' letters and telephone calls.

Irena Ulmová, Viewer Contact



Czech Television Programmes and

Programme-Makers Awarded Abroad

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Czech Television Programmes and

Programme-Makers Awarded in the Czech Republic

97

Prizes awarded abroad

Event	Date	Award	Programme	Programme-Makers
MFF THE NORTEL PALM SPRINGS	8 – 9 Jan	Viewers' Prize	Forgotten Light	script: Milena Jelínek photography: Martin Duba director: Vladimír Michálek
INTERNATIONAL FILM FESTIVAL ROTTERDAM	28 Jan – 8 Feb	First Prize – Rotterdam Tiger (VPRO Tiger Award)	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka
MONTE CARLO TV FESTIVAL	19 – 26 Feb	Award for Best Direction – Silver Nymph, Prize of the International Catholic Association for Film and Television – UNDA PRIZE	Bumerang	script: Jiří Stránský photography: Ivan Šlapeta director: Hynek Bočan
TAMPERE INTERNATIONAL SHORT FILM FESTIVAL	4 – 8 Mar	Award for Best Animated Film	Forever and Ever	script: Michaela Pavlátová, Pavel Koutský photography: Stano Slušný, Jan Chvojka director: Michaela Pavlátová design: Michaela Pavlátová
BERGAMO FILM MEETING	14 – 22 Mar	First Prize Golden Rosa Camuna	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka
INTERNATIONAL FESTIVAL OF DOCUMENTARY FILMS IT'S ALL TRUE, SÃO PAULO	27 May – 5 Apr	First Prize in the category of Best International Documentary Film	Unseen	script: Daniela Horníčková photography: Miroslav Janek director: Miroslav Janek



Forgotten Light



Event	Date	Award	Programme	Programme-Makers
RENCOUNTRES INTERNATIONALES DE TELEVISION DE REIMS	1 – 5 Apr	First Prize of the Viewers' Jury in the category of Television Films, Prize of the Professional Jury for Best Actress (Barbora Bobulová)	Just a Little Bit of Jazz	script: Jana Knitlová photography: Vladimír Holomek director: Zuzana Zemanová
ALE KINO, POZNAN	27 Apr – 1 May	Special Award of the International Jury	The Legend of the Ladybird	script: Kryštof Hanzlík photography: Juraj Šajmovič director: Kryštof Hanzlík
IL COREOGRAFO ELLETRONICO, NEAPOL	2 – 5 Jun	Special Mention by the jury for creative approach and set design	Piece by Piece	script: Michal Caban, Šimon Caban photography: Asen Šopov director: Michal Caban
INTERNATIONAL FILM FESTIVAL – NEWPORT	2 – 7 Jun	Award for Best Direction (Vladimír Michálek)	Forgotten Light	script: Milena Jelínková photography: Martin Duba director: Vladimír Michálek
7th INTERNATIONAL FESTIVAL OF STUDENT FILMS, TEL-AVIV	3 Jun	Award for Best Photography (Antonín Chundela)	Jakub and Veronika	script: Karin Babinská photography: Antonín Chundela director: Karin Babinská
INTERNATIONAL FILM FESTIVAL – SOCHI	3 – 13 Jun	The jury's highest award – Great Pearl	Dead Beetle	script: Pavel Marek photography: Diviš Marek director: Pavel Marek
CIK JUNIOR TREVISIO	5 – 6 Jun	First Prize for Best Film – Cik Junior, Cik Junior for Best Actor (Jakub Prachař) Prize of the Town of Treviso	I, Bedřich the Best	script: Jiří Chalupa photography: Ivan Charvát director: Jana Semschová theme: Kateřina Rysová



Forever and Ever

Event	Date	Award	Programme	Programme-Makers
SPORT MOVIES AND TV, VERONA	6 – 11 Jun	Award for Best Direction (Jozef Horal)	Not Just Golden Memories	script: Jozef Horal photography: Karel Buchta, Juraj Fándli director: Jozef Horal
ART FILM TRENČIANSKÉ TEPLICE	19 – 26 Jun	First Prize – Golden Key in the category of Creative Drama	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka
		Bronze Key in the category of Props	The Secret Language of the Body	script: Vladimír Merta photography: Martin Vadas director: Vladimír Merta
LUBUSHAN FILM SUMMER, LAGOW	21 – 28 Jun	2nd Prize – Silver Grapes	Forgotten Light	script: Milena Jelínková photography: Martin Duba director: Vladimír Michálek
		2nd Prize – Silver Grapes	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka
NEW EUROPEAN TALENT, BARCELONA	26 – 29 Jun	Award for Best Photography (Jaromír Kačer)	The Way through the Black Woods	script: Ivan Arsenjev photography: Jaromír Kačer director: Ivan Vojnár
DIVERCINE MONTEVIDEO	6 – 17 Jul	Children's Jury Prize in the category of Full-Length Films	The Legend of the Ladybird	script: Kryštof Hanzlík photography: Juraj Šajmovič director: Kryštof Hanzlík
INTERNATIONAL FILM FESTIVAL – SARAJEVO	21 – 30 Aug	Best Film in the category of 'In and Out' – debuts from former socialist states	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka



Buttoners



Event	Date	Award	Programme	Programme-Makers
TÉRLICE SUMMER OF FILM – 6th Festival of Czech, Polish, and Slovak Drama	3 – 6 Sep	First Prize – Golden Debut, Viewers' Prize	Dead Beetle	script: Pavel Marek photography: Diviš Marek director: Pavel Marek
INTERNATIONAL FILM FESTIVAL – ZIMBABWE	4 – 17 Sep	Award for Best Film, Award for Best Photography, Award for Best Artistic Contribution, Award for Film Best Presenting Art, Society and Culture in its Country	Kolya	script: Zdeněk Svěrák photography: Vladimír Smutný director: Jan Svěrák
OTTAWA INTERNATIONAL ANIMATION FESTIVAL	29 Sep – 4 Oct	First Prize in the category of TV Special	Forever and Ever	script: Michaela Pavlátová, Pavel Koutský photography: Stano Slušný, Jan Chvojka director: Michaela Pavlátová design: Michaela Pavlátová
INTERNATIONAL FILM FESTIVAL – TALLIN	15 – 19 Oct	First Prize – Tallin Grand Prix	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka
PRIX EUROPE BERLIN	17 – 24 Oct	2nd prize for Encouragement in the category of Young Europe	The Wonderful Years That Sucked	script: Jan Novák photography: Martin Duba director: Petr Nikolaev
AMICO ROM – international competition of art with Romany theme, LANCIANO	23 Oct	3rd Prize in the category of Documentaries and Video	World without Frontiers – I Want to Be Black	script: Vladimír Merta photography: Petr Pešek director: Vladimír Merta
INTERNATIONAL FILM FESTIVAL VALLADOLID	23 – 31 Oct	FIPRESCI Prize (international jury of journalists)	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka
EKOTOPFILM, ŽILINA	26 – 30 Oct	Award of the Ministry of Construction and Public Works	Hold Your Ground – Flood II	script: Pavel Bezouška photography: V. Okrouhlík, M. Vránek director: Pavel Bezouška
		First Prize in the category of Videos and Advertising Programmes	Let the Small Wrap the World – Cigarettes	script: Jan Keller photography: Petr Koblovský director: Robert Sedláček

Event	Date	Award	Programme	Programme-Makers
		Special Mention	The Wonderful World of Mites	script: Vladimír Kunz photography: Jaromír Herskovič director: Vladimír Kunz
		Award of Slovak Power Stations	Planet for Life	script: Vladimír Kunz photography: Jaromír Herskovič director: Vladimír Kunz
TELEVISION ARCHIV AWARD 1998 – FIAT/IFTA (competition of archive film organized by the International Federation of Television Archives), FLORENCE	30 Sep	First Prize	Story of the Patriae Castaways	script: Pavel Štingl photography: Martin Kubala director: Pavel Štingl
ETNOFILM ČADCA	4 – 8 Nov	Grand Prix – Golden Ox	Echoes of a Woman's Soul	script: Vladimír Merta photography: Martin Vadas director: Vladimír Merta
FESTIVAL OF YOUNG EAST EUROPEAN CINEMA, CHOTĚBUZ	11 – 15 Nov	ORB Award – A Supporting Prize, Prize of the International Federation of Film Clubs (FICC) – Don Quixote	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka
INTERNATIONAL FILM FESTIVAL NOORDELIJK, LEEUVARDEN	12 – 15 Nov	First Prize – MATAD'OR PRIZE	The Way through the Black Woods	script: Ivan Arsenjev photography: Jaromír Kačer director: Ivan Vojnár
INTERNATIONAL FILM FESTIVAL – SOLUŇ	13 – 22 Nov	Special Jury Award – Silver Alexander, Award for Best Script	Buttoners	script: Petr Zelenka photography: Miro Gábor director: Petr Zelenka
INTERNATIONAL SPORTFILMFESTIVAL PALERMO	18 – 22 Nov	2nd Prize – Premio Paladino D'Argento	For the Emperor...	script: Stanislav Bartůšek photography: Lumír Kroužeký director: Charilaos Karadžos
3rd INTERNATIONAL FESTIVAL OF FAMILY FILMS, SEOUL	21 – 31 Dec	1st Prize in the Drama Category	The Legend of the Ladybird	script: Kryštof Hanzlík photography: Juraj Šajmovič director: Kryštof Hanzlík



The Way through the Black Woods

Prizes awarded in the Czech Republic

Event	Date	Award	Programme	Programme-Makers
FINÁLE PLZEŇ	20 – 24 Apr	First Prize – Golden Kingfisher, Viewers' Prize for Most Successful Film, Annual Award of the Association of Czech Film Clubs	Buttoners	script: Petr Zelenka photography: Miroslav Gábor director: Petr Zelenka
INTERNATIONAL TELEVISION FESTIVAL GOLDEN PRAGUE	4 – 7 May	Special Mention	Piece by Piece	script: Michal Caban, Šimon Caban photography: Asen Šopov director: Michal Caban
AKADEMIAFILM OLOMOUC	11 – 14 May	Grand Prix	To the Bottom of Betrayal – Emanuel Moravec	script: Jiří Pernes photography: Jiří Kovář director: Karel Fuksa
		J. Calábek Prize	Telescope: Czech Scholarship of the World – When Prehistoric Man Spoke	script: Vladimír Kunz photography: Juraj Herskovič director: Vladimír Kunz
		Student Jury Prize	Telescope: Operations on the Human Body – Caesarian Section	script: Vladimír Kunz photography: Juraj Herskovič director: Vladimír Kunz
FILMÁK 98, – 4th Annual Retrospective Film Festival of Children and Young People, PLZEŇ	15 – 17 Jun	Children's Jury Prize for Best Child Actor (Štefan Ferek)	Marian	script: Petr Václav, Jan Šíkl photography: Štěpán Kučera director: Petr Václav



Piece by Piece

Event	Date	Award	Programme	Programme-Makers
NOVÉ MĚSTO CUP'O'LAUGHS – 20th Festival of Czech Film Comedy, NOVÉ MĚSTO NAD METUJÍ	13 – 20 Jun	First Prize – Nové Město Cup'o'Laughs	Halt, or I'll Miss	script: Jiří Šebánek, Miloň Čepelka photography: Martin Štrba director: Jiří Chlumský
		Golden Fiddle for Script and Direction (Zdeněk Svěrák and Karel Smycze), Prize for Best Actor (Jiří Strach) Special Mention (Jaroslav Uhlíř) for songs to the film	Ruffiano and Sweeteeth	script: Zdeněk Svěrák photography: Jan Malíř director: Karel Smyczek
INTERNATIONAL FILM FESTIVAL – KARLOVY VARY	5 – 11 Jul	Award for Best Actor (Olaf Lubaszenko)	Sekal Has to Die	script: Jiří Křižan photography: Martin Štrba director: Vladimír Michálek
		First Prize ex aequo in the category of Documentaries	Sweet Century	script: Helena Třeštíková photography: Martin Kubala, Josef Nekvasil, Ervín Sanders director: Helena Třeštíková
CRYSTAL HEART, PODĚBRADY	15 – 19 Sep	Grand Prix	An Afternoon for Everyone – Say Your Name	script: Marie Šandová photography: Juraj Fándli director: Marie Šandová
		Prize for Direction (Zdeněk Pojman)	Our Countryside – Rebirth, Modern Natives	script: Zdeněk Pojman photography: Ladislav Rataj director: Zdeněk Pojman



Sekal Has to Die



Event	Date	Award	Programme	Programme-Makers
30th OTA HOFMAN CHILDREN'S FILM AND TELEVISION FESTIVAL OSTROV NAD OHŘÍ	10 – 14 Oct	Special Mention in the category of Documentaries	An Afternoon for Everyone – Autism	script: Daniela Gébová photography: M. Chadima, J. Hrdlička director: Daniela Gébová
		First Prize – Unusual Stories – in the category of Current Affairs with a Social Theme	Journeys Into Childhood – Stories from an Asylum, A Shout Behind the Wall	script: Bronislava Janečková photography: Miroslav Souček director: Aleš Sobotka
		First Prize – Crystal Vase in the category of Television Production, Prize for Nicest Adult Actor – (Jiřina Bohdalová for her role as the queen)	Rump!CimprCamp	script: Helena Sýkorová photography: Vladimír Opletal director: Zdeněk Zelenka
		Child Viewer Prize for Sensitively Interpreted Topic Dealing With the Problems of a Child in an Incomplete Family, Adult Jury Prize, Golden Hoopoe (Anna Křivancová)	Markéta's Menagerie	script: Ivan Klíma photography: Ervín Sanders director: Milan Cieslar
		Golden Hoopoe (Marián Beník)	The Seven of Spades Ranch	script: Ivo Pelant photography: Roman Pavlíček director: Miroslav Balajka
		Special Adult Jury Prize (Iva Hlaváčová) for the script and film concept	Star of Life	script: Iva Hlaváčová photography: Kristian Hynek director: Milan Cieslar



Hamsa, I am



Event	Date	Award	Programme	Programme-Makers
EUROFILM FESTIVAL, LUHAČOVICE	22 – 31 Oct	Award for Best Photography (Martin Štrba)	Halt, or I'll Miss	script: Jiří Šebánek, Miloň Čepelka photography: Martin Štrba director: Jiří Chlumský
CZECH DOCUMENTARY FESTIVAL, JIHLAVA	27 – 31 Oct	Viewers' Prize	Hamsa, I am	script: Ivan Arsenjev, Miroslav Janek photography: Karel Slach director: Miroslav Janek
TACHOV PUMPKINS – Review of prize-winning films in the regional competition of Czech and Slovak films, TACHOV	7 Nov	Great Tachov Pumpkin	Halt, or I'll Miss	script: Jiří Šebánek, Miloň Čepelka photography: Martin Štrba director: Jiří Chlumský
TECHFILM 1998 – international festival of films and video programmes on technology, agriculture, and ecology, HRADEC KRÁLOVÉ	8 – 12 Nov	SPT TELECOM Award	Telescope – Liver Transplant	script: Vladimír Kunz photography: Jaromír Herskovič director: Vladimír Kunz
IT CONCERNS YOU TOO 1998 23rd annual film competition, UHERSKÉ HRADIŠTĚ	26 – 29 Nov	Prize of the Ministry of the Environment	Bohemia Before Gold	script: Antonín Jiráček photography: Ladislav Rataj director: Antonín Jiráček

4th Annual Awards Ceremony for Best Acting and Creative Performances in Dubbing, held by the Czech Film and Television Union (FITES), the Actors Association, and the Town of Přelouč (Main Organiser), 19 September 1998:

The Award of FITES and the Patriae Foundation for Exceptional Dubbing of a Specific Audiovisual Work

- *Pavel Dominik, Elmar Klos and Radim Štětina* for the film **One Flew Over the Cuckoo's Nest**

František Filipovský Prize for Best Actress

- *Jana Preisová* for the role of the Big Nurse in **One Flew Over the Cuckoo's Nest**,

František Filipovský Prize for Best Actor

- *Vladimír Brabec* for the leading role in the film **The Preacher and the Pupil**

ČLF Foundation Prize for Exceptional Quality of a Literary Component of a Dubbed Audiovisual Work

- *Eva Lavická* for the Czech dialogue to the film **Three Colours – Red**

Prize of the Academy of Sciences for 'Popularizing Science', awarded 23 May 1998:

- *Vladimír Kunz, Jaromír Herskovič and Jaroslav Pospíšil* for their popular-science weekly **Telescope**.

Prizes of the Association of Czech Cameramen (ACK),

Awarded at the Lucerna Cinema, Prague, 22 February 1999:

AČK Prize for Excellent Camera Work in 1998

- *Martin Štrba* for the film **Sekal Has to Die** (script Jiří Křižan, director Vladimír Michálek),
Special Mention to Jaroslav Kučera for exceptional activity in visual conception
- *Klaus Fuxjäger* for the film **The Past** (script and director Ivo Trajkov)

Ferdinand Peroutka Prize *awarded for exceptional performance in current affairs, 6 February 1998:*

- *Petra Procházková, Jaromír Štětina* and *Petr Jančárek* for current-affairs activity, with consideration for the documentaries **Till Death Us Do Part**, **Hong Kong I, II**, and **Anatomy of War**

Ferdinand Peroutka Prize *awarded for exceptional performance in current affairs, 5 February 1999, in the category of young current-affairs journalists:*

- *Lucie Vopálenská, Alena Červenková* and *Jiří Kavan* for **On the Edge**

Czech Literary Fund Foundation Awards, *awarded 21 May 1998 at the Estates Theatre:*

Film and Television Section

- *Anna Geislerová* for Best Actress in the film **Bringing Up Girls in Bohemia** (script Václav Šašek, photography Vladimír Smutný, director Petr Koliha)
 - *Ondřej Vetchý* for Best Actor in the film **The Wonderful Years That Sucked** (script Jan Novák, photography Martin Duba, director Petr Nikolaev)
 - *Vladimír Smutný* for photography in **Bringing Up Girls in Bohemia** (script Václav Šašek, director Petr Koliha)
 - *Jiří Stránský* for the script for the film **Boomerang** (photography Ivan Šlapeta, director Hynek Bočan)
 - *Petr Zelenka* for the script for the film **Buttoners** (director Petr Zelenka, photography Miroslav Gábor)
- Special Award
- *Jiří Reichl, Jindřich Frýda* and *Milan Maryška* for the television series **Siberia – Hell or Paradise?**
 - *Juraj Jakubisko* for his direction of the film **An Ambiguous Report about the End of the World**

Competition Prize – Monuments Need Publicity 1997 *PRO BOHEMIA Foundation, The Press Syndicate, and Journalists' Culture Club, awarded 23 February 1998:*

- *Jiří Šlachta, Miroslav Zelínský, Šárka Nevidalová* and *Jindřich Procházka* for **Moravian and Silesian Salon**

TýTý 1997 Awards – *based on the results of a survey held by the Týdeník Televize magazine, the prizes included:*

- *Saskia Burešová* in the category of Programme Announcer of the Year
- the entertainment programme **Don't Hesitate to Shoot!** in the category of Programme of the Year

TýTý 1998 Awards – *based on the results of a survey held by the Týdeník Televize magazine, the prizes awarded on 6 February 1999 included:*

- *Marie Retková* in the category of Programme Announcer of the Year
- *Jolana Voldánová* in the category of News Presenter

Journalists' Prize

- Documentary series **Big Beat** (script Václav Křístek, Vojtěch Lindaur, Zdeněk Suchý, photography Martin Benoni, Miro Gábor, Michal Hýbek, Miloš Kabyl, director Václav Křístek, Zdeněk Suchý)

Czech Lion 98, *6th Annual Prizes of the Czech Film and Television Academy (ČFTA), awarded 27 February 1999 at Lucerna, Prague:*

Best Film

- **Sekal Has to Die** (script Jiří Křižan, photography Martin Štrba, director Vladimír Michálek)

Best Direction

- *Vladimír Michálek* for **Sekal Has to Die**

Best Script

- *Jiří Křižan* for **Sekal Has to Die**

Best Actor

- *Olaf Lubaszenko* in **Sekal Has to Die**

Best Actress

- *Iva Janžurová* in **In the Rye** (script Jaroslav Pozzi, Martin Ryšavý, Roman Vávra, photography David Ployhar, Antonín Chundela, Miroslav Gábor, director Roman Vávra)

Best Supporting Actress

- *Agnieszka Sitek* in **Sekal Has to Die**

Best Photography

- *Martin Štrba* in **Sekal Has to Die**

Best Musical Score

- *Michal Lorenc* in **Sekal Has to Die**

Best Editing

- *Jiří Brožek* in **Sekal Has to Die**

Best Sound

- *Radim Hladík jr.* in **Sekal Has to Die**

Best Creative Work

Jiří Sternwald in **Sekal Has to Die**

Upon the occasion of its nomination (10 February 1999), the following prize was awarded:

Film Critics' Prize for Best Czech Full-Length Film

- **Sekal Has to Die**

Kristián, 6th annual audiovisual awards for most remarkable accomplishments of the year, awarded on 27 January 1999 as part of the Febiofest Festival of Non-Commercial Cinema and Video, based on votes cast by journalists:

Kristián in the category of Best Film of the Year

- *Vladimír Michálek* for **Sekal Has to Die** (script Jiří Křižan, photography Martin Štrba)

Kristián in the category of Best Documentary of the Year

- *Alena Müllerová, Martin Steklý and Pavel Koutecký* for **I Remember, You Remember... Remember?** (photography Stano Slušný)

Pierot 1998, Moravian and Silesian regional prizes for audiovisual production, awarded on 4 December 1998 by the Czech Film and Television Union (FITES) in collaboration with Ateliéry Zlín:

Pierot Prize

- *Petr Hvižd'* for the script to **The Machinery of Betrayal** from the series **Shadow Shoulders** (photography Jakub Nosek, director Petr Hvižd')
- *Vladimír Morávek* for directing the portrait **The Swan and the Cat: Jiří Paukert Kuběna** (script Vladimír Morávek, photography Jiří Kovář)

Special Prize

- **At the Bottom**, from the series **That Czech Nature of Ours** (script Karel Bělohavý, Jaroslav Večeřa, photography Zdeněk Úlehla, director Jaroslav Večeřa)

Tree-Frog 1998, prize awarded on 8 June 1998 in Prague, based on the first year of a survey by the magazine *Týdeník Televize*, TV Prima and Czech Television:

Most Popular Tree-Frog

- *Jan Zákopčaník*

Trilobit 1998, annual prizes of the Czech Film and Television Union (FITES) for the producers of domestic audiovisual works, awarded on 14 December at the Hoffmeister Hotel in Prague:

Trilobit Prize

- *Marie Šandová and Kristína Vlachová* for the script to **No Mercy** (script and directors Marie Šandová and Kristína Vlachová, photography Juraj Fándli)
- *Olga Sommerová* for directing the documentary **The Blessed Cursed Poet Bohumil Hrabal** (script Olga Sommerová, photography Josef Nekvasil)

- *Karel Slach* for photography in the documentary **Pictures of Pavel Brázda** from the series **Close Up** (script and directors Danuše Tučková, Karel Slach)
 - *Karel Bělohavý, Jaroslav Večeřa and Zdeněk Úlehla* for the series **That Czech Nature of Ours**
 - *Josef Rauvolf and Petr Slavík* for **Alternative Culture – What Was Left of the Beat Generation** (script and director Petr Slavík, photography Vladimír Holomek)
- Special Jury Prize
- *Dagmar Průchová* for the documentary **Irma or A Small History of Great History** (script and director Dagmar Průchová, photography Pavel Blažek)
- Special Mention
- *Jaroslava Havettová and her production team* for the serial of animated Bedtime Stories **Tales from the Diary of a Pupil from 3B**
 - *Petr Hvižd'* for the script and direction of the documentary **Shadow Soldiers** (photography Jakub Nosek)
 - *Pavel Koutecký* for the documentary **I Remember, You Remember... Remember?** (script Alena Müllerová and Pavel Koutecký, photography Stano Slušný)
 - *Zdeněk Mahler* for **Dvořák in America** (script Zdeněk Mahler, photography Marek Jícha, director Zdeněk Tyc)
 - *Roman Vávra* for directing the film **In the Rye** (script Jaroslav Pozzi, Martin Ryšavý, Roman Vávra, photography David Ployhar, Antonín Chundela, Miroslav Gábor)
 - *Viktor Polesný* for the script and direction of the television film **Lady Chatterley's Lover** (photography Josef Špelda)
 - *Marek Vašut* for his role in **Lady Chatterley's Lover**
 - *Helena Třeštíková* for the script and direction of the documentary **Sweet Century** (photography Martin Kubala, Josef Nekvasil, Ervín Sanders)
 - *Jan Svoboda* for directing the documentary **Forgotten Diary** (script Lea Slámová, Tomáš Vondrovič, photography Radim Jurčeka, director Jan Svoboda)

Annual Awards of the Government Committee for Handicapped Citizens, awarded on 8 December 1998 at the *Liechtenstein Palace*:

First Prize

- **Romeo, Juliet and Hamlet**, from the series **An Afternoon for Everybody** (script and director Andrea Majstorovič, photography Jiří Nekvasil)

Second Prize

- **Search, Find, Hold and Don't Let Go** from **An Afternoon for Everybody** (script and director Vladimír Merta, photography Martin Benoni)
- **Quietly** from **An Afternoon for Everybody** (script and director Alena Činčerová, photography Ervín Sanders, R. Pavlíček)

Third Prize

- **Students** from the series **Television Club for the Hard of Hearing** (script Josef Brožík, director Alena Derzsiová, photography Pavel Blažek)

Fourth Prize

- **Becoming One with Fun** from **An Afternoon for Everybody** (script and director Olga Strusková, photography Vladimír Vlček)

Special Mention

- **People of the 'Second' Category** from **That Czech Nature of Ours** (script Karel Bělohavý and Jaroslav Večeřa, photography Zdeněk Úlehla, director Jaroslav Večeřa)

VOX HUMANA 1998, a prestigious prize for the scriptwriter and director of a television work 'that, in a given year, and with the greatest artistic and moral force, pushes through the idea of humanisation of the world in which we live', awarded on 10 December 1998 by the Czech Film and Television Union (FITES) and the VOX HUMANA Movement:

- *Dagmar Průchová* for the documentary **Irma or A Short History of Great History** (script and director Dagmar Průchová, photography Pavel Blažek)

Sekal Has to Die (script Jiří Křížan, photography Martin Štrba, director Vladimír Michálek) was nominated for an Oscar on 20 October 1998 by the Czech Film and Television Academy (ČFTA)



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Public Relations

Renata Elhenická **Head of Public Relations**

One of the priorities in the project drawn up by the current Director General of Czech Television, Jakub Puchalský, was to boost communication with the public. Thorough, systematic reorganisation of Public Relations into a new-look department was one of the first changes made by the new management. The aim was to create a comprehensive communication strategy for a public-service television organisation: externally, for the public at large, and internally, for its own staff. **In 1998 Public Relations managed to become a functioning centre, used as a trustworthy source by journalists, the general public, and Czech Television staff, a place where they could acquire the information they needed quickly.**

The demands placed on presentation and communication at public service television are undoubtedly higher than those for commercial television. The main goal of Czech Television's communication activities in its relations with the public is to explain and promote the principle of public-service broadcasting and its key advantages: high-quality programming for a wide scope of viewers, trustworthiness, reliability, and in-depth information giving viewers room to form their own opinions. Our duty includes ensuring that the public is quick to perceive Czech Television's independence of the state and the commercial sector, to know the type of programmes we offer, to understand the way Czech Television is financed, and to have access to clear results of the company's financial performance. The wide scale of specific activities performed in 1998 to fulfil these tasks can be divided into four basic areas: *institutional and internal communications, programming communication, publishing activity, and viewer contact*. (In 1999, these separate areas are covered by four specialised departments within Public Relations.)

As part of **institutional communication** in 1998, Public Relations provided a communication service and consulting for the Czech Television management and other organisational staff, as well as for the Czech Television Council, in economic, legislative, and organisational themes. It also prepared the management's press conferences, communicated with special-interest and professional organisations, and formed a concept for the support of events held for the benefit of the public. Institutional communication at PR also included co-ordinating activities with national and prominent cultural institutions; among those with whom we managed to enter into a general contract on co-operation are the Czech Philharmonic Orchestra, the State Opera House, the National Museum, the National Gallery, and a number of others. Our active co-

operation with the non-for-profit sector, with the most varied of foundations and associations, is also significant. A more detailed rundown of our work with national institutions and the non-for-profit sector can be found in a separate article.

Czech Television's *press service* helps the organisation's two-way communication with the outside world. This service ensures constant media contact, and it deals with requests from journalists and distributes press information. In collaboration with the Czech Information Agency, everyday electronic media monitoring was introduced on 1 May 1998, which runs regular monthly analyses of media response, as well as analyses to order.

In **internal communication**, which has been a priority for the management at Czech Television right from the start, we have kept up continuity with the past: for example, we still publish the internal monthly newsletter *Info*. There has been an increase in the share of original and topical information in this newsletter, and the Director General and other members of Czech Television management contribute regular articles. In December last year we held an *Open Day* for employees and their families, and in December the Director General met the organisation's employees; all Czech Television staff received a personal Christmas and New Year's greeting from him.

A lot of progress was made in **programming communication** in 1998. The main objective of activities in this respect was, and remains, notifying the public of Czech Television's programmes and encouraging viewers to watch them. The task of programming communication is to lay out a path for each programme to the viewer it is designed for. With our help, viewers are aware of the programmes Czech Television offers and are able to select the right ones for them. Czech Television is therefore a television organisation with a lucid broadcasting schedule and clearly profiled viewer community.

The main product in this part of Public Relations in 1998 were the *programme tips* we present in our channel guides. Programme guides are distributed free of charge to all press organisations, with pictures, every week.



The basis of Czech Television's communication strategy is openness towards the public and quality in the information it provides.

The most significant form of communication with journalists in terms of programming was regular press material and press projects. Programming communication staff also mediated interviews with producers, arranged for journalists to attend filming sessions, etc. Other ways of promoting programmes included advertisements in the press and a regular daily three-minute programme on Czech Radio. We kept the public in constant touch with current programmes, Czech Television productions, and new feature films and documentaries. We are preparing a special concept for presentations of programmes for children and young people, and presentations of television personalities. We worked with *Telexport* in drafting Czech Television presentations for Czech film, theatre, and music festivals and reviews (such as Febiofest, the International Festival of Films for Children and Young People in Zlín, the International Film Festival in Karlovy Vary, and the International Music Festival in Český Krumlov).

The third of the areas covered by Public Relations in 1998 was **publishing activity**. The main task here remained preparing publications by Czech Television and about Czech Television as part of the obligation of a public institution to be open about its activities. The standard-bearer of this service for the professional (and general) public is the *Annual Report*, providing the most comprehensive possible news

about the previous year. The publishing section also issues publications of a more specialised nature – in March 1998 the updated version of the *Czech Television Bylaws*, as well as the first *Manual on the Use of the Czech Television Trademark* and, on the occasion of the International Film Festival in Karlovy Vary, a third successive *Film Catalogue*, encompassing the output of Czech Television as the leading domestic film producer. We would like to continue our work in mapping out other areas of Czech Television output in the future in the form of catalogues by category.

An indispensable part of publishing work includes the quarterly *Svět televize* ('Television World'), a bulletin giving information about audio-visual happenings beyond the borders of the Czech Republic. One of only a handful of resources dealing with current professional themes, *Svět televize* is required study material outside the confines of Czech Television too.

Some of the publications we have mentioned are now available in electronic form, and can be found on Czech Television's web site. Naturally, we mean to make this the rule rather than the exception.

Publishing work is founded on a great quantity of documentation gathered from television as a whole or from the results of monitoring the domestic and foreign press. In order to enjoy versatile use of this documentation, we have started building up a documentation fund in the form of an electronic database, allowing for more efficient retrieval depending on special requirements. In 1998, we carried out dozens of explorations of facts from our electronic monitoring of the domestic media, and these served to improve work in Public Relations and in other departments at Czech Television. Sometimes our results were passed on to Czech Television's external associates. Our ambition in the immediate future is to transfer the electronic archive to a more powerful database system and to build up another, comparable database from our monitoring of specialised foreign sources. Both these databases should serve the requirements of our information service and consulting services provided to Czech Television's internal workers and to the professional public.

Viewer contact was one of Public Relations most important activities in 1998. Contact was made over the telephone, by written correspondence, or via e-mail. (More detailed information on viewer contact can be found in *Viewer Response to Broadcasting*.)

The entire concept of the activities of Public Relations at Czech Television in 1998 was based on communication: not a one-way flow of information, but dialogue with all our target groups. This is something we want to continue in the years to come.

Support of Non-for-Profit Activities

Czech Television's regular programme content is accompanied by a number of extra programmes every year. These additional programmes serve as direct support for a broad range of activities that tend to be non-for-profit in nature, or are aimed at promoting culture. In terms of their actual content, their aim might be to have a purely informative, educational, or instructive impact that is of a general character. They might also promote the activities of organisations in the non-for-profit and civic sector, and this is often done in a very direct manner. In addition to support of important national institutions, bearers of national and cultural identity, all public European television stations set aside room in their broadcasting schedules for **non-for-profit organisations, information, and awareness in the general public interest**. Under the common title of *general-interest advertising*, as a contrast to traditional commercial advertising, Brussels-based EGTA (*the European Group of Television Advertising*) also monitors the share of promotion these activities receive in the programming schedules of public television stations. It is compiling a special database to this end.

Based on the results provided by documentation from Czech Television's *Audience Research Department*, we can see that Czech Television devoted a total of 78.5 hours to this public service in 1998. Of this total, advertisements promoting national institutions took up 15.6 hours, general-interest advertisements (i.e. to support organisations in the non-for-profit sector, health awareness, education, road safety, etc.) were screened over 26.4 hours, pre-election advertisements in 1998 took a share of 21.3 hours (it should be recalled in this respect that a number of political parties gave up the time allocated to their broadcasts in favour of non-for-profit organisations that were predominantly charity-based), and then there were commercials for new films entering the cinemas, which were given 15.2 hours.

The content of the different general-interest advertisements can be broken down into smaller groupings. Most space was given over to the **disaster caused by the floods** that hit the Czech Republic hard last year. Czech Television gave information, naturally, but also played the role of mediator between the individual communities. It also lent support to the feeling of common bonding, called on viewers to provide active assistance, either *man to man* or *community to community*, and helped the Czech Television Foundation: People in Need organise this aid.

In health issues, priority should be given to the theme of the **AIDS threat** which was reflected in short programmes giving warnings or instruction, or programmes bringing information about where to find help or how to behave with those infected with this malicious disease. The UN's global view of this issue was seen as a challenge for Czech Television to screen a UN-produced feature that would give the population of the Czech Republic the chance of taking a look at the disease from an angle that went beyond the confines of one country and, indeed, of one continent.

Other UN productions gave us a similar opportunity to bring attention to **problems faced by women** in the world today – the themes were unexpectedly painful situations in a domestic environment that women in seemingly distant regions of today's globalised world found themselves in. The Czech population cannot see these circumstances as irrelevant in their open contact with the world.

It should also be recalled that Czech Television brought awareness to the articles of the **Declaration of Human Rights** in its broadcasting schedule via interesting animated sequences. Again, Czech Television was given this material by the Prague UN Information Centre and broadcast it to mark the fiftieth anniversary of this momentous international document being signed.

Another item was **sport** as a great activity for young people that could help in **preventing the use of drugs**. Sport was also promoted on Czech Television with broadcasts of programmes featuring the national teams.

It has now become a tradition for Czech Television to give the public information about **Safe Line**, which children can contact if they find themselves in difficult situations they are unable to resolve themselves.

A considerable portion of general-interest advertising was allocated to the promotion of **blood donations**. Czech Television also lent assistance to a campaign for the **Help the Burnt Foundation** during periods when people (mainly children and the young) were most at risk, i.e. before the Christmas holidays or celebrations marking the end of the year, and before the summer holidays, which, specialists warn, is a time for increased numbers of accidents involving burning, as children go off to summer camp. Well aware of the fact that the population of the Czech Republic suffers from a lack of iodine, another advertisement was screened informing the public in detail of this fact and of the ways they could confront this unhealthy factor. Czech Television also used general-interest advertising to warn viewers about the risk of **heart attacks** – one of the most frequent causes of death in the Czech Republic. The **anti-smoking campaign** focused on *World*

Tobacco-Free Day last year, which was held on 31 May, and gave reminders that smoking is a high-risk factor for pregnant women and, in particular, is a danger to children in families of smokers. During this period, Czech Television supported the International Competition for Smokers, which proved effective in reducing this unhealthy habit.

We have shown a systematic interest in how the development of the **restoration of the Fidlovačka Theatre** is continuing. This theatre formed Prague's centre of local colour for years and was an essential part of the Czech cultural environment. Another cultural project Czech Television has supported is the **concert held in support of Tibet**, and it has played the intermediary in promoting human rights.

Czech Television traditionally pays attention to charity projects. The first we should mention are the traditional **Advent Concerts**, which are swelling in terms of viewer numbers every year. The 8.5 million crowns the concerts raised last year brings great satisfaction to Czech Television when it considers the efforts that are being made to support our handicapped fellow citizens. **The Czech Television Charity Panel** began functioning as an advisory body to the Director of Programming in 1998, working as a guarantee of a lucid decision-making process that answers to the public; it assists in supporting charity projects of foundations, civic associations, and public-benefit companies. It has dealt with a number of applications for aid, some of which it has been able to grant. Some are activities that Czech Television now has a tradition of supporting, such as the **Barrier Account**. Czech Television played its part in promoting postcards and art auctions, and in 1998 the Barrier Account was able to distribute CZK1,480,000 among 21 schools to make **wheelchair and handicapped access facilities**. We have also been very pleased by the funds raised by the collection made when Czech Television lent its support to the **Terry Fox Run**: CZK 2,300,155.90, which will go to **aid cancer research**. The Charity Panel decided to recommend making an active contribution to the **Talking Book** Foundation. The results of this activity serve primarily to benefit the blind, as well as people who have just undergone difficult operations – unable to read for themselves, this experience is substituted by readings and interpretations of great Czech and world literature by leading Czech actors. In 1998, it also recommended supporting the **House of Sun Building Project** by the **Aids Help** association. At the end of the year, the Charity Panel recommended supporting a collection for the **Jedlička Institute** (to buy rehabilitation baths and reading equipment) and the **Barrier Account** to **adjust the vehicles of handicapped drivers**. It was recommended that the **Olomouc Arch-Diocesan Charity** be assisted with the broadcasting of an advertisement asking for donations to **help flood victims in Transcarpathian Ukraine**. **The FOKUS Association** was supported with the transmission of an advertisement to donate money for the reconstruction of the Jůna Estate, which is to provide the setting for **sheltered workshops for the mentally handicapped**. An advertisement was broadcast to raise money for the **Caritas Foundation** from Blansko so that it could build some **sheltered flats**. Recommendations were also made to support the projects of the **Between the Fences Festival** and the construction of **sheltered flats** by the **Portus Association**. A debate was opened at this time concerning the activities to be performed as part of *International Seniors Year*, in particularly regarding the **Penny Project**, which Czech Television should use as the basis for its assistance in forming inter-generation solidarity between children and seniors.

A collection for the **People in Need Foundation – Kosovo**, the need for which made itself so urgently manifest in the following year, was given unanimous support back in October 1998.

In the interest of improving the opportunities of charity foundations and civic associations to make advertisements asking the public for help, the Charity Panel initiated the formulation of the **legal aspect and stance of Czech Television management regarding the opportunities of being able to publish the names of sponsors** for each of these organisations.

1998 also saw the closer **co-operation with our partner public service, Czech Radio**. The result was the willingness of Czech Radio to participate in a collection to help Kosovo.

Nikolka Drgová's need for a difficult liver transplant led to a special initiative in 1998. The Charity Panel asked the Barrier Account to start building up a special fund for difficult operations that cannot be performed in the Czech Republic, and promised to help with a public collection that will be held in this respect. This issue also sparked interest among Czech Television current affairs programmes. The announcement made by Mr Němec, Director of the VZP Insurance Company, soon after that insurance companies were able to cover the costs of these essential operations was probably one of the happiest pieces of news serving to reward the work of the Czech Television Charity Panel.

Our support of the **Art without Barriers Festival**, which brought artists with handicaps together with those enjoying full health, was quite unique. In this case, our support went much further than broadcasting an advertisement inviting viewers to a full week's programme with international participation, initiated in Prague by the Austrian Institute and Austrian Embassy. This innovative attempt at integration by Austria, during its Presidency of the European Union, and aimed at the election of Prague for the organisation of this first festival (because of the tradition of care for the handicapped in this part of the world at the beginning of the century) interested Czech Television so much that it made room for it in a whole number of programmes, and even became a co-organiser. The festival should become a part of Prague's cultural life.

Hana Štěpánková
Programming Department

Czech Television as a Partner to National Institutions

Czech Television's partnership with national institutions and other prominent cultural institutions is quite natural, and has always existed at Czech Television in varying forms. In 1998, there was a certain breakthrough in mutual relations. Czech Television's co-operation with national institutions, which in the past tended to work on the basis of individual projects, took on a contractual framework, and negotiations were opened on other contracts which went on into 1999. Included here are institutions such as the **National Theatre, National Museum, National Gallery, Czech Philharmonic Orchestra, National Library, National Technical Museum, Moravian Gallery in Brno, City Gallery, Prague State Opera House, Museum of Applied Art in Prague**, and others. Co-operation under the terms of a general contract cannot, of course, and is not even intended to, replace joint, specific programming projects. On the contrary, it should help them on their way. Collaboration in specific projects is always set out in separate contracts.

The basic prerequisite for successful co-operation between Czech Television and the large cultural institutions is active bilateral communication. Czech Television's role of partner in such communication was adopted by the *Public Relations* Department in September 1998. The department's workers are able to provide skilled assistance in directing the flow of information and suggestions from the large cultural institutions to specific editors and dramaturgists. This is work which, in many cases, has helped push through a topic or theme in Czech Television programmes.

The autumn negotiations with representatives of some of the large cultural institutions on future contracts showed that more extensive joint meetings would be useful and necessary as the basis for entering

into more systematic communication, and were an opportunity to present opinions on co-operation so far and into the future. The result of these considerations was the **seminar of Czech Television with national and other institutions**, held at Kavčí hory on 11 November 1998. It was organised by Public Relations, and was attended in person by the Director General of Czech Television Jakub Puchalský, Director of Programming Martin Bezouška, staff from the Production Centre for Current Affairs and Documentaries, the Production Centre for Creative Programming, the News Department, staff from the Legal Department, Telexport, and ČT Teletext. Guests were representatives of the National Gallery and its collections, the National Theatre and its three companies, the National Museum, National Library, City Gallery, Museum of Applied Arts in Prague, National Technical Museum, and Prague State Opera House. These institutions were mostly represented by their directors and public relations staff. The collaboration of Czech Television editors, dramaturgists, and producers with many partner institutions represented at the seminar is long term in the preparation of programmes, and in many cases this was not the first time the delegates had met. Even so, both parties voiced suggestions on how to improve co-operation and, thanks to the presence of many partner institutions at once, their priority needs could be outlined to a much greater degree. In general the guests also expressed an interest in having culture represented regularly in Czech Television news programmes, at least in brief. The half-day seminar was a significant impulse in developing mutual relations, and the guests were very appreciative in general, and expressed an interest in regular meetings of this kind.

The specific assistance that Czech Television affords national and large cultural institutions, based on contract-mediated collaboration, is the **broadcasting of informative eye-catchers and announcements** that bring attention to their mission and activities by addressing viewers direct. Broadcasting these short informative programmes is a novel way for Czech Television to meet its obligation to provide information. They quite clearly help promote more general social values such as culture and education, and they serve as a contrast to commercial advertisements. Programming statistics prove just how broad this form of support is: in 1998 almost 600 adverts, lasting almost six hours in total, were broadcast on behalf of these institutions. Czech Television devotes a lot of care to giving systematic **information on the activities of national institutions** and prominent cultural organisations. In general, passing on information about their activities and their artistic accomplishments is part of Czech Television's statutory mission. By entering into contracts, these partners also have a key to direct communication with Czech Television's programme-makers, and access to experts and creative staff is eased, leading to better co-operation in the preparation of programmes. This is a valuable opportunity for these institutions to address television viewers directly in repeated promotions about their activities. Czech Television, on the other hand, acquires direct access to information from its partners, and filming programmes with them is a much-simplified process.

Czech Television has a lot in common with national and associated institutions: they are a service to the public, a service to culture and education, they are non-for-profit organisations, and they are financed from public resources. These institutions have something of worth to say to the public, and Czech Television is a mass medium with the mission of informing the public and contributing to people's education. Lively co-operation can provide both parties with advantages if no unnecessary commercial barriers are put up between them. For many reasons, mutual partnership is viewed as a strategic element, and Czech Television will continue to intensify this activity.

Vít Šnábl, Public Relations



Czech Television's International Activities

Růžena Ježková Head of International Relations

Activities in international relations in 1998 followed the strategy adopted by Czech Television's management. They focused on expanding our international contacts (deepening the ones we have and entering into new ties), exploring new areas and avenues of co-operation, paying close attention to international projects, and processing their aims and conclusions as part of our analysis of Czech Television's requirements. Czech Television's participation in international activities supporting the principles of public broadcasting is acknowledged by all international organisations following the same goal. Czech Television not only has a share in the events held by these international organisations, it also happens to be the organiser of many of them. The organisation of such events in 1998 was the responsibility of *International Relations*.

One of Czech Television's deeply refined activities is its **membership in the European Broadcasting Union (EBU)**. This organisation has 117 members (if we include associated members) from 79 countries, and today its reach goes well beyond the borders of Europe, giving inexhaustible opportunities for international co-operation and attendance at international events in sport, culture, and technology. Czech Television is well aware of the importance of its membership: it is a member of the EBU Supervisory Board and appoints representatives for the different EBU committees. Czech Television takes part in events and conferences held by the EBU, helps in drafting documents designed to promote public broadcasting, countersigns international documents on standardisation that concern the implementation of the latest technology into television broadcasting, and plays an increasingly active role in the overall activities of the Union. EBU appreciates the activities of Czech Television, and the prestige we enjoy among our fellow members and the wealth of experience behind us has led to the EBU returning to Czech Television again and again to hold international meetings and conferences. Three notable conferences were organised in 1998: the *Fourth Television Assembly*, the *Twelfth Meeting of the Production Management Committee (PMC)*, and the *Twelfth Meeting of the EBU Technical Committee*.

The European Broadcasting Union's Fourth Television Assembly took place in Prague on 19 – 20 March 1998. Approximately 90 delegates from thirty countries attended the conference. The overwhelming majority of delegates were programming directors from EBU-member television organisations. Conference chairman was Bob Collins from RTE (Irish TV), and his vice-chairpersons were



Ingvar Bengtsson (SVT – Sweden), Boris Bergant (RTVSLO – Slovenia), and Gottfried Langenstein (ZDF – Germany). Czech Television was represented by Director of Programming Anna Vášová and several other prominent programming workers. The conference approved a detailed agenda for the two days of the meeting, including an assessment of the report on Television Commission activities and the programming preparations of television organisations for the new millennium. Music preparations included the *Eurovision Song Contest* and music databanks. Preparations for festivals involved festivals sponsored by the EBU, such as *Prix Niki (EU)*, *European Solidarity Festival (TVE)*, and *Pompeii Day (RAI)*. Co-operation with outside organisations covered the joint project with UNESCO, called *Screen Without Frontiers*, the EU project *European Foundation for Educational Multimedia and Audiovisual*, and many others. A professional discussion on the theme of *Broadcasting and Multimedia*, dealing with the penetration of new forms into television channel formats, was a major part of the conference. This discussion met with great success and is sure to be continued at other EBU forums.

Czech Television's activities on the international scene are a major element in the fulfilment of its public-service mission. International co-operation is based on contact with people and propagating the policy of Czech Television throughout the world.

The Twelfth Meeting of the Production Management Committee (PMC) of the European Broadcasting Union took place 24-26 June 1998 at the Hotel Pyramida in Prague. PMC Chairman Maurizio Ardito (RAI – Italy) chaired the meeting. A further twelve Committee Members from nine countries and four representatives of the EBU's Permanent Bodies also attended. Milan Gazdík represented Czech Television in its capacity as Committee Member. The PMC is one of the three basic sections belonging under the EBU Technical Commission that deal with the whole scale of audiovisual-technology problems in television. The meeting discussed the Committee's activity report and made note of information on the Technical Commission's General Meeting and its decisions relating to PMC work. Most time was then devoted to reports from the different project groups (of which PMC has fourteen). Each of the project groups covers one of the key problems of contemporary and future production technology and, in a manner of speaking, is a trial foundation stone for production technology as a whole.

The Twelfth Meeting of the EBU Technical Commission Committee took place on 6 and 7 October 1998 at the Hotel Forum in Prague. This important meeting of one of the top EBU bodies was held with special attendance and observation by Czech Television. Professor Ulrich Messerschmidt, known for his involvement in merging OIRT and EBU in 1990, chaired the meeting as the long-term Chairman of the EBU Technical Commission and Director of the Institute of Radio-Television Technology in Munich. Director General of Czech Television Jakub Puchalský welcomed delegates at the midday session, and Strategy Development Director Gordon Lovitt opened the afternoon meeting on behalf of Czech Television (as the meeting organiser). In addition to the usual activity reports from the different steering committees, the main theme of the meeting was digitisation and everything connected with it. The discussion concentrated on one of the burning issues of our times: the standardisation of the programming environment of future digital television sets, because if we do not push through this standardisation the viewers will suffer most, and viewers are the main interest of public television organisations. The discussion also incorporated the so-called television system with progressive resolution and standard definition, which should give viewers

an experience comparable to high-definition television (HDTV). At the end of the meeting, Professor Messerschmidt bade his farewells (he was retiring) and wished his successor, Daniel Sauvet-Goichon (GRF/TDF – France), much success as he took up this important position.

The *Golden Prague International Television Festival* was another prestigious event. It is covered in more detail in a separate chapter. 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 1998, preparations began on several important international meetings to be held in 1999 as part of RELIGION '99. This is an EBU conference on religion, and it has become something of a tradition for Czech Television and Prague to play host. This conference on the eve of the new millennium is of exceptional cultural importance, and we are paying very close attention to the preparations.

Czech Television and its International Relations Department's success in organising international conferences and events and promoting Czech Television policy has given the organisation high recognition from EBU members and other associations. The new management picked up very well on the tradition of participating in the global public-television movement Public Broadcasting International, of which Czech Television is one of the main pillars. Czech Television's policies and strategy have resulted in not just European television organisations, but also those from further afield trying to work with Czech Television.



Golden Prague International Television Festival

Jiří Vejvoda

Festival Director

The thirty-fifth year of the festival, which has changed shape several times during its haphazard development, concentrated on music and dance on the television screen for a sixth time. It took place between 4 and 7 May, and continued the efforts of the previous year not to close itself off into a professional ghetto, but to open itself up to the public at large.

The festival was held at the Žofín Palace for the second year. Each of the four days had its own clearly defined dominating feature. The first afternoon belonged to the prestigious **Homage to Rafael Kubelík**, held fifty years after the events of February 1948 forced the world-famous conductor to emigrate. The conductor's son, architect Martin Kubelík, and the President of the European Broadcasting Union (and Rafael's friend) Professor Albert Scharf presented a show of the most interesting moments from television programmes about the *Master of the Baton*. Their presence at the festival was a great honour for Golden Prague.

The second day was a day of **'mapping out Mars'**, as we nicknamed an attempt – the first of its kind in the modern history of the festival – to focus on the situation of music and dance on 'eastern' screens and compare it with the pinnacles and failures of the West. A round table session called *East Meets West*, held in association with the Open Society Fund in Prague became an unexpectedly fruitful forum where those who needed each other, for various reasons, got to exchange their knowledge. Representatives of public and private television stations from the formerly divided Europe discussed ideas, technology, money, and potential co-productions. The result was not only a number of ideas for the future, but also a concrete co-production project between Germany and Estonia about the famous contemporary composer Arvo Pärt.

Speaking of composers, another (and, it must be said, much more famous) great of the twentieth century was the focus of the third day of the festival. Our **Homage to George Gershwin**, who was born exactly one hundred years ago, met with the same warm response from the audience as Kubelík had done. The audience enjoyed the rare footage from television programmes from the Czech Republic and all over the world that somehow or other related to the person or music of the famous composer. Indeed, even in his scores he seemed to span the whole world of our times: he was a Jew, he came from Russia and, via Europe, made his way to America, where he made the transfer from classical music to jazz.



The last day's **Concert for Golden Prague** was dedicated to him. Libor Pešek conducted the Czech Radio Symphony Orchestra, with Igor Ardašev and Jan Simon playing the piano. This evening was also the awards ceremony: **The War Symphonies – Shostakovich against Stalin**, directed by Larry Weinstein, won the first prize from the seven-member international jury chaired by the Editor-in-Chief for Music and Drama at ZDF and Chairman of the EBU Music and Dance Group Stefan Felsenthal.

This year, Golden Prague sent out a clear signal to everyone that culture and the television screen are not necessarily contradictions.

The festival's aim is not to close itself off into a professional ghetto, but to open itself up to the public at large.

Prizes

Golden Prague

The War Symphonies – Shostakovich against Stalin
– Rhombus Media, Canada
Director: Larry Weinstein

Czech Crystal

Contrecoup
– Television Suisse Romande, Switzerland
Director: Pascal Magnin

The Winter's Journey
– Channel 4 Television, Great Britain
Director: David Alden

Special Mention

Men – Arts Council of England, Great Britain
Director: Margaret Williams

Piece By Piece – Czech Television
Director: Michal Caban

Dancing for Dollars – Bolshoi in Vegas
– Channel 4 Television, Great Britain
Director: Angus MacQueen

Special Award

Vivaldi A.: The Four Seasons
– TV Company Tyumen-Region, Russia
Director: Liudmila Gultiaeva



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Production and Engineering

Vít Novotný

Director of Production and Engineering

The disparateness and diversity of the different departments that are under the director's office here gives it the structure of a separate enterprise. Purely technical professions with their own separate specialisation, economic units, production personnel, and service providers (service sections) are all at work in the department. This diverse collection of people is driven by the will to fulfil Czech Television's mission: even the last in line in the implementation of a certain project can say boldly 'I worked on that'.

Throughout 1998, there were changes in the management and structure of several sections at the Department of Production and Engineering. A new department, *Post-Production*, was formed by merging Visual Technology and Audio Technology, and *Lighting Technology* detached itself from Scenic Operations. Improved system functioning was the motivation behind all the changes in staff.

The Production Services Department provides services for foreign television organisations and domestic customers – mainly concerning the production and broadcasting of Czech Television programmes. As part of its membership in the EBU, Czech Television offers editing, production, and technical services, including arranging broadcasts for accredited correspondents and crews from member countries on a running basis and, in particular, during large sporting, cultural, and political events (e.g. World Championships, European Championships, World Cups, European Cups, state visits, significant cultural and political anniversaries, elections, etc.). The department's goal is to make maximum possible commercial use of the 'free capacity' of Czech Television. It will continue this plan into the future, as the funds gained by providing these services are quite considerable.

The Central Control Room is a small department directly under the Director for Production and Engineering, and is further divided into several sections according to the different tasks it performs: *technical co-ordination of international and domestic live broadcasts, input and output control of CZECH LINK signal distribution, operating engineers, and EBU contact engineer*. In 1998, EBU digitised satellite operations, additions have been made to technology to take us up to the capacity we require, and ancillary groups will use the new ISDN network.

The Production Personnel Service emerged out of the *Department of Production Personnel*, most of which (*the crew professions*) transferred to direct control by the Director for Programming and Engineering. The Production Personnel Service does work throughout the Implementation Department,

mainly for production chiefs. The Production Personnel Service is linked very closely with the existence of the production crews at Czech Television. Access to mobile SMS gates, ISDN telephone connections, e-mail, providing mobile telephones – all these are important technical elements that ease communications.

Television Technology Engineering will link up very closely with the digitisation process in television technology, as well as with the technological changes in television as a whole. In addition to these activities, ideally the department will offer implicit system support in a server-conceived environment at all stages of production and dispatching a television signal. Because television of the future will place lower demands on equipment repairs, but instead will entail everyday problems connected with interoperability, with system sturdiness, operating discipline, etc., we will need to consider restructuring working activities. As part of Czech Television activities as a whole, Television Technology Engineering is making investments amounting to around CZK120m-130m a year and lump investments of approximately CZK100m a year.

The **Postproduction Department** provides comprehensive technical postproduction services and primary studio production. Postproduction enjoys a prominent, indispensable status at Czech Television. It emerged in 1998, when the new management arrived, via the merger of two other departments – *Visual Technology* and *Audio Technology*. This merger led to economic savings by a reduction in the number of employees (mainly in economic administrative and technical administrative areas). Organisation of work improved dramatically, allowing for much better use of production capacities and technological variability. The stage of gradual digitisation is now underway.

Outside Broadcasting Technology is a unit of fundamental importance for Czech Television. Because of the seriousness of the tasks this department performs (unrepeatable and, in many cases, viewer-attractive and popular programmes), it is necessary that it operates at an extremely high technological standard (see the Overview of Czech Television Technology).

The News Centre Technology Department provides production and broadcasting services for the News Department, working closely with topical events home and abroad. Requirements are met with the minimum possible delay and twenty-four hours a day. Because of the nature of its work, this department also uses its equipment to arrange operations for other Czech Television production centres, whether in production or live broadcasting (the Summer and Winter Olympics, World Championships, European Championships, the Champions League, etc.). One of the main criteria in processing news and sports reports is speed. Therefore, tape is the optimal solution, as it allows for the fastest editing without the need to translate everything onto disk. Naturally, we use the digital format because of the required quality and



Czech Television is gradually modernising its production base so that it can keep step with foreign television companies in the breadth and quality of the services it offers viewers.

resistance of the recording. At present, the prime contender is the *Digital Betacam* format. At the end of 1998, we prepared a 'virtual studio' at the SK 8 studio complex. This entails the conversion to new production technology, training and selection of workers, and the assembly of graphic support.

On 1 August 1998, **Lighting Technology** gained independence from *Scenic Operations*. Making the department independent led to substantial improvements in its labour efficiency. Lighting provides all services necessary for realising programmes with television and film technology. Our lighting range is relatively well equipped, we have our own electrical centre, and the vehicle fleet has dimmers and illuminating equipment, ordinary lighting, and HMI lights. Our plan for the immediate future at Lighting Technology is to build up a system of services guaranteeing that all production and programme-maker requirements can be fully satisfied.

The significance of the **Broadcasting Technology Department** for Czech Television lies in the very essence of the work done by the whole Production and Engineering Department, which is to dispatch ČT1 and ČT2 programmes and present the results of the whole organisation's efforts to the public. The department performs its activities in real time. Naturally, this is accompanied by all the aspects of live broadcasting, such as the demands on all operations being conducted faultlessly (usually there is no opportunity to make corrections), often in stressful situations caused by tight time deadlines and, in extreme circumstances, due to the time of broadcasting.

Czech Television's **Scenic Operations** is the only facility of its type in the Czech Republic. It can produce decorations, organise stage sets (with costumes and props), and, in co-operation with *Lighting Technology*, it can arrange the lighting for these decorations and make advance preparations for the equipment and subsequent filming. The other television companies tend to contract this work out. This means they have no workshops or stores with the set equipment they need. Czech Television's edge in this respect lies in the speed at which it can change decorations and fittings. The organisation of work and co-operation between the individual units of Scenic Operations is governed by one thought – to become a high-quality service for Czech Television's main activity – programme production. In the past, asserting this thought unconditionally was hardly simple. With the advance of time and changes in the way people think, this creed has become reality. In the future, we will have to keep this idea alive and improve our set-design services.

Collective Technology Operations, a department performing professional activity in power engineering (power electrical engineering, heating equipment, mechanical engineering), emerged on the basis of Czech Television's need for the full range of operating and maintenance activities mentioned above, while meeting the conditions issuing from the Power Act, its Implementing Measures and Decrees from ČEZ, PRE, and SEI, and all legislation and standards in force.

The department is putting increasingly complex electronic communications technology into service. Communications have been improved via the telephone switchboard connected to an ISDN system, and via the *mobile* system to make calling in the mobile network more efficient. We are also preparing an audio communication system.

Brno Television Studio

After running an intensive programme to develop the technological base at ČT Brno in the past few years, 1998 was a year in which we attempted to stabilise technical operations. Nation-wide co-ordination in outside broadcasting technology, incorporating the requirements of all three Czech Television studios, meant ČT Brno was able to use mobile outside broadcasting technology extensively. In audio postproduction, we decided the best offer from a supplier was the *Audio Vision audiostation* from Avid, and the *Yamaha O2R central control desk*. The audiostation uses plug-in hard disks, which will be used for the physical broadcast of projects via the non-linear editing system and audio office. The office was completed at the beginning of 1998. Avid's *MC 8000 off-line system* was chosen as a suitable non-linear image off-line system because of its concept, which determined the creation of a comprehensive postproduction audio-video system, and with consideration for the results of the invitation of tenders for an audio postproduction supplier. Following a contract we signed with the supplier, trial operation of the system began in mid-January 1998.

Ostrava Television Studio

We bought several more digital *Betacams* as part of our system modernisation programme in image postproduction editing systems. The increased number of programmes with subtitles led to us launching the operation of an *editing office to subtitle regional broadcasts* (HW and SW) at Ostrava. We also modernised our mobile outfits – we bought a *digital camcorder* and *split set* so we could obtain more primary digital resources. A new *Caterpillar Olympian GE 110 kW electricity plant* serves for exterior filming and as a reserve power source.

Production and Engineering Strategy

Czech Television is slowly modernising its production base so it can compare with foreign television companies, both as regards breadth and quality of services offered to viewers. Our international contacts assist us in this respect, especially the EBU, where Czech Television is an active member and is incorporated into the management structures.

Czech Television now faces several serious strategic decisions connected with the **transmission of its signals**. These decisions will be even more difficult and complex considering the technical aspects involved in new distribution and broadcasting opportunities. The anticipated development trends in the next ten years must be met today – there should be an expansion in the programming schedule and additional services, as well as comprehensive digitisation of the distributed and broadcast signal. If Czech Television does not form opportunities today for providers of these services, problems could arise in the future with their implementation. Because Czech Television has joined other prominent EBU members in acceding to the *DVB (Digital Video Broadcasting)* project, we must deal not only with the overall problems of primary digital television signal resources, but also **issues of digital distribution**. The entire solution must allow for the conversion to a platform of digital terrestrial 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. Many of these analogue connections are now **nearing the end of their economic service life**; České radiokomunikace, a. s. informed Czech Television that the existing analogue routes would function only until 30 June 1999. The reason for this is that the frequencies that are used to transmit signals will no longer be for civil use as part of the Czech Republic's membership in NATO.

Accordingly, Czech Television began **looking for a replacement solution**, securing a quality distribution channel for the longer term that meets the conditions for future digital distribution and securing the incorporation of regional broadcasting in Moravia and in Bohemia. We propose changing the current situation: we would create a distribution network for the basic transmitter network, set up with a terrestrial connection, with low-power transmitters and converters connected to the satellite network. This solution is based on the fact that Czech Television will produce a DVB-ASI signal and will operate its own multiplex. This gives 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 must resolve as soon as possible, lies in **replacing the DFS-2 Copernicus satellite** when the present contract expires in April 2000. Possible solutions are satellites 40 degrees east and up to 10 degrees west, with an elevation up to 30 degrees. Outside this range the elevation is no longer suitable, and the chances of interference and other problems in directing receiver antennas (especially in articulated or developed areas) are higher.

The issue regarding the opportunity of **receiving ČT1 and ČT2 abroad legally** is another problem involved with the technical issues. There are two possible solutions: using *encrypting* only for those programmes protected by copyright within the framework of the current broadcasting channels, or the operation of an *international channel* composed of ČT1 and ČT2. Copyright restrictions would not apply to this option (but it assumes the emergence of a third channel and the increased financial costs that go with that, both in production and signal distribution).

Following the example of advanced television companies, in 1999 Czech Television will participate in a **pilot project of digital terrestrial broadcasting**. This project aims to test the technical opportunities offered by this new broadcasting standard in the conditions of the Czech Republic. The experiences of those

countries already giving terrestrial digital broadcasting a trial run – Great Britain, Germany, Sweden, and many others – have shown that this method of terrestrial distribution brings a whole number of advantages, both in the possibility of providing a wider range of services to viewers by broadcasting more channels, and in the substantially improved technical quality of the broadcast signal, including the problem-free possibility of mobile reception.

In addition to the technical matters, important **legislative issues** must be resolved if we are to create the conditions necessary for the successful implementation of digital broadcasting in the Czech Republic. Two projects have so far been presented to Czech Television to test the technical conditions of terrestrial digital broadcasting. Because it must first make a thorough strategic and technical assessment, Czech Television has not yet entered into co-operation with either of the applicants.

Czech Television Technical Equipment at the end of 1998

Signals from Czech Television's two channels, ČT1 and ČT2, were distributed from the Prague studio via satellite in MPEG-2 format, or via a terrestrial route to the different transmitters of České radiokomunikace, a. s., from where they were transmitted to viewers at the PAL D/K standard.

In addition to its basic broadcasting schedule, Czech Television also provided these additional services:

- Teletext on ČT1 and Teletext Express on ČT2
- Closed captioning for selected programmes on ČT1 and ČT2, on page 888 of Teletext
- VPS codes for controlling home videorecorders
- Audio accompaniment in any of three modes: *mono* – *stereo* – *duo* (with reception from the pertinent ČRa, a. s. transmitters, or with satellite reception)

Czech Television had the following technical capacities to produce and dispatch its programmes:

ČT Prague

Broadcasting Technology

ODK1/ODK2 Dispatch Complexes

These are used for the regular dispatch of Czech Television programmes, each one separately for each of the two channels, i.e. ČT1 and ČT2.

VK1/VK2 Output Control

These allow for the comprehensive control of ČT1 and ČT2 broadcasting signals. Permits monitoring of video, audio, Teletext, and VPS elements, including control of the corresponding

meters. It also monitors the functioning of ČRa, a. s. transmitters with accessible signals. Here, records of broadcast programmes are filed on cassettes, as set out by law.

VK3 Output Control

Monitors offices involved in the *joint project of satellite digital distribution CzechLink*. Five channels can be checked at once (Prima, Hallmark, ČT1, ČT2, Galaxie), along with one selected radio station (ČRo1, ČRo2, ČRo3, RL/RFE, or Proglas).

Central Control Room

Connects, checks, and adjusts all visual, audio, and communication signals entering and leaving the ČT Prague Centre, including services for external customers.

RK13 Production Complex

A complex designed for programme production. If necessary, it can also serve as a backup dispatch complex for ČT1 or ČT2 broadcasting.

Visual presentation Office

This is based on *Avid* non-linear editing technology.

Studio Technology

Studio KH 1

- 4 *BTS LDK 9/P* studio cameras
- *BTS DD10* digital vision control desk
- 1 digital *Beta*
- 1 one-inch videorecording machine (reports)

Studio KH 2

- 4 *BTS LDK 9/P* cameras
- *BTS DD 10* digital vision control desk
- 1 digital *Beta*
- 2 one-inch videorecording machines (reports)

Studio KH 3

- 4 *BTS LDK 91* cameras
- *BTS DD 10* digital vision control desk
- 1 digital *Beta*
- 1 *D3* digital videorecording machine

Studio KH 4/5

- 5 *BTS LDK 10/P* cameras
- *BTS DD 10* digital vision control desk
- 1 digital *Beta*

(If crews share cameras, both studios can be used simultaneously without the vision control desk in studio 5, where the cameras are only sharp-edited.)

Studio RK 14

- 3 *LDK 93/9P* cameras
- *BOSCH* analogue vision control desk

Editing Rooms

• OFF LINE

Non-linear editing rooms (Lightworks)

• ON LINE

Editing rooms A1 – A10

Special Technology

Videorecording Offices

Videorecording machinery in the following formats occupies these offices:

- one-inch *C*
- *D 3* videorecording machinery
- analogue *Beta*
- digital *Beta*
- *S-VHS*

Film Scanning Offices

FS 01

- This office houses a *Quadra* film scanner and *Da Vinci* colour corrector.

FS 14

- This office houses an *FDL 90* film scanner.

FS 15

- This office houses an *FDL 90* film scanner.

Electronic Graphics

- *Floating Point* caption machine

Archive Office

- *Equipment for copying archive materials*

VPS 1

- Projection and presentation hall
– stereo-Dolby; the hall can also be used for conferences, and every delegate has the option of connecting up to a computer network.

VPS 2

- Projection hall

Sound Technology

Mixing Complexes 1 – 4

- Sound Engineering Studio
 - Digital Editing
 - Sound Control Desks 1 – 4
 - Music Studio
- Series 10 B HARRISON* control desk,
computer controlled with MACINTOSH II.X

24-track DASH format STUDER D 820 MCH
 Soundscape SSHDR1 audiostream + CH writer

- Asynchronous Control Desk
Yamaha PRO MIX 02 digital control desk
- Dialogue Studio
- Film Re-Recording and Mixers

Outside Broadcasting Technology

Large Outside Broadcasting Vans:

- **PV1 – PHILIPS SDI**
cameras: 6x Philips LDK 20 S/P
VTR: 3x DVW 500 P digital Beta
1x PDR 100 Profile Hard Disc
- **PV5 – SONY PAL**
cameras: 5x LDK 9/P
VTR: 2x SONY BVH 2000
1x DVW 75 Beta SP
- **PV6 – PHILIPS PAL component**
cameras: 3x LDK 91
VTR: 2x BCB 75 Beta SP
1x BCB 70
- **PV10 – PHILIPS PAL**
cameras: 3x LDK 90 triax
VTR: 1x SONY BVH 3100
1x BCB 75 Beta SP
- **PV16 – SONY PAL**
cameras: 3x LDK 91 triax
VTR: 1x SONY BVH 2000
1x BCB 75 Beta SP

Single-Camera Outside Broadcasting Vans

- 3x
added-scene version: Beta SP
camera: LDK 91
- 2x
added-scene version: digital Beta
camera: Panasonic AQ 20
- 6x
camcorder: Beta SP
camera: LDK 91
- 7x
camcorder: digital Beta
camera: SONY DVW-700

Super Slow Motion

An outfit designed for high-quality slow motion, especially for live broadcasts of sports events

- camera LDK 23 HS
- VTR: PDR 200 Profile
- vehicle: IVECO 4910

Sound Trucks and SNGs:

- **Z1**
 Exterior and interior sound engineering
- **Z2**
 Acquisition of sound recordings and sound engineering
- **Z3**
 Sound engineering for outdoor locations and foreign broadcasting
- **SNG**
 MCL mobile satellite communication station
- **Power Plants**
3x Polyma 100 kW
2x Polyma 50 kW
1x Caterpillar 75 kW

Studio Technology

Studio 6 (136.7 m²)

- 4x SONY BVP 375 P cameras
- x SONY BVP 550 camera

Studio 7 (77.5 m²)

- 3x SONY BVP 550 P camera

Studio 8 – virtual studio (80 m²)

- 4x SONY cameras
(1x BVP 500P, 3x BVP 550)
- SONY DVS 7000 digital vision control desk
- RT-SET virtual studio system:
 - 1x SILICON GRAPHICS-ONYX graphics equipment
 - 2x SILICON GRAPHICS-O2 graphics equipment

Sound Technology

Sound Production RZ 1 – 5

Announcement sound room

Graphics

- 3x PAINTBOX graphics stations from QUANTEL
- 1x F.A.T. animation equipment from QUANTEL
- 2x PICTUREBOX picture accumulators from QUANTEL
- STUDIO VENICE graphics station from GETRIS
- SILICON GRAPHICS-IRIS graphics station
- SILICON GRAPHICS-INDIGO graphics station
- SILICON GRAPHICS-OCTANE graphics station

Control Room

Serves to ensure completion of news programmes. Foreign news desk, sound production with announcement room (to record comments and telephone calls) and Control Room studio.

VTR's Rooms

There are eighteen VTR's Rooms in the news centre building. There are also Bratislava and Moscow editing rooms.

Reporting Technology

Provides visual and audio material for further processing at the news centre building.

Reporting Outfits

The reporter department at the news centre building is made up of twelve outfits, which, depending on production requirements, ensure the coverage of news and sports crews. They also organise the production of a weekly economic journal, current affairs, and material for the early-morning broadcast of 'Good Morning'.

Two DV format digital camcorders are available for use in places where professional reporting technology cannot be used.

Permanent Routes: 'Parliament', 'Government', 'Senate'

The News Department has 24-hour access to transmission routes from the Chamber of Deputies, the Senate, and the Cabinet office. This allows for live broadcasts or the live transmission of recorded materials to the news centre building.

The routes from Parliament and the Cabinet Office are made with the microwave connection *Alcoma*, whereas the link from the Senate is by laser connection through optic fibre.

DSNG Van

Two-camera van fitted with satellite technology to dispatch signals.

Regional and Foreign News Departments

The News Department has ten regional departments (in Kolín, Hradec Králové, Ústí nad Labem, Plzeň, Zlín, Olomouc, Cheb, Liberec, Tábor, and České Budějovice) and six foreign departments (in Berlin, Bratislava, Moscow, Warsaw, London, and Brussels). In 1999, a foreign news department will open in the USA.

Studio Technology

Studio A – 270 m² (further space of 200 m² can be used with a dropped ceiling). A studio with digital production processing with six cameras. Sound processing with 2 x 12 studio stereo inputs, four external inputs, and 3 x mgf mono.

Studio B – 70 m² (with a background for chromakey), digital production processing with 3 cameras. Sound processing with 2 x 6 studio stereo inputs, four external inputs and 3 x mgf mono; reading equipment.

Dispatch Offices

Dispatch Office 1

The production and dispatch of connected programme packages, individual programmes, and contributions for the national and international networks; programme co-operation with other studios; it is fitted with remote editing of the network of pertinent transmitters for regional broadcasting.

Dispatch Office 2

Dispatch of programmes with combined control of video and sound (only sharp editing); remote control of editing of the network of pertinent transmitters for regional broadcasting.

Sound Technology

Post-Synchronous Office in Sound Production and Studio B

Recording dialogues and groups in cycles on eight-track one-inch tape recorder.

Typos 1 Sound Production

Sound finishing work on programmes recorded on D3 format; announcer's room 16 m² in area.

Typos 2 Sound Production

Sound finishing work on programmes recorded in any TMZ format. Sound finishing work on the Avid audiostream in synchronous mode with video in *Audiovision V 4.1* and *Pro Tools V 4.1* mode; announcer's room approx. 16 m² in area.

Graphics

Graphics Office

Preparation of programme graphics – image scanning, 2D and 3D animation – morphing; layout of materials brought for editing; graphic design for printed material is also possible.

Composite Graphics Office

Layout and editing of video and graphics in a non-linear environment at uncompressed quality; composition of an unlimited number of tracks, animation of layer fading, keying, masks, many effects with layers and masks; creation of 3D and 3D animation, creation of signature tunes and jingles, divisions, and short blocks where difficult graphics are needed.

Mobile Graphics Equipment

Credits and graphics for programmes produced at the studio or in an outside broadcasting van.

VTR's Rooms

TMZ 1

Betacam SP, VHS format; special effects with FOR A

TMZ 2

Editing of subtitles or closed captions; production of EBU broadcasting disk for closed captions or disks for subtitles; BVU player

TMZ 3

Betacam SP, BVU, VHS format; Edit Controller

TMZ 4

Betacam SP, BVU, S-VHS and VHS format; dispatch of contributions over a transmission route; Edit Controller

TMZ 5

Digital Betacam, D3, Betacam SP format; 2D and 3D effects; on-line editing under EDL; pasting titles and inserting graphics, processing four audio channels

TMZ 6

D3, digital Betacam, Betacam SP formats,

Magneto-Optical Disc; co-operation with Studios A and B

TMZ 7

D3 format, Magneto-Optical Disc; dispatching contributions

TMZ 8

D3 format; character generator Aladin; Edit Controller

TMZ 9

Non-linear editing, fading, special effects (wipe), 2D and 3D digital operations; colour corrections and title pasting; audio editing – up to 16 tracks; transmission of graphic data via the graphics data network

TMZ 10

Non-linear editing; editing materials at 24/25 windows per second (film projection); transmission of graphics data via graphics data network

Outside Broadcasting Technology

BO 8

Five-camera outside broadcast van
5x Panasonic AQ11/20 cameras
GVG-200P vision control desk
Studer 963 sound production (24 inputs)
D3 format videorecording equipment, AJ-D350 type

BO 7

Two-camera outside broadcast van
D3 format videorecording
2x AQ 20 cameras
1x VTR AJ-D350

BO 10

Two-camera outside broadcast van
2x VTR Digital Betacam
2x SONY DXC – 30 camera

BO 1 and BO 2

Single-camera outfits (AJ D310 camcorder)
D3 format

R1 – R6

Betacam reporting outfits
SONY DXC-D30 camera
SONY PVV-1A VTR

R 7

D3 format
Panasonic AQ-11D camera
Portable Panasonic AJ-D320 VTR

R 8, R9

SONY DXC-637 camcorder Betacam
SONY PVV-3A VTR

RDV

DV format
SONY DCR-VX1000E camera

BO 6

Audio outside broadcast van

Mobile Sound Equipment

There is a large set of sound equipment serving to produce programmes, including microports, microphones, audiomixer, etc.

Studio Technology

Studio 1 – 120 m²

Studio 2 – 160 m²

Studio 3 – 300 m²

RK – SONY Production Complex

- DVS 8000 C video switcher
- DME 5000 digital effects
- 2x BVP 375 WP camera
- 2x BVP 90 WP camera 4:3 and 16:9 format
- 3x VTR – Betacam SP
- Delta AVE audio production equipment
- 1x BOSCH FDL film scanner, 60 to 16 and 35 mm

VTR's Rooms

TMZ 1

Betacam SP, Digital Betacam, 2" AMPEX, VHS format

TMZ 2 and TMZ 3

Betacam SP, Digital Betacam format; ACE 25 edit controller; VISTA control desk; PESA character generator

TMZ 4

Betacam SP, Digital Betacam format

PD1, PD2

S-VHS format

PD3

U-matic and VHS format; edit computer; character generator

PD4 and PD5

Non-linear off-line editing system based on Avid Media Composer 8000 (HDD: 54 GB and 108 GB)

ENG1 and ENG2

News centre editing suite

- 3 BETA machines (PVW series)
- BVE 600 editing unit
- Titling machine
- Soundcraft sound equipment

Outside Broadcast Technology

PV1

Large outside broadcast van (5 cameras – LIAZ van), can be expanded to 6 cameras

4x SONY BVP 90P with FUJINON zoom lens

1x SONY BVP 7 AP, CANON lens

GRASS VALLEY 200 2 CV video switcher (20 inputs)

PAL GEMINI 3 assistant video production (4 inputs)

1x SONY Betacam SP BVW-75P VTR

4-channel HD videorecording TEKTRONIX Profile PDR 200

Soundcraft Venue II stereo audio equipment (28 inputs)

2KPV

Two-camera outside broadcast van (Mercedes Benz), option of 3 cameras

SONY BVP 550 P digital camera with FUJINON A 10 x 4.8 lens

SONY DVW 700 WSP

GVG 110 CV video switcher

SONY Betacam SP BVW-75P VTR

SONY Betacam SP BVW-50P videorecording

SONY Digital Betacam SP BVW-250P

SONY MXP-61 sound production equipment (12 inputs)

VSB1 – VSB4

SONY BVW 507 camcorder

RPV1 – RPV3

DXC 53 camera

BVW 5 VTR

RPV4

BVP-7A camera

BVW 5 VTR

DVK1 and DVK2

SONY DCR -VX 1000 E camcorder for the News Department

Audio Technology

ZVV1, ZVV2

Digital audiostation based on PRO TOOLS III (8 inputs)

SOUNDCRAFT DC 2000 (24 channel), DC 2020

U-matic BVU 900

ZVVAs

Asynchronous room for sound production

GENELEC 1031 A active speaker system

Programme Archive

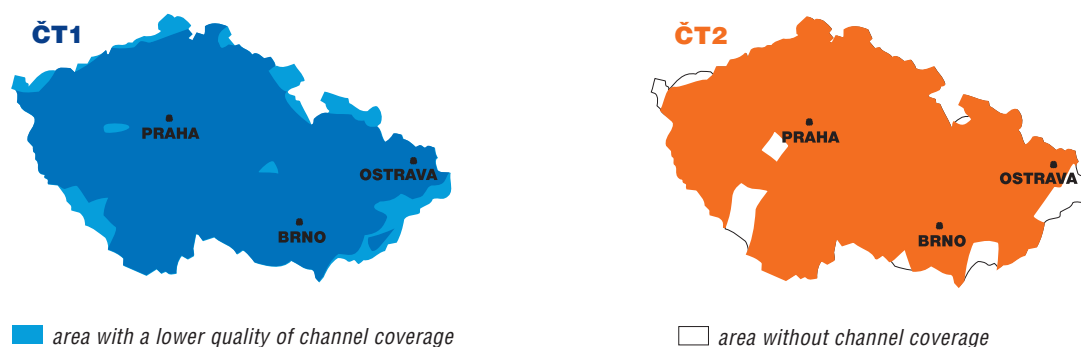
The Programme Archive Department at Czech Television organises the uniform, professional management of written, sound, and audio-visual records on all information carriers produced or otherwise acquired for the needs of Czech Television broadcasting in Prague. The most important part of Czech Television's Archive constitutes the audio-visual records, of which there are roughly 170,000 titles stored at the department.

Since 1953, the Archive has been collecting 16mm and 35mm films, written documents, scripts, and negatives. As time passed and television technology developed, the Archive started collecting recordings on telerecording equipment, telemagnetic recordings, and phono-tapes. Use of digital carriers is rising as digital technology progresses. All audio-visual and audio carriers are stored on approximately 2,200 m² of depositaries, mainly in optimal climatic conditions, and information about these records fills three basic archive databases.

There are recordings of original television output in our library, ranging from literature and drama, music, entertainment, news, documentaries, current affairs and education, through to recordings of sports programmes. As a rule, recordings tend to be passed on to the Archive insufficiently documented, which is a heavy burden on later research, programme searches, or searches for specific shots and clips necessary for the production and broadcast of a television programme. The main activity of the Archive workers therefore entails concentrating on detailed, precise library documentation, entering this information into the database, and offering research and information services. Audio-visual recordings are used by creative teams and departments to produce edited compilations, and by parties outside Czech Television. These are often Czech and foreign television stations, various institutions, viewers, students, researchers, journalists, authors, etc. However, the main use of the Archive's television recordings is for repeats in Czech Television's broadcasting schedule.

Vít Charous, Head of the Programme Archive

ČT1 and ČT2 Channel Coverage of the Czech Republic Territory



Czech Television broadcasts via a network of transmitters belonging to České radiokomunikace, a. s. Some private licensed entities operate several local TV transmitters. As the attached figures demonstrate, the focus of attention is covering those areas that are currently unable to receive the ČT2 signal, or improving reception quality (especially in mountain areas). Because these new local transmitters reach smaller areas with their signal, or improve reception in other areas, this growth is not manifested particularly clearly as a percentage of territorial coverage. Accordingly, in 1998 43 low-power transmitters were put into service for ČT2.

Satellites provide further coverage to complement the traditional terrestrial reception. The reduction in the prices of digital satellite receivers led to a relatively substantial increase in the number of viewers who own these receivers in the second half of 1998. This led to an expanded viewing population for ČT1 and ČT2. This reception method will continue to expand in the next few years, and will make it possible to have high-quality reception throughout just about the whole of the Czech Republic.

Czech Television Transmitters

ČT1	channel	mono/stereo
Brno	29	M
Brno	35	M
České Budějovice	39	M
Domažlice	41	M
Frýdek-Místek	37	M
Hodonín	33	S
Hradec Králové	22	S
Cheb	36	M
Chomutov	52	M
Jáchymov	38	S
Jeseník	36	M
Jihlava	25	M
Kdyně	36	M
Klatovy	22	M
Liberec	31	S
Mikulov	26	M
Nový Jičín	34	M
Olomouc	33	M
Ostrava	31	M
Pacov	36	M
Plzeň	31	S
Plzeň	34	M
Prague	26	S
Prague	51	S
Prague-Strahov	32	M
Rychnov nad Kněžnou	28	M
Sušice	35	M
Svitavy	24	M
Špindlerův Mlýn	21	M
Tábor	27	S
Trutnov	23	M
Třebíč	28	M
Třinec	26	M
Ústí nad Labem	33	S
Valašské Klobouky	25	M
Valašské Meziříčí	27	M
Vimperk	32	M
Votice	30	M
Vsetín	28	S
Zlín	22	M
Žďár nad Sázavou	32	M

In addition to the basic network of transmitters, ČT1 is also distributed by a further 418 local transmitters and ČT2 by a further 214 local transmitters.

Source: České radiokomunikace, a. s.

ČT2	channel	mono/stereo
Benešov	45	M
Brno	46	S
Brno	52	M
České Budějovice	49	S
Domažlice	12	M
Hradec Králové	57	S
Cheb	53	S
Chomutov	35	S
Jeseník	50	S
Jihlava	42	S
Karlovy Vary	21	M
Klatovy	58	S
Liberec	43	S
Mariánské Lázně	52	M
Ostrava	51	S
Plzeň	48	S
Plzeň	27	M
Prague	53	S
Prague	41	S
Příbram	29	M
Sušice	52	M
Svitavy	58	S
Šumperk	32	M
Trutnov	40	S
Třebíč	45	S
Uherský Brod	47	M
Ústí nad Labem	50	S
Valašské Klobouky	42	M
Valašské Meziříčí	49	S
Vimperk	47	S
Votice	56	S
Vsetín	40	M
Zlín	51	M
Žďár nad Sázavou	49	S

ČT1 transmitters put into service in 1998

Transmitter name	Broadcasting channel	Power emitted (dBW)	Put into service
Bělá u Jevíčka	28	7.78	1 Dec 1998
Leskové	45	7.78	21 Aug 1998
Štítná nad Vláří	24	13.00	4 Dec 1998
Strážný	31	17.00	26 Mar 1998
Trutnov	23	56.00	1 Dec 1998

Total: 1 key-network transmitter and 4 low-power transmitters.

ČT2 transmitters put into service in 1998

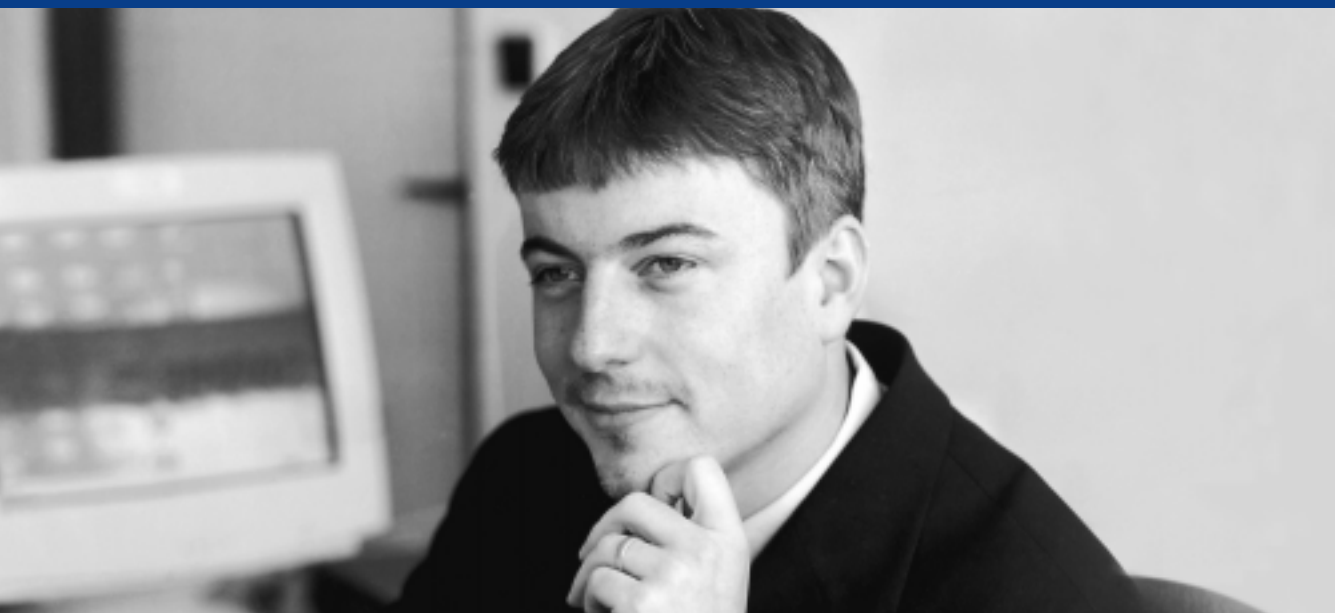
Transmitter name	Broadcasting channel	Power emitted (dBW)	Put into service
Bělá u Jevíčka	45	7.78	1 Dec 1998
Benešov nad Ploučnicí	42	16.23	24 Nov 1998
Běšiny	37	8.00	19 May 1998
Boleradice	57	7.60	22 Dec 1998
Březová u Karlových Var	28	10.00	6 Feb 1998
Bušín	34	11.76	27 Jul 1998
Bystřice nad Pernštejnem	51	10.41	28 May 1998
Česká Čermná	50	10.00	20 Nov 1998
Česká Kamenice	41	15.10	2 Oct 1998
Dlouhomilov	43	15.10	24 Nov 1998
Dobřív	45	14.00	14 Aug 1998
Dolní dvůr	49	13.00	9 Dec 1998
Dolní Rožínka	56	13.00	2 Jul 1998
Havlíčkův Brod	55	15.10	7 Dec 1998
Hejnice	59	13.00	15 Dec 1998
Horní Blatná	44	14.15	3 Jul 1998
Hoštejn	52	15.00	18 Sep 1998
Hranice u Aše	44	14.47	7 Jul 1998
Kamenice	52	10.00	29 May 1998
Kamenický Šenov	47	10.00	2 Oct 1998
Karlovice	33	10.79	16 Apr 1998
Loket	58	6.99	7 Apr 1998

Loučná nad Desnou	48	14.50	14 May 1998
Machov	56	10.00	9 Dec 1998
Malá Morávka	27	13.00	1 Dec 1998
Merklín	42	7.78	11 Feb 1998
Nejdek	50	12.00	4 Aug 1998
Nižbor	32	7.78	1 Nov 1998
Nové Hamry	52	10.00	23 Dec 1998
Potůčky	28	7.78	3 Jul 1998
Rakovník	42	13.00	10 Feb 1998
Ratibor	57	14.31	5 Nov 1998
Štěchovice	44	10.00	1 Sep 1998
Štítná nad Vláří	51	10.00	4 Dec 1998
Strání-Květná	52	20.00	13 May 1998
Strážný	58	17.00	26 Mar 1998
Stříbrná	47	6.99	6 Apr 1998
Sušice	52	50.00	1 Aug 1998
Trmice	60	10.41	23 Nov 1998
Velká nad Veličkou	38	11.00	22 Dec 1998
Vítějeves	48	13.00	1 Aug 1998
Vlašim	47	6.99	15 Sep 1998
Zaječov	57	13.00	16 Nov 1998
Železný Brod	46	10.00	16 Nov 1998

Total: 1 key-network transmitter and 43 low-power transmitters.



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Czech Television Financial Results for 1998

Michael Kralert

Director of Finance

Czech Television was established by a special statute (Act No. 483/1991 Coll.) on 1 January 1992 as a corporation managing its own assets. The state is not responsible for Czech Television's liabilities. Under this law, Czech Television is not entered in the Companies Register.

Czech Television's main source of finance comes from television licence fees and income from its business activities. The law stipulates that the corporation's business must correspond to its mission. This mission is to provide objective, validated, all-embracing, balanced information allowing for the free formation of opinions, to advance the cultural identity of the Czech nation and the national and ethnic minorities in the Czech Republic, to mediate ecological information, to educate the younger generation, and to contribute to viewer entertainment.

With due regard to the scope of business permitted to it by law, Czech Television is active in the broadcasting of commercials, sponsored programmes, teletext and teleshopping, programme production, the provision of programme-production services, alongside other associated services and sales of rights. Czech Television's commercial activities in 1998 made up around 35.1% of effective income.

Czech Television's major source of income comes from TV licence fees, which in 1998 represented approximately 64.9% of effective income. The amount to be paid per licence and other issues relating to licence fees are set out by a separate statute (Act No. 252/1994 Coll., in the wording of Act No. 135/1997 Coll.).

1. Income

Total budget and effective income and the contributions made by Czech Television's different organisational units in 1998 were as follows:

	(CZK thousands)
effective income	4,634,334
budget income	4,463,214
budgeted income exceeded by	+ 171,120
share in effective income:	
ČT in Prague	88.5% 4,103,861
Brno TS	6.3% 290,210
Ostrava TS	5.2% 240,263

Total revenues in 1998 were CZK 4,634,334,000, which is an improvement of CZK 432,129,000 (10.3%) on 1997; the 1998 budget was exceeded by CZK 171,120,000 (3.8%).

Czech Television's main source of income comes from **licence-fee revenues**, amounting to CZK 3,008,110,000 in 1998 (i.e. 64.9% of all income). The increase on 1997 by CZK 470,945,000 was due in part to the overall incorporation of a rise in the television fee to CZK 75 a month, effective from 1 July 1997. In contrast, the number of registered television sets dropped by 51,658 throughout the year, which resulted the budget being CZK 11,890,000 short of planned income. At the end of the year, information in the Czech Postal Service's monthly statement of fees charged and collected showed that 3,409,468 television sets had been registered. Of these, around 3% do not pay the appointed fee.

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

These revenues can be broken down as follows:

Revenues from broadcasting commercials, teleshopping, and teletext of CZK 1,087,213,000 rose CZK 179,213,000 on 1997, due to live broadcasts of special sports events (the Winter Olympics in Nagano and the Football World Cup), and to a change in the methods used to account net income and the rigorous co-ordination of activities in collaboration with the IP Agency, which sells broadcasting time on behalf of Czech Television. These revenues were structured as follows:

	(CZK thousands)
broadcasts of commercials	1,057,816
teleshopping broadcasts	16,394
teletext broadcasting	13,003

Revenues from broadcasting sponsored programmes amounted to CZK 93,007,000, which was CZK 28,877,000 more than the previous year, especially due to live broadcasts from important sports events, for which we worked with IP in finding sponsors.

Revenues from programme production carried out for Sazka a. s., of CZK 59,940,000, improved CZK 6,288,000 on 1997. **Revenues from sales of services** were CZK 6,444,000 higher.

Despite considerable effort from Telexport workers in their search for new markets and customers, revenues from the **output of co-produced programmes** and revenues from **sales of rights** failed to reach the same levels of 1997 (by CZK 45,495,000 and CZK 10,916,000 respectively).

Other income was reported at CZK 223,935,000 and is composed primarily of the following:

	(CZK thousands)
interest	89,678
income from compensation	51,888
revenues from EUREST catering	33,098
EBU accounts (terrestrial stations, budget surplus, communications)	19,817
foreign exchange gains	14,820
claims payments from insurance companies	2,284
revenues from own products	1,767
contractual fines and penalties received	1,650
other income (revenues from goods, capitalisation, change in work in progress, extraordinary revenues)	8,933

2. Costs

The budget of operating costs and the actual costs for the corporation as a whole and for the individual organisational units within Czech Television were as follows in 1998:

	(CZK thousands)
actual costs	4,582,099
budgeted costs	4,446,314
budgeted costs exceeded by	+ 135,785
share in actual costs:	
ČT in Prague	88.8% 4,067,956
Brno TS	6.3% 289,009
Ostrava TS	4.9% 225,134

In respect of costs, total expenditure amounted to CZK 4,582,099,000, i.e. 103.1% of budgeted costs.

The budget of expenditure for 1998 had assumed an increase on 1997 of 15.3% (CZK 589,706,000), but this budget was exceeded by a further 3.5% (CZK 135,785,000).

The unplanned expenditure resulted from a change in the methods of accounting gross revenues and costs in connection with the provision of advertising time sales by the IP Agency (CZK 103,509,000) and additions to legal reserves for adjustments to the tangible fixed assets of ČT in Prague (CZK 36,661,000); in 1997 Czech Television had created CZK 329,000 for this reserve.

Besides the general rate of inflation, expenditure was chiefly affected by increased costs for programme production, especially custom-made programmes and co-productions (an increase of CZK 103,608,000) and purchases of monopoly rights (a rise of CZK 89,594,000).

Compared with 1997, programme production was up by 381 hours, and acquisitions by 139 hours, and the total broadcasting time increased by 505 hours. This involved more royalties being paid to individuals and corporations, including payments of operating fees and payments to copyright organisations (up CZK 61,964,000). Czech Television also underwent transformation in 1998, including changes to signature tunes for most programmes. CZK 74,983,000 was spent to provide live broadcasts from the Winter Olympics in Nagano and the Football World Cup.

Significant growth of CZK 70,170,000 was registered in communication costs, which was due in large part to the completion of area coverage with the ČT2 signal and the expansion in the number of transmitters enabling dual and stereo broadcasts.

CZK 93,970,000 was spent on the repair of the enclosing shell of the buildings at Kavčí hory (this work had been launched in 1997).

Depreciation of fixed assets, including the residual value of liquidated assets, showed an increase of CZK 23,082,000. Value added tax, for which we were unable to make a claim for deduction, resulted in an increase of CZK 37,429,000 on 1997.

Table No. 1 gives an overview of expenditure by type, compared with the budget (which was only set for selected cost items).

Concerning the individual items mentioned in Table No. 1, we present the following more detailed information:

Personnel costs amount to CZK 1,015,155,000 (20% of total costs), broken down as follows:

	(CZK thousands)
wages and salaries	718,987
royalties for contributions	7,996
other personal income	25,896
statutory insurance	256,042
social costs	6,234

Wages and salaries, including employee wages, royalties for contributions, and other personal income, registered an increase of 7.9% on the previous year, based on the collective agreement at the corporation.

Measures were adopted throughout the year to optimise the number of employees, with the aim of increasing productivity. The effect of these measures will not become fully apparent until next year.

The **cost of materials**, small tangible fixed assets, and fuel and energy, amounting to CZK 277,445,000 (6.6% of total expenditure) can be broken down as follows:

	(CZK thousands)
energy	67,656
fuel	14,441
small tangible fixed assets	82,527
– videotape, videocassettes	18,080
– narrative products	18,373
– other	46,074
other material	58,406
spare parts	37,464
raw film material, magnetic tape	13,928
other consumption	3,023

Accounting **depreciation of fixed assets** is CZK 409,900,000, which is 8.9% of total expenditure; of this, CZK 4,726,000 is the residual value of liquidated assets, connected especially with their sale.

Royalties to individuals and corporations amounted to CZK 372,470,000, of which CZK 108,762,000 was composed of payments of operating fees to individuals and copyright organisations.

CZK 196,617,000 was spent on **repairs and maintenance**. In 1998, Czech Television continued the work it had started on the repair of the enclosing shell of the buildings at Kavčí hory; CZK 93,970,000 was used for this purpose.

Postal and telecommunication costs of CZK 676,291,000 amounted to 14.8% of Czech Television's costs, and can be broken down as follows:

	(CZK thousands)
signal distribution costs	445,091
international live broadcasts	51,944
contributions network	14,904
mobile domestic live broadcasts	15,568
telephones and faxes	30,665
payments to the Czech Postal Service	
for collecting TV licence fees	113,484
postage and other postal	
and telecommunication costs	4,635

The **purchase of rights**, amounting to CZK 372,334,000 (i.e. 31.7% higher than in 1997), was composed as follows:

	(CZK thousands)
monopoly rights to broadcast films	230,397
monopoly rights to live sports broadcasts	91,612
news agencies	48,804
other rights	1,521

CZK 53,748,000 more than the previous year was spent on buying the rights to live sports broadcasts associated with the provision of programmes from the important sports events of the year (the Football World Cup and the Winter Olympics).

Costs for **custom-made, co-production and joint programme production** amounted to CZK 292,295,000, i.e. CZK 103,608,000 more compared with the previous year.

CZK 94,455,000 was used to pay **rent and hire** costs, CZK 26,256,000 went on hire purchase and CZK 20,050,000 was spent on the lease of the ČT Invest building for the production centres.

CZK 177,858,000 was spent on **programme production services** and CZK 387,946,000 on **other services**, which included the following types of expenditure:

	(CZK thousands)
Domestic travel expenses	26,697
International travel expenses	25,775
Transportation costs	10,685
Corporate representation	2,353
Small intangible fixed assets – software	1,612
Sewerage	1,591
Promotions and advertising	41,900
Unilateral broadcasts	9,517
Commission (total)	106,350
EUREST catering	51,396
Others	110,070

Taxes and fees were CZK 2,217,000, of which:

	(CZK thousands)
Road tax	1,211
Property tax	543
Tax paid on behalf of other taxpayers	2,492
Other taxes and fees	3,971

After including tax losses brought forward from previous years, Czech Television paid no **income tax** in 1998.

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 168,065,000 was spent on these purposes in 1998, which was CZK 37,429,000 more than in 1997.

Other costs of CZK 90,067,000 are composed primarily of the following:

	(CZK thousands)
Foreign exchange losses	23,048
Membership subscriptions (EBU, EURONEWS and other organisations)	20,431
Property and personal insurance	17,619
Debt write-offs	6,743
Shortages and damage	1,265
Procedures and penalties	3,053
Severance pay to released employees	3,499
ČT competition prizes	2,533
Bank charges	2,076
Others	9,800

Another part of other costs is the acquisition price of sold material, compensation for accidents at work, paid bank interest, purchased scaffolding and places to film, value adjustments to costs brought forward from previous years and other extraordinary costs.

Of the written-off debts of CZK 6,743,000, 20% of unpaid debts payable by 31 December 1994 (of CZK 6,578,000) was written off in accordance with the Income Tax Act. The depreciation of payables not credited for tax purposes was CZK 165,000.

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 investment expenditure** in 1998 came to CZK 507,563,000. Of this, CZK 468,435,000 was spent on acquiring tangible investments, whereby CZK 231,807,000 was used for investment projects that had a technological nature, including modernisation and reconstruction, and CZK 236,628,000 was spent on purchasing piece investments. CZK 39,128,000 was spent in the category of intangible investments.

4. Profit

Czech Television made a profit of CZK 52,235,000 in 1998. These earnings were the result of a balanced budget of revenues and costs.

When analysing the composition of Czech Television revenues, it can be seen that the revenues incoming in 1998 should be considered to be the maximum we could hope for, considering the current macroeconomic situation, and in the next few years we can expect a slight decline.

As regards overheads and other costs, a number of system-wide measures were adopted aimed at making reductions, but over half of the budget constitutes fixed costs that are hard to change.

Therefore, it seems a rise in the TV licence fee will be necessary, keeping it to the minimum required to cover inflation for the period from the second half of 1997 to 2001. This would make it possible for Czech Television to fulfil the mission placed on it by law.

Bookkeeping Audit

Following a decision by the management at Czech Television, the 1998 financial statements were audited by the independent auditing company PricewaterhouseCoopers Audit, s.r.o.. The results of this audit are given in the supplement.

The final report on the financial management for 1998 was presented to the Czech Television Council for approval, and is part of the Annual Report of the Czech Television Council appointed by the Czech Parliament.

Table No. 1

Fulfilment of the 1998 Budget of Revenues and Costs

(CZK thousands)

Indicator	1998 budgeted	1998 actual	difference
REVENUES	4,463,214	4,634,334	171,120
TV licence fees	3,020,000	3,008,110	-11,890
Broadcasting commercials	1,042,600	1,057,816	15,216
Teletext	11,000	13,003	2,003
Teleshopping	14,000	16,394	2,394
Broadcasting sponsored programmes	69,032	93,007	23,975
Other broadcasts (Sazka)	67,260	59,940	-7,320
Programme production	4,000	24,384	20,384
Sales of services	55,074	69,766	14,692
Sales of rights	39,300	49,441	10,141
Other revenues	140,948	242,473	101,525
COSTS	4,446,314	4,582,099	135,785
Wages and salaries (wages, royalties for contributions, other personal income)	x	752,879	x
Statutory social security and health insurance	258,845	256,042	-2,803
Social costs	x	6,234	x
Consumed purchases	268,360	277,445	9,085
Royalties to individuals and corporations	x	372,470	x
Depreciation of fixed assets, including residual value			
Liquidated assets	406,835	409,900	3,065
Repairs and maintenance	205,326	196,617	-8,709
Postage and telecommunications	672,906	676,855	3,949
Rights	x	371,770	x
Custom-made and co-production programme production	x	292,295	x
Rent and hire costs	x	94,455	x
Programme production services	x	177,858	x
Other services	x	387,946	x
Income tax	–	–	–
Other taxes and charges	x	8,781	x
VAT with no claims for deductions	145,000	167,501	22,501
Additions to reserves and value adjustments	x	42,984	x
Other costs	x	90,067	x
PROFIT (LOSS)	16,900	52,235	35,335

Table No. 2

Structure of 1998 Costs

(CZK thousands)

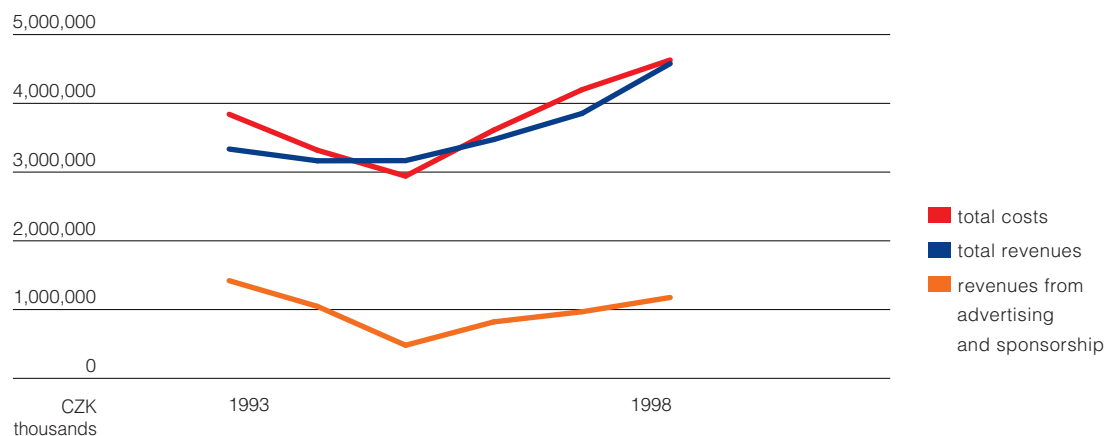
A. Production and broadcasting costs		3,657,119
1.	Production costs	2,802,715
1.1.	monopoly rights to films	230,397
1.2.	monopoly rights to live sports broadcasts	91,612
1.3.	news agencies	48,804
1.4.	payments to copyright organisations for authors and performing artists, operating fees	112,495
1.5.	depreciation of fixed assets	316,277
1.6.	communications costs for signal transmission (contribution network, mobile and international live broadcasts)	81,816
1.7.	wages and salaries	570,950
1.8.	statutory insurance connected with wages and salaries	204,058
1.9.	in-house programme production	1,146,306
2.	Joint production and broadcasting costs	854,404
2.1.	communications costs for signal distribution	445,091
	<i>of which: ČT1 – transmitters and converters</i>	<i>219,657</i>
	<i>ČT2 – transmitters and converters</i>	<i>143,772</i>
	<i>distribution network</i>	<i>67,016</i>
	<i>local channels</i>	<i>14,646</i>
2.2.	costs for collection of TV licence fees	116,867
2.3.	VAT with no claims to deductions	168,065
2.4.	EBU, EURONEWS – membership subscription, co-ordination expenses	20,872
2.5.	IP commission on revenues from advertising and sponsorship	103,509
B.	Service department costs	762,515
3.	Depreciation of fixed assets	88,466
4.	Wages and salaries	143,539
5.	Statutory insurance connected with wages and salaries	50,410
6.	Other costs	480,100
	<i>of which: repairs and maintenance</i>	<i>156,162</i>
C.	Other non-production costs	162,465
7.	Non-operating costs	5,760
8.	Road tax, property tax, property conveying	1,771
9.	Property and personal insurance	14,586
10.	Additions to value adjustments for payables	5,162
11.	Additions to legal reserves for value adjustments to tangible fixed assets	37,821
12.	ČT Council	2,754
13.	ČT Foundation	2,071
14.	Extraordinary costs	92,540
TOTAL COSTS		4,582,099

MAIN ACTIVITY INDICATORS 1993 – 1998

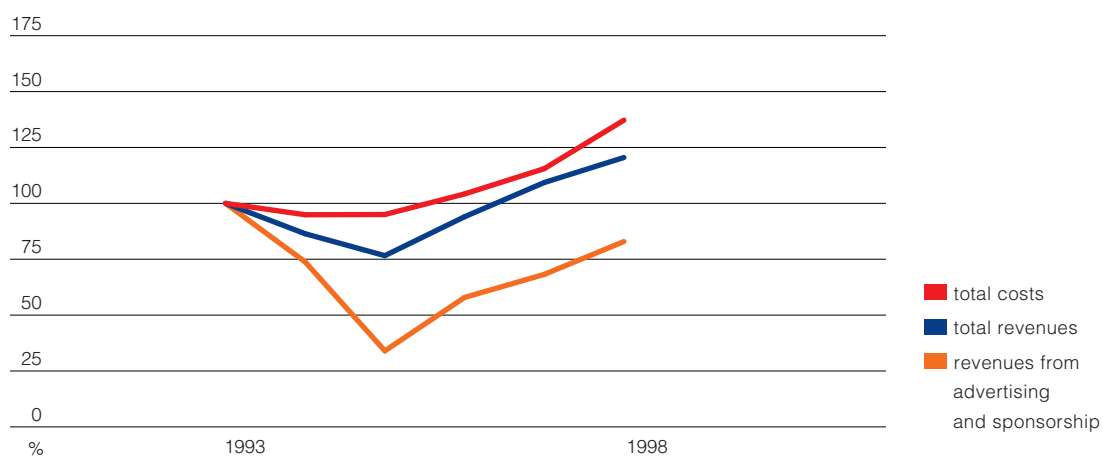
	Unit	1993	1994	1995	1996	1997	1998
Total ČT1 and ČT2 broadcasting time	hours	13,297.5	15,336.0	15,369.3	15,189.7	15,524.2	16,028.9
<i>Development index</i>	%	100.0	115.3	115.6	114.2	116.8	120.5
Programme production (in-house and custom-made)	hours	5,601.0	6,040.3	6,238.4	5,689.9	5,522.2	5,902.8
<i>Development index</i>	%	100.0	107.8	111.4	101.6	98.6	105.4
Acquisitions	hours	174.9	160.3	1,114.7	1,237.3	898.2	1,036.9
<i>Development index</i>	%	100.0	91.6	637.3	707.4	513.6	592.9
Programme production, incl. Acquisitions	hours	5,775.9	6,200.6	7,353.1	6,927.2	6,420.4	6,939.7
<i>Development index</i>	%	100.0	107.4	127.3	119.9	111.2	120.1
Annual average number of employees	Average persons	4,038.75	3,919.0	3,564.0	3,234.25	3,169.50	3,086.75
<i>Development index</i>	%	100.0	97.0	88.2	80.1	78.5	76.4
Total costs	CZK thousands	3,338,924	3,168,140	3,170,943	3,477,591	3,856,608	4,582,099
<i>Development index</i>	%	100.0	94.9	95.0	104.2	115.5	137.2
Of the total:							
Production and broadcasting costs	CZK thousands	2,469,724	2,462,640	2,545,505	2,770,665	3,053,034	3,657,119
Share in total costs	%	74.0	77.7	80.3	79.7	79.2	79.8
Service department costs	CZK thousands	494,100	533,900	472,383	569,877	653,496	762,515
Share in total costs	%	14.8	16.9	14.9	16.4	16.9	16.6
Other non-production costs	CZK thousands	375,100	171,600	153,055	137,049	150,078	162,465
Share in total costs	%	11.2	5.4	4.8	3.9	3.9	3.5
Total revenues	CZK thousands	3,844,444	3,322,094	2,945,797	3,614,517	4,202,205	4,634,334
<i>Development index</i>	%	100.0	86.4	76.6	94.0	109.3	120.5
Of the total:							
Revenues from TV licence fees	CZK thousands	1,885,456	1,880,830	2,043,105	2,064,282	2,537,165	3,008,110
Share in total revenues	%	49.0	56.6	69.4	57.1	60.4	64.9
Revenues from advertising and sponsorship	CZK thousands	1,424,395	1,050,728	484,837	824,946	972,130	1,180,220
<i>Development index</i>	%	100.0	73.8	34.0	57.9	68.2	82.9
Share in total revenues	%	37.1	31.6	16.5	22.8	23.1	25.5
Other revenues	CZK thousands	534,593	390,536	417,855	725,289	692,910	446,004
Share in total revenues	%	13.9	11.8	14.2	20.1	16.5	9.6
Total costs per hour of production (incl. acquisitions)	CZK thousands	578.1	510.9	431.2	502.0	600.7	660.3
<i>Development index</i>	%	100.0	88.4	74.6	86.8	103.9	114.2
Total costs per hour of broadcasting	CZK thousands	251.1	206.6	206.3	228.9	248.4	285.9
<i>Development index</i>		100.0	82.3	82.2	91.2	98.9	113.8

	Unit	1993	1994	1995	1996	1997	1998
Programming costs per hour of broadcasting	CZK thousands	185.7	160.6	165.6	182.4	196.7	228.2
<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>
Service department costs per hour of broadcasting	CZK thousands	37.2	34.8	30.7	37.5	42.1	47.6
<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>
Other non-production costs per hour of broadcasting	CZK thousands	28.2	11.2	10.0	9.0	9.7	10.1
<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>

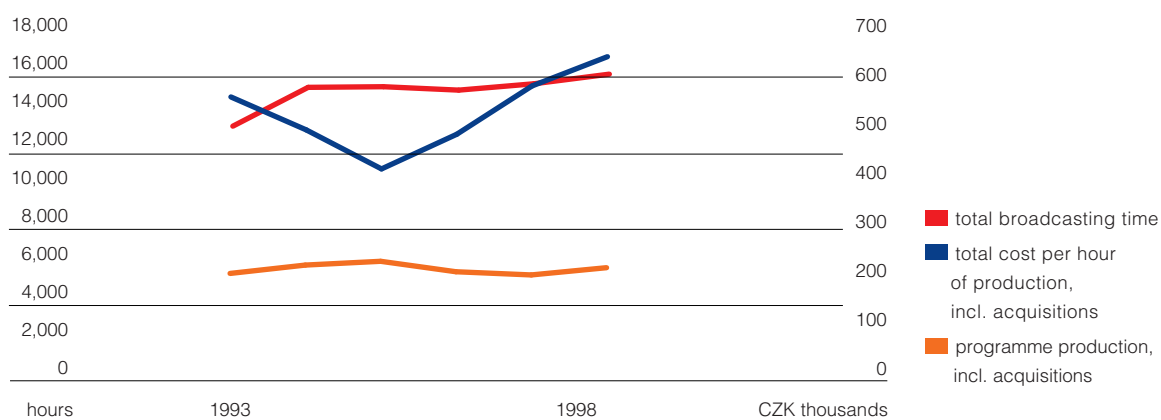
Total costs and revenues, and revenues from broadcasting commercials



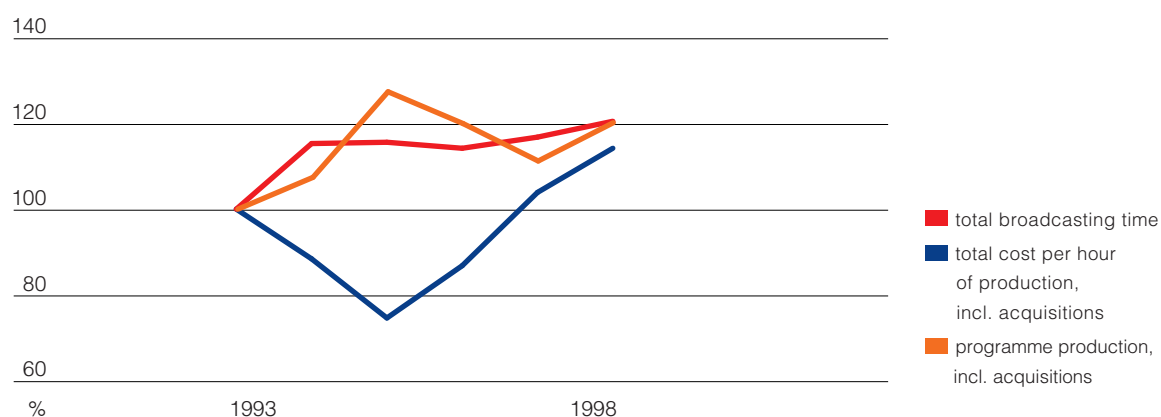
Development indexes



Programme production and broadcasting on ČT1 and ČT2 and average cost per hour of production

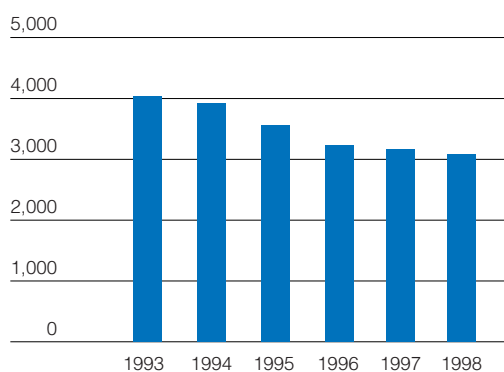


Development indexes

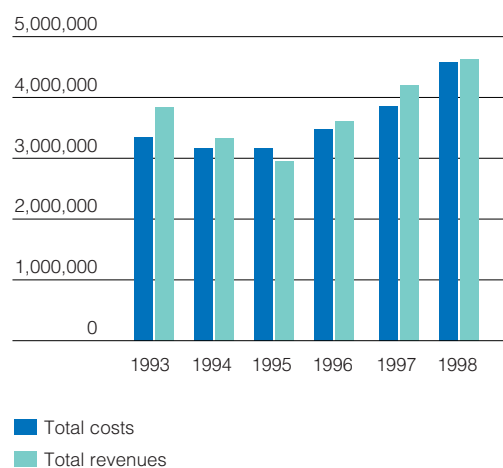


Activity indicators 1993 – 1998

Annual average number of employees



Total costs and revenues





TV Licence Fees

Eva Dubová

Head of Licence Fee Department

The year 1998 saw the first full year of work by the TV Licence Fee Department, established in August 1997. Six employees worked in the Licence Fee Department until 15 July, when another two employees joined them.

Managing licence fees collected from **households** mainly involves sending reminders to those who have not paid, and correspondence with the licence-fee payer. Reminders were sent to 27,092 non-payers, and the total reminder sum came to CZK 19,045,719. In 1998, the TV Licence Fee Department received 4,405 letters and sent 2,629. After examination, 1,317 letters were filed with no reply. Based on information gathered from correspondence and reactions to reminders, or other sources, Czech Television asked the Czech Postal Service to delete 23,450 subscribers from its records. This approach improves the quality of the licence-fee payer database.

In 1998, we began preparations for the 'Director General's Letter to Viewers', subsequently distributed in March 1999. The aim of this event is to address unregistered television-set owners. The letter included a specially designed attractive registration form with information for the licence-fee payer.

In its search for unregistered owners of TV sets, the TV Licence Fee Department uses the Radio and Television Broadcasting Act and sends requests to cable television companies asking them to provide information on their subscribers. Another way of checking up on licence-fee payers is to run verification in cases of applications for decoder-card activation.

Another significant part of the Department's routine is the management of a database of debtors and unregistered viewers from the ranks of **commercial entities**. Reminders in 1998 led to the payment of CZK 1,726,797. The search for unregistered corporations and self-employed entrepreneurs is founded on co-operation with an external company. Based on the groundwork it received, the TV Licence Fee Department sent 159 summons to register television sets for 2,644 television sets. We passed on cases totalling CZK 23,618,858 to the Legal Department for recovery. The total sum paid thanks to reminders and summons was CZK 4,116,363, and the sum based on agreements to pay instalments of outstanding amounts came to CZK 7,002,425.

In 1998, the TV Licence Fee Department began gathering data from primary sources (registration and de-registration forms) relating to corporations and entrepreneurs. In March, we relocated the archive of primary TV licence documentation to a new archive with a clearer layout. There are 35,190 documents in this data group.

Since Act No. 135/1997 Coll. came into effect (replacing Act No. 252/1997 Coll.), 3,146 licence-fee payers have been deleted from the records of the Czech Postal Service and entered in the records of the TV Licence Fee Department due to deafness and absolute or practical blindness.

The efficiency of the TV Licence Fee Department is assessable from the total revenues from licence fees in 1998 and the available figures on internal and external expenditure (not including the costs of the Information Systems Department and the Legal Department). The figures show that total expenditure on record-keeping, collecting and recovering TV licence fees comes to around 3.9% of the total licence fee revenues, hence the Department's activity is highly efficient.

In September 1998, the TV Licence Fee Department drew up a *Television Licence Fee Concept*, which the Czech Television management approved. The tasks stipulated at the end of the Concept are now being implemented.

The final number of registered television sets owned by households in 1998 was 3,248,238. Compared with 1997, we can see a downward trend, which means we **have been unable to halt the decline in numbers of licence-fee non-payers among households**. On the other hand, the fact that Czech Television asked the Czech Postal Service to cancel its records of some licence-fee payers (as part of its improved database care) also contributed to the drop in licence-fee payer numbers. Developments in television sets registered by corporations and entrepreneurs have been successful. Here, our active search



Most people in this country are aware that financing Czech Television via a television licence fee ensures that Czech Television retains its political independence and allows it to offer diverse, high-quality programming to all social classes, including minorities.

for unregistered licence-fee payers sparked growth leading to an absolute **increase in television sets registered by legal entities**.

When considering the specifics of total licence-fee revenues in 1998, there is an evident increase in revenues from additional fees paid to Czech Television due to its search for unregistered licence-fee payers. These additional fees did not exist in previous years. Growth was also visible in payments of outstanding sums, due to the reminder campaigns run by the TV Licence Fee Department.

The fact that we managed to meet the plan of TV licence-fee revenues almost fully (99.5%) in 1998 is clearly very positive. We achieved this result thanks to the developments in registered TV sets and the activities of the TV Licence Fee Department described above.

Number and development of registered television sets in 1998

Month	number *) of sets	Households				Legal entities		Total	
		invoiced increase	invoiced decrease	invoiced difference	**) decrease	number of sets	difference	number of sets	difference
January	3,301,809	11,605	-8,437	3,168	-5,142	159,317	.	3,461,126	.
February	3,299,835	7,758	-12,262	-4,504	3,290	.	.	.	.
March	3,298,621	8,375	-9,950	-1,575	-1,010	.	.	.	.
1 st Q total	.	27,738	-30,649	-2,911	-2,862	.	1,003	.	-4,770
April	3,296,036	6,894	-11,094	-4,200	-1,694	160,320	.	3,458,941	.
May	3,290,142	6,739	-9,281	-2,542	-369	.	.	.	.
June	3,287,231	6,362	-8,704	-2,342	-48	.	.	.	.
2 nd Q total	.	19,995	-29,079	-9,084	-2,111	.	560	.	-10,635
1 st half-year total	.	47,733	-59,728	-11,995	-4,973	.	1,563	.	-15,405
July	3,284,841	6,143	-9,435	-3,292	-84	160,880	.	3,448,111	.
August	3,281,465	5,882	-9,269	-3,387	-74	.	.	.	.
September	3,278,004	6,857	-8,971	-2,114	-1,147	.	.	.	.
3 rd Q total	.	18,882	-27,675	-8,793	-1,305	.	713	.	-9,385
October	3,274,743	6,818	-9,707	-2,889	-5,013	161,593	-893	3,439,597	-8,795
November	3,266,841	6,795	-9,689	-2,894	-9,670	160,700	1,174	3,427,541	-11,390
December	3,254,277	6,793	-9,689	-2,086	-3,953	161,874	-644	3,416,151	-6,683
4 th Q total	.	20,406	-8,879	-7,869	-18,636	.	-363	.	-26,868
2 nd half-year total	.	39,288	-55,950	-16,662	-19,941	.	350	.	-36,253
Total	.	87,021	-115,678	-28,657	-24,914	.	1,913	.	-51,658

*) 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 1998

Month	Revenues from households	Revenues from legal entities	Fees paid to ČT	Debts paid to ČT	Extra charges and debts paid to ČT	Returned fees	Revenues
January	242,704,182	.	1,270	995,639		-2,800	.
February	240,720,673	.	2,395	366,793	87,528	-14,212	.
March	241,485,022	29,033,213	1,120	814,342	161,450	-20,876	271,474,271
1 st Q total	724,909,877	29,033,213	4,785	2,176,774	248,978	-37,888	756,335,739
April	240,536,372	.	1,870	548,122	396,746	-49,871	.
May	240,276,075	.	1,795	512,343	55,600	-7,661	.
June	240,304,305	28,649,948	2,695	464,072	156,650	-4,245	269,573,425
2 nd Q total	721,116,752	28,649,948	6,360	1,524,537	608,996	-61,777	751,844,816
1 st half-year total	1,446,026,629	57,683,161	11,145	3,701,311	857,974	-99,665	1,508,180,555
July	239,782,502	.	3,080	568,912	346,171	-3,099	.
August	239,170,625	.	2,235	269,800	360,350	-112,425	.
September	239,514,797	27,891,893	2,550	444,903	160,271	-3,519	268,010,895
3 rd Q total	718,467,924	27,891,893	7,865	1,283,615	866,792	-119,043	748,399,046
October	238,943,856	.	1,725	853,814	408,700	-6,313	.
November	238,591,628	.	2,325	1,140,004	189,950	-11,294	.
December	237,873,439	.	2,775	966,026	66,150	-7,150	.
4 th Q total	715,408,923	28,632,000	6,825	2,959,844	664,800	-24,757	747,647,635
2 nd half-year total	1,433,876,847	56,523,893	14,690	4,243,459	1,531,592	-143,800	1,496,046,681
Total	2,879,903,476	114,207,054	25,835	7,944,770	2,389,566	-243,465	3,004,227,236



Telexport

Denisa Štrbová

Head of Telexport

In 1998, Telexport, as Czech television's sales representative, offered television and distribution companies from around the world dozens of its latest and archive programmes.

Telexport attended important film and television markets at MIFED in Milan, BERLINALE in Berlin, and MIP TV and MIPCOM in Cannes, among others. In addition, in March 1998, Telexport organised a review of programmes for children and young people in Prague, creating an opportunity for Czech Television and other Central European public television stations to market their work. The success of this event boosted programme exports abroad. Marketing and sales activities resulted in 228 contracts for the sale of 204 programmes of various genres to thirty-five countries.

In terms of numbers of programmes purchased, **the Slovak Republic** is the clear leader. In 1998, 48 Czech Television programmes and 43 Czech language versions of foreign films were sold to Slovakia. The highest share in sales there belongs to TV Markíza (28 programmes, of which 25 series), with public STV (5 programmes) and cable VTV (10 programmes – series) making up lesser shares. Television companies from Poland (13 programmes), Switzerland (10), Lithuania (11), Bulgaria, Finland, and Hungary also proved to be significant trading partners in 1998.

Germany remains the leader in terms of income for Czech TV. In 1998, five programmes were sold to Germany. The most prominent sale was the sale of the TV rights to the series **The Seven of Spades Ranch**.

Drama, especially films and series, was the most sold genre, followed by children's drama programmes and animation. The most successful Czech Television title last year in terms of sales was the feature film **Buttoners** (eight sales). The animated series **Nils and the Wild Geese**, the children's series **Tramp**, the fairy tale **RumpelCimprCampr**, and the films **Ruffiano and Sweeteeth**, **Bringing Up Girls in Bohemia**, and **A Forgotten Light** also sold well.

Telexport also sold nineteen music programmes (mainly classical music) to Europe, Japan, Canada, and China.

Ten **documentaries** were sold, including the series **Ten Centuries of Architecture**.

1998 revenue structure from the sale of rights abroad (by genre)

	CZK
Drama	23.2m
Animated programmes	5.6m
Music programmes	3.2m
Documentaries	2.3m
Czech language versions	1.7m
Other	0.2m
Total	36.2m

In addition to foreign sales, **domestic sales** also constituted an important part of Telexport activities. Interest focused mainly on sales of Czech language versions of acquisitions by Czech TV to other Czech television companies (TV NOVA, TV Prima Plus and TV Max).

In 1998, 125 Czech Television programmes participated in international film and television festivals, where they won a record number of awards (41, four times that of 1997). The most successful was Petr Zelenka's **Buttoners**, which won eleven awards (more than the Oscar-winning Kolya) and was presented at 35 international festivals.

Telexport's **Video Department** released sixteen new titles on video in 1998. The most successful of these was the documentary of the Winter Olympics, **Nagano '98**, which sold over 17,000 copies. **Ruffiano and Sweeteeth** was also very successful, selling over 10,200 copies. In 1998, a total of 98,480 Czech



Marketing and sales activities resulted in 228 contracts for the sale of 204 programmes of various genres to thirty-five countries.

Television videocassettes were sold (56,100 in 1997).

Telexport has also entered the field of **audio and merchandising**. In 1998, sixty-four contracts for the sale of Czech Television audio recordings were concluded. The success of Telexport's cooperation with F. Rychtařík Publishing, SONY Music/Bonton, and Multisonic continued. The most interesting titles released included the second, third, and fourth parts of archive recordings of **Studio 'A' Broadcasting, Singing Lesson** by J. Uhlíř and Z. Svěrák, **It Used to Be Delightful in Prague, The Affairs of a Musical Singer** (Parts One, Two, and Three), and **A Doctor's Tale**. The best-selling Czech Television audio recordings were **Singing Lesson** and **Stories of the Honey Bears**. In the course of the year, the department signed twenty-eight merchandising licence agreements, which were the basis for new merchandising products.

The total revenue from Telexport commercial activities in 1998 was CZK 60.6m.



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Selected Posts in 1998

Czech Television – Prague

Department of Director General

Director General:

- Ivo Mathé – to 31 March 1998
- Jakub Puchalský – from 1 April 1998

Secretariat of Director General:

Head:

- Eva Dubová – to 31 May 1998
- Jiří Kučera – from 1 June 1998

International Relations

Head:

- Růžena Ježková

Programming Department

Director of Programming

- Anna Vášová – to 31 March 1998
- Martin Bezouška – from 1 April 1998

Programme Planning and Co-ordination

Head:

- Markéta Luhanová

Public Relations

Head:

- Jiří Moc – to 31 March 1998

Self-Promotion

Head:

- Jiří Moc – from 1 April 1998 to 31 July 1998

Visual Presentation

Head:

- Miroslav Mückstein – from 3 August 1998

Audience Research Department

Head:

- Kristina Taberyová

Teletext

Head:

- Jan Zeman

Programme Archive

Head:

- Vít Charous

News Department

Editor-in-Chief

- Petr Studenovský – to 31 March 1998
- Ivan Kytka – from 1 April 1998 to 21 May 1998
- Zdeněk Šámal – from 22 May 1998

Deputy Editor-in-Chief

- Ladislav Doležal – to 31 July 1998
- Jiří Vondráček – from 1 August 1998
- Jaroslav Manda – to 31 October 1998
- Petr Jahn – from 1 November 1998

Head Script Editor

- Petr Kostka – to 12 June 1998
- Miroslav Dittrich – to 31 July 1998
- Ladislav Doležal – from 1 August 1998 to 31 October 1998
- Ondřej Vaněk
- Ivona Antková
- Marek Dobrovolný
- Otakar Svoboda – from 1 August 1998
- Ján Zákopčaník
- Bohumil Klepetko
- Roman Prorok – from 1 October 1998
- Zdeněk Soukup – from 1 October 1998
- Marek Vítek – from 1 November 1998

Sports Department

Editor-in-Chief

- Jiří Baumruk

Producers

- Jan Mostecký
- Petr Feldstein

Production Centre for Creative Programming

Chief Producer

- Karel Kochman – to 31 March 1998
- Čestmír Kopecký – from 1 April 1998

Producers

- Čestmír Kopecký – to 31 March 1998
- Kateřina Krejčí – to 30 September 1998
- Jiří Chalupa – to 30 September 1998
- Jan Štern – to 25 November 1998
- Pavel Borovan
- Miloslav Vaněk
- Jan Kratochvíl
- Ondřej Šrámek
- Helena Slavíková
- Alice Nemanská

- Vítězslav Sýkora
- Radim Smetana
- Magdalena Sedláková
- Ivanka Průchová
- Jiří Kavan – from 1 October 1998

Production Centre for Current Affairs and Documentaries

Chief Producer

- Damián Kaušitz – to 31 July 1998
- Alena Müllerová – from 1 August 1998

Producers

- Josef Platz – to 1 August 1998
- Ivan Fučík
- Becková Anna
- Karel Hynie
- Zita Drdová
- Petr Ladman
- Petr Obdržálek
- Jitka Pistoriusová – from 1 August 1998

Production Centre for Acquisitions

Chief Producer

- Jan Rubeš

Producers

- Vladimír Tišnovský
- Alena Poledňáková
- Petr Zvoníček
- Václav Luks

Production and Engineering

Director

- Jan Horský – to 31 March 1998
- Vít Novotný – from 1 April 1998

Chief Engineer

- Rudolf Pop

Production Personnel

Head:

- Irena Bezděková – to 30 April 1998

Television Technology Engineering

Head:

- Jiří Rajdus – to 30 April 1998
- Petr Vítek – from 1 August 1998

News Centre Technology

Head:

- Jan Novák – to 29 September 1998
- Zdeněk Staněk – from 30 September 1998

Technical Operations

Head:

- Vladimír Bezděk – to 30 April 1998

Outside Broadcasting Technology

Head:

- Lubomír Feit

Film Technology

Head:

- František Heusler

Lighting

Head:

- Jan Klouza – from 1 August 1998

Image Technology

Head:

- Vít Novotný – to 31 March 1998

Post-Production

Head:

- Karel Vilímc – from 1 May 1998

Sound

Head:

- Jan Doležal – to 30 May 1998

Broadcasting Technology

Head:

- Petr Krechler

Set Design

Head:

- Jan Fíla

Joint Technology

Head:

- Ivan Rybář

Transportation

Head:

- Jan Hodek

Strategic Development Department

Director

- Gordon Lovitt – from 1 April 1998

Public Relations

Head:

- Renata Elhenická – from 1 April 1998

Human Resources

Head:

- Irma Šírková – from 1 August 1998

Information Systems

Head:

- Šebek Jan – to 16 April 1998
- Martin Eršil – from 17 April 1998

Financial Department

Director

- Ladislav Paluska – to 29 April 1998
- Michael Kralert – from 29 April 1998

TV Licence Fees

Head:

- Eva Dubová – from 1 June 1998

Planning and Financing

Head:

- Vladimír Šupler – to 30 November 1998

Planning

Head:

- Vladimír Šupler – from 1 December 1998

Financing

Head:

- Pavel Patrovský – from 1 December 1998

Accounts

Head:

- Jaroslav Hůlka

Purchasing

Head:

- Eva Fiedlerová – to 22 July 1998
- Marcela Karasová – from 23 July 1998

Internal Services

Head:

- Petr Gerold – to 22 July 1998
- Aleš Trčka – from 23 July 1998

Telexport

Head:

- Tomáš Roubík – to 30 September 1998
- Denisa Štrbová – from 1 October 1998

Legal Department

Head:

- Alexandra Wünschová – to 31 July 1998
- Dušan Chmelíček – from 3 August 1998

Brno Television Studio

Director

- Zdeněk Drahoš

Human Resources and Legal Department

Head:

- Hana Grunová

Automated Information System

Head:

- Vladimír Kopřiva

Brno TS Production Centre

Chief Producer

- Petr Kaláb

Programming and Broadcasting

Co-ordination

Head:

- Jitka Skálová

News Department

Head:

- Karel Burian

Producers

- Alexander Vorel – to 30 September 1998

- Josef Souchop
- Darina Levová
- Jiří Stejskal
- Robert Fuksa
- Ivan Tuček
- Karel Fuksa
- Hana Vrbová
- Jiří Florián
- Marie Kučerová
- Milada Maitnerová
- Pavel Aujezdský

Technical Operations

Head:

- Karel Soukup

Finance and Information System

Head:

- Ivo Vaněk

Internal Services

Head:

- Pavel Kronika

Ostrava Television Studio

Director

- Miloslav Petronec

Human Resources

Head:

- Ilonka Koudelková

Automated Information System

Head:

- Eliška Prokopová

Ostrava TS Production Centre

Chief Producer

- Aleš Jurda

Production Staff and Centre Finance

Head:

- Darja Štěpánková

News Department

Head:

- Petr Bohuš

Producers

- Karel Bělohavý
- Marek Dohnal
- Karel Spurný
- Vladimír Štvrťňa
- Marča Arichteva

Technical Operations

Head:

- Miroslav Svoboda

Finance and Administration

Head:

- Milena Sladká

Composition of the Advisory Bodies to the Director General of Czech Television in 1998

Board of Directors

Members:	Alena Müllerová – from 1 August 1998
Jiří Baumruk	Vít Novotný – from 1 April 1998
Martin Bezouška – from 1 April 1998	Ladislav Paluska – to 29 April 1998
Zdeněk Drahoš	Miloslav Petronec
Eva Dubová – from 1 April 1998 to 31 May 1998	Jiří Pittermann – to 31 March 1998
Renata Elhenická – from 28 May 1998	Jan Rubeš
Jan Horský – to 31 March 1998	Petr Studenovský – to 31 March 1998
Dušan Chmelíček – from 1 August 1998	Zdeněk Šámal – from 1 June 1998
Damián Kaušitz – to 31 July 1998	Irma Šírková – from 13. 7. 1998
Karel Kochman – to 31 March 1998	Anna Vášová – to 31 March 1998
Čestmír Kopecký – from 1 April 1998	Alexandra Wünschová – to 31 July 1998
Ivan Kytka – from 1 April 1998 to 31 May 1998	
Michael Kralert – from 30 April 1998	Secretary:
Jiří Kučera – from 13 July 1998	Eva Dubová – to 31 March 1998
Gordon Lovitt – from 1 April 1998	Jiří Kučera – from 1 June 1998 to 12 July 1998

Finance Board

Chairman:	Marcela Karasová – from 24 June 1998
Jan Horský – to 31 March 1998	Gordon Lovitt – from 24 June 1998
Ladislav Paluska – from 1 April 1998 to 29 April 1998	Markéta Luhanová – from 24 June 1998
Michael Kralert – from 24 June 1998	Vít Novotný – from 24 June 1998
Members:	Ladislav Paluska – to 31 March 1998
Martin Bezouška – from 24 June 1998	Milena Sladká
Jaroslav Jaroš – to 24 June 1998	Vladimír Šupler
Eva Fiedlerová – to 24 June 1998	Ivo Vaněk
Jaroslav Hůlka – to 24 June 1998	Anna Vlasáková – to 24 June 1998

Legal Board

(to 5 November 1998)	Hana Grunová
Chairwoman:	Helmut Prchala
Eva Dubová	Tomáš Roubík
Members:	Vladimír Šupler
Eliška Bedrnová	Alexandra Wünschová – to 31 July 1998

Programme Finance Board

(from 1 June 1998)	Gordon Lovitt
Chairman:	Markéta Luhanová
Michael Kralert	Vít Novotný
Members:	Vladimír Šupler
Martin Bezouška	

Ethics Panel

(composition as of 6 November 1998)	Dušan Chmelíček
Chairman:	Alena Kinclová
Jiří Kučera	Jan Sokol
Members:	Pavel Štecha
Anna Becková	Helena Třeštíková
Libor Dvořák	Secretary:
Helena Haškovcová	Nikolaj Savický

Overview of Organisational Changes at Czech Television in 1998

Prague

	discontinued	established
1) on 1 April 1998 – Decision of the Director General No. 8/1998		
PROGRAMMING		Self-Promotion Design
2) on 1 May 1998 – Decision of the Director General No. 14/1998		
PRODUCTION AND ENGINEERING	Technical Operations Visual Technology Audio Technology Production Personnel	Post-Production Production Personnel Services
3) on 28 May 1998 – Decision of the Director General No. 18/1998		
PROGRAMMING	Public Relations	
DEPARTMENT OF THE DIRECTOR GENERAL		Public Relations
4) on 1 June 1998 – Decision of the Director General No. 20/1998		
DEPARTMENT OF THE DIRECTOR GENERAL		Strategic Development
PRODUCTION AND ENGINEERING	Audio Technology Scenic Operations	Reporting Technology
5) on 1 August 1998 – Decision of the Director General No. 28/1998		
PROGRAMMING	Self-Promotion Design	Visual Presentation
NEWS DEPARTMENT	Reporters Department	
STRATEGIC DEVELOPMENT		Human Resources

	discontinued	established
PRODUCTION AND ENGINEERING		
– Internal Services Departments	Construction Preparation Security and Technical Services Economic Management	
ECONOMICS		
– Internal Services	Technical Services	Property Management
6) on 1 October 1998 – Decision of the Director General No. 34/1998		
PC FOR CREATIVE PROGRAMMING	Creative Team No. 1 Creative Team No. 2	Creative Team No. 25
PC FOR CURRENT AFFAIRS AND DOCUMENTARIES	Creative Team No. 20 (on 31 December 1998)	
ECONOMICS	Property Management	
– Internal Services	Construction Preparation	Building Management
7) on 1 December 1998 – Decision of the Director General No. 45/1998		
PC FOR CREATIVE PROGRAMMING	Creative Team No. 16	
ECONOMICS	Planning and Financing	Planning Financing

In addition to the above-mentioned changes, some sections changed departments:

On 1 June 1998, the TV Licence Fee Department transferred to the Economics Director.

On 1 August 1998, the Programme Archive Department transferred to the Department of the Director of

Programming, and Public Relations and Information Systems transferred to the Director for Strategic Development.

On 1 October 1998, Telexport transferred to the Financial Director.

Brno Television Studio

	discontinued	established
1) on 1 January 1998 – Decision of the Director General No. 17/1997	Finance and Admin Internal Services	Economics and ISO
2) on 30 September 1998 – Decision of the Director General No. 38/1998	Sports Department	

Number and Distribution of Employees as at 31 December 1998

On 31 December 1998, Czech Television had records of 3,075 employees (individuals). Compared with the same day the previous year, this number was lower by 77 employees.

In 1998, 362 employees finished employment at Czech Television. Of these, 87 employees ended their employment on the last day of the year. By type of work, the largest group constituted script editors (36), television technology engineers (24), security guards (28), and programme operation officers (14).

In 1998, 225 new employees started work at Czech Television. In the main they took up the posts of script editor (47), television technology engineer (18), and programme operation officers (8).

Name of organisation unit and department	Number of employees ¹⁾
---	--------------------------------------

Czech Television in Prague

Department of the Director General

Director General	1
Secretariat	3
International Relations	6
	10

Programming

Director of Programming	1
Secretariat and Dramaturgy	6
Programme Planning and Co-ordination	33
Visual Presentation	16
Audience Research Department	21
Teletext	17
Programme Archive	55
	149

News Department

Editor-in-Chief	1
Deputy Editor-in-Chief	2
Secretariat	4
Documentation Image Centre	12
Graphics	21
Implementation	82
Head of Publication	4
Domestic News	30
Reporters Department	5
Foreign News	24
Foreign Correspondents	9
Regional Broadcasting	25
Early-Morning Broadcasting	11
Weather	4
	234

Name of organisation unit and department	Number of employees ¹⁾
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Sports Department

Editor-in-Chief	1
Producers	2
Secretariat	2
News Scripting	1
Sports Programme Scripting	4
Commentators	9
International Live Broadcasts	3
Production	4
	26

Production Centre

for Creative Programming

Chief Producer	1
Secretariat	10
Creative Team No. 7	6
Creative Team No. 8	5
Creative Team No. 10	4
Creative Team No. 15	2
Creative Team No. 18	11
Creative Team No. 19	6
Creative Team No. 25	17
	62

Production Centre for Current Affairs and Documentaries

Chief Producer	1
Secretariat	9
Creative Team No. 11	11
Creative Team No. 12	8
Creative Team No. 13	7
Creative Team No. 14	9
Creative Team No. 17	11
Creative Team No. 20	7
	63

Name of organisation unit and department	Number of employees ¹⁾
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Production Centre for Acquisitions

Chief Producer	1
Secretariat	6
Sales and Licensing	5
Creative Team No. 21	12
Creative Team No. 22	5
Creative Team No. 23	4

33

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 Staff	216
Production Personnel Services	11
Television Technology Engineering	104
News Centre Technology	174
Outside Broadcasting Technology	110
Film Technology	83
Set Design	262
Lighting	80
Post-Production	171
Broadcasting Technology	79
Joint Technology	133
Transportation	72

1 527

Departments under the Strategic Development Director

Director for Strategic Development	1
Secretariat	3
Public Relations	19
Human Resources	27
Information Systems	58

108

Finance

Finance Director	1
Secretariat	3
TV Licence Fees	9
Planning	11
Financing	17
Purchasing	23
Telexport	15
Accounts	33
Internal Services	160

272

Name of organisation unit and department	Number of employees ¹⁾
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Legal Department

14

Czech Television Council

2

Employees made redundant
for organisational reasons

14

Czech Television in Prague – Total

2 514

Brno Television Studio

Departments under the Studio Director

TS Director	1
Secretariat	1
Employee and Legal Department	8
Automated Information System	4

14

TS Production Centre

TS Chief Producer	1
Secretariat and Production Dispatchers	7
Programme and Broadcasting Co-ordination (including Programme Archive)	11
Production personnel	66
News Department	18
Creative Team No. 31	2
Creative Team No. 32	5
Creative Team No. 33	2
Creative Team No. 34	5
Creative Team No. 35	3
Creative Team No. 36	2
Creative Team No. 37	4

126

Technical Operations

Head of Technical Operations	1
Secretariat	2
Technical Co-ordination	3
Engineering and Services	13
Television Operations	40
Scenic Operations	46

105

Finance and Information System

Head of Economics and Information System	1
Sales	1
Information System	13
Transport Operations	16

31

Name of organisation unit and department	Number of employees ¹⁾
---	--------------------------------------

Internal Services

Head of Internal Services	1
Supplies	3
Fire Prevention and Safety at Work	2
Economic Management	9
	15

Employees made redundant for organisational reasons	1
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Brno Television Studio – Total 292

Ostrava Television Studio

Departments under the Studio Director

TS Director	1
Secretariat, Lawyer, Registry,	
Fire Prevention, and Safety at Work	6
Human Resources, Reception	8
Automated Information System	6
	21

TS Production Centre

TS Chief Producer	1
Secretariat	2
Programme Archive	3
Broadcasting Co-ordination	5
Production Personnel and Economics	68
News Department	21
Creative Team No. 213	2
Creative Team No. 216	9
Creative Team No. 217	4
Creative Team No. 223	3
Creative Team No. 226	4
	122

Name of organisation unit and department	Number of employees ¹⁾
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Technical Operations

Head of technical Operations	1
Secretariat, Chief Engineer,	
Economist, Power Engineer	5
Engineering and Services	16
Television Operations	41
Scenic Operations	28
Transport Operations	16
	107

Finance and Administration

Head of Finance and Administration	1
Secretariat	1
Sales	2
Information System	8
Economic Management	7
	19

Ostrava Television Studio – Total

269

Czech Television – Total 3 075

¹⁾ Number of employees as at 31 December 1998

Development of Average Employee Numbers since 1993

Year	1993	1994	1995	1996	1997	1998
Average number of employees	4,039	3,919	3,564	3,234	3,170	3,087
Index	100	97	88	80	78	76



Jan Jirák



▼
Jan Jiráček,
Chairman



▼
Petr Weiss



▼
František Schildberger

▼
Pavel Kabzan



Alena Kinclová



Juraj Podkonický



Václav Erben

Jiří Zajíc



1998 as Seen by the Czech Television Council

Jan Jiráček

Chairman of the Czech Television Council

In January 1998, Czech Television entered the seventh year of its existence. This year witnessed the most profound changes at the organisation since its establishment.

It is quite clear and irrefutable that **since coming into existence in 1992 Czech Television has become a respected audiovisual medium providing a public service** and a valuable element in our dual media system. Since 1992, Czech Television has managed to rid itself, in the eyes of the public, of its reputation as a direct (and actually unchanged) successor to the *Czechoslovak Television* of the pre-revolution days. The Czech public started dropping the idea of Czech Television as a state institution and identified with Czech Television as a media organisation that was trustworthy, serving the needs of the public, and meeting the public's requirements to the best of its ability. Today, there can be no doubt that Czech Television is a self-confident, respected, independent audiovisual medium and a fixed element in the dual system that arose in the Czech Republic in the nineties.

In 1998, the Director General Ivo Mathé's term of office ended. He had stood at the birth of public-service television in Czech society, given this service a historically unique face, and played a major role in forming the ideas held by Czech society on the purpose and shape of Czech television culture at the end of the millennium.

The Czech Television Council announced an invitation of tenders at the end of 1997 for a new Director General. The winner was Jakub Puchalský. Jakub Puchalský took up the post of Director General on 1 April 1998 with the clear intention of picking up on all the good things that go to form the tradition of Czech Television. He also wanted to continue the development of the public service, improving the organisational flexibility and reliability of Czech Television as an institution and the transparency of its financial management.

The first great task the new management faced in fulfilling its mission of public-service television was the **media coverage of the elections**. When the new management started at Czech Television, there were fewer than three months before the early elections to the Chamber of Deputies of the Czech Parliament. The first task was to ensure that Czech Television fully met its duty and provided citizens of the Czech Republic, in accordance with the law, with '*objective, verified, unbiased, and balanced information for the*

free formation of opinions' and for citizens to make responsible decisions in these elections. Czech Television broadcast three special **Arena** programmes during the election campaign for the elections to the Chamber of Deputies in 1998. The leaders of all the parties and movements running in the elections met in the viewer attractive format of the programme at prime broadcasting time. The news programme '**21**' also modified its structure to include a daily twenty-minute slot for the spokespersons of the individual political parties to discuss special topics. One point of interest in this respect is that the *Organisation for Security and Cooperation in Europe*, in its final report on last year's parliamentary elections in the Czech Republic, highlighted the role played by Czech Television in the preparation of the elections. **Therefore, by providing an easy, unbiased, objective pre-election service, Czech Television received international recognition fewer than three months after the accession of the new management.**

An important programming step by the new management at Czech Television at the beginning of September 1998 was the **change in the format of the main news programme** at Czech Television, **Events**, accompanied by the launch of a new news programme called **Events Plus**. It was not just the signature tunes, two newscasters instead of one, and the new studio design that were at issue: the choice of agenda for Events was governed by new principles, and it was given a new structure. Czech Television was quick to develop and make a firm place for a high-quality, original, full-value news programme, opening up a second time evening slot on ČT1, i.e. Events Plus.

Czech Television's new management began to apply, earnestly and thoroughly, principles of ethically correct conduct by programme-makers as a natural professional requirement of their work. Pressure on the **ethical element of the programmes** broadcast by Czech Television was another important moment in the changes. The restructured *Czech Television Ethics Panel* as an advisory body to the Director General



The essential features of Czech Television activity in 1998 were its orientation towards future development, its receptiveness to new opportunities in the provision of a public service, and its attempts to be open.

whose tradition was established by the former management at Czech Television proved its worth over a short period. The Czech Television Council sees the Panel as evidence that Czech Television will not pass quickly over any ethically controversial aspects of its broadcasting in the future.

Programming Structure

From the point of view of viewers and TV licence fee payers, Czech Television is a broadcaster over most of the year that systematically **provides a programming alternative** to commercial television stations on two national channels. Viewers judge it and choose from its range depending on the extent to which it satisfies public demand for a diverse, internally differentiated programming alternative. The range of services public-service television gives viewers must therefore be very wide, but the number of viewers of individual programmes is, consequently (and paradoxically), much lower than if the public-service broadcaster concentrated on certain target groups only, or on a broad public not taken in all its diverse forms. This, however, would go against the organisation's mission.

Czech Television operates on two national channels. Viewers and TV licence fee payers expect, then, that at any given moment they can choose from two full-value, mutually different programme alternatives, complementing and expanding the scale of programmes broadcast by other television stations.

In accordance with its mission, public-service television incorporates an incomparably broader range of genres and programme types into its broadcasting schedule than any commercial television station. This proves complicated for it in its role of broadcaster, for it has to structure its programming range in a much more complex manner, which makes it less transparent than commercial stations, and often cannot rely on the inertia of viewer habits. The organisation's mission and the purpose of its existence are included when finding solutions for this task.

In 1998, Czech Television **continued to differentiate its two channels** in the form they were given back in September 1995. It profiled ČT1 as a channel offering programmes designed for the public at large, with little differentiation taken into consideration, and it presented ČT2 as a channel providing mainly minority, special-interest, high-quality programmes, often from the sphere of alternative culture. Throughout the year, Czech Television managed to maintain this complementary model of a first and second channel, keeping the traditionally high standards of ČT2, which brought the more demanding viewers a combination of club films, live broadcasts from significant cultural events, and in-house productions and acquisitions of programmes and serials devoted to art and science, educational, and cultural issues. Sport documentaries as well as live broadcasts also took a significant place within the channel, as if to prove logical compatibility between ČT1 and ČT2. What is more, ČT2 has a clear programming division at prime time, signified by the news programme '21', which allows the viewers to orient their way around the programming structure and find the right programme for them without too much difficulty.

For a long time now, however, both channels have been suffering from a **weaker programming structure out of prime time**, which lacks the regularity and order that would let the viewers find a particular type of programme without any problem. In respect of ČT1, the Czech Television Council has even applied this criticism to several parts of the early-evening broadcasting time and on some days (particularly weekdays) prime time is also weak. It is evident that any change for the better will require years and not months. **Despite this, the new management at Czech Television managed to take some steps in 1998 that the Czech Television Council considers improvements.** Since September 1998, ČT1 has stabilised its programming structure on weekdays between 6 p.m. and 7 p.m., where there had formerly been a lack of clarity in concept. In the last quarter of 1998, Czech Television put high-quality foreign drama and documentary serials into this slot, which formed an acceptable alternative to the commercially oriented competitions broadcast at this time by private television stations.

News Service

Act No. 483/1991 Coll., the Czech Television Act, charges Czech Television 'to provide objective, open, unbiased, and balanced information for the free formation of opinions'. The Czech Television Council sees this activity as the duty to inform the public about phenomena important for society and to put them into a relevant context, i.e. the duty to provide viewers with the results of skilled journalism¹. The Czech Television Council believes that this duty includes the balanced provision of space in discussion programmes to those who hold the most important, opposing opinions, and representatives of political parties with statistically considerable support in public polls. The space given over to these people should be controllable with objective criteria. The Czech Television Council also believes that an integral part of Czech Television's duty is to provide competent, erudite interpretations of important topics from public life in especially designed programmes. If Czech Television offers this to viewers, it will make it easier for them to orient themselves and it will give them quality information in order that they might reach decisions of their own free will. The Czech Television Council also understands that Czech Television news cannot be forcibly removed from the overall

¹ Details – Annual Report of the Czech Television Council 1997, Appendix, page 6 – 7

context of Czech (and even world) journalism. The Czech Television Council is of the opinion the Czech Television news should be among the best available in the tradition of Czech journalism.

The requirements of the law are reflected directly in the news service provided by the public-service television station. Not only should it be evident in each news programme, but even in each report. It must also be in evidence in discussion programmes, albeit over a longer period here. The Czech Television Council therefore devoted a lot of attention to this sphere, evaluating the standard of the news service and, representing the public, trying to give Czech Television open feedback in order to make improvements to the quality of the news programmes, discussion programmes, and current affairs on Czech Television. The Czech Television Council emphasised the significance of the news service in its Programme Statement passed on 9 April 1997, which says: *'Czech Television should... know how to serve information about social and political developments in the Czech Republic as fully and precisely as possible, interpret it with no bias, and not succumb to political pressure and inclinations.'* This formulation makes it quite clear that the Czech Television Council considers the news to be *skill*, a *craft*, a level of professional efficiency from which everything else is derived.

In terms of its broadcasting schedule, Czech Television reinforced its service to the public considerably in September when it launched the new news programme **Events Plus** at 10 p.m. on ČT1. This innovation was an attempt to **accommodate the increasing numbers of viewers who come home later in the evening** and need to obtain general information about public events. This programme also played another role: it was the opener for the second evening slot, and enabled viewers to have a better sense of orientation in the evening schedule. The Czech Television Council believes that with these steps Czech Television has contributed to the quality of the service it provides. At present, the Czech Television Council welcomes the intention of the management at Czech Television to **make the logical structure of ČT1 clearer** by building up fixed weekend slots for children and young people between four and six o'clock in the afternoon. This was proposed by the new management in its programming schedule for 1999.

The new Czech Television management managed to prepare a new news programme, **Events Plus**, in a remarkably short five months, and it also managed to change the expression and structure of the main news programme, **Events**. The launch of the daily current-affairs programme **Here and Now**, serving as a supplement to the main news, deserves a mention as we assess the changes made in the news service. This attempt at an analytically focused topical current-affairs programme was certainly a step towards enriching the service Czech Television provided to the public in 1998. Czech Television's prime discussion programme, traditionally broadcast at noon on Sunday, underwent a fundamental change too. The new management withdrew the existing programme, *Debate*, and replaced it in May 1998 with the new **High Noon**. The result was an improvement in the service Czech Television provides to the public.

Ever since its inception, Czech Television has tried to establish a tradition of programmes that, via **investigative journalism**, would examine selected themes of interest and importance for the public. In the European and North-American context, investigative journalism is seen as the most important original expression of the controlling role of the media, and a mark of true political, economic, and philosophical independence from the legislative and executive powers. With investigative journalism, the media stands on the side of the public, and defends the public interest with its thoroughness and factual content. At the end of November and beginning of December, the News Department started broadcasting **Here and Now Plus** on ČT1 as a supplement to the analytical expansion of the main news programme *Here and Now*. **The Czech Television Council sees investigative journalism as one of the most significant manifestations of a public service and as an indicator of the media's political independence and philosophical emancipation of the public and journalists.**

The early-morning slot underwent considerable change – the original Studio 6 changed at the beginning of September into **Good Morning with Czech Television**, with a new design and new presenters. The more lively arrangement, more relaxed design, and better selection of early-morning music (although this element came along after a short delay) led to the early-morning programming schedule freeing itself of the lethargy and inhospitable, abstract character that had been evident previously.

Documentaries and Current Affairs

In the nineties, Czech Television has become practically the only bearer of the tradition of original Czech documentaries. The Czech Television Council believes this is role is a natural part of the work of public-service television in the world today. Czech Television contributes to several social aims representing a significant branch of public interest by promoting and systematically presenting documentaries on the screen. In 1998, just as in previous years, documentaries played an important role in cultural identification in the Czech Television broadcasting schedule. Thanks to Czech Television, the Czech intellectual world still sees film and television documentaries as a full-value component of the Czech cultural tradition.

An overview of the documentaries broadcast by Czech Television in 1998 makes clear the effort to use documentary output to express modern history, especially issues of Czech statehood and the ethical aspects of behaviour in Czech society. In 1998, events in history that were not publicly discussed until recently, were an essential component in Czech Television's broadcasting. The documents of this type broadcast by Czech Television in 1998 included **No Mercy**, about the life of General Heliodor Píka, **Shadow Soldiers**, about parachutists deployed over the protectorate in the Second World War, **Jan Masaryk**, and **Faithful We Will Remain**, mapping out the period from 1937 to 1945, and **The Short Life of the Second Republic**, concentrating on the months between the signing of the Munich Agreement and the occupation of Czechoslovakia by the German Wehrmacht. More modern periods also interested Czech Television, such as the second half of the sixties (**A Broken Spring**) or the nineties (**In the Czech Interest**). The Czech Television Council believes that Czech Television has been contributing to the quality of the public discussion on the history of Czech society for a long time now (practically from its foundation, picking up on the foundations laid by Czechoslovak Television). It does so with presentations of historic themes in documentary form. A number of documentaries in this respect focused on following the variance between historic myth and demonstrable fact (such as **Six Days that Shook Democracy**, **To the Bottom of Betrayal – Emanuel Moravec**, and, in particular, the documentary about Julius Fučík **People, I Love You**). The Czech Television Council believes that by consistently inspecting the validity of historic interpretations, Czech Television helped citizens of the Czech Republic acquire sufficient information in 1998 '*for the free formation of opinions*', as it is obliged to do by law.

The twenty-four-part documentary serial **Big Beat**, a remarkable contribution towards recognizing the social and cultural history of Czech society behind 1956 and 1989, took up a special place among original Czech documentaries with a historic theme. **I Remember, You Remember... Remember?** Was a unique documentary belonging to the same category. The authors tried to evoke the period of 'socialist' Czechoslovakia from the aspect of the history of everyday life and lifestyle. **The Czech Television Council is convinced that Big Beat and I Remember, You Remember... Remember? were among the most striking production projects run by Czech Television in 1998.** A priceless contribution for future years was the high-quality serial **Chapters from Czech Animated Film**. The documentary **Stone and Knowledge**, which was Czech Television's contribution to the celebrations of the 650th anniversary of the foundation of

Charles University, took up a special position in Czech Television's broadcasting in 1998. One of the best-quality documentaries made in 1998 in this branch was, in the opinion of the Czech Television Council, the autobiographical work by Jan Špáta entitled **The Love I'm Leaving**.

Acquisitions in Czech Television's broadcasting schedule in 1998 continued to be of high standards, in terms of original scripting and translations. They are of quite unique quality, and at present are highly prized in Czech television culture. Czech Television regularly presents series of programmes with themes ranging from wildlife and history to art and science, as well as foreign documentaries devoted to sport, lifestyle, the media, advertising, etc. Czech Television's greatest project in documentary acquisitions was probably the British series **People's Century**.

The Czech Television Council believes that Czech and foreign documentaries have an irreplaceable position in the activities and broadcasting of Czech Television, and that Czech Television plays an irreplaceable role in the development of Czech documentary output. The Czech Television Council is convinced that Czech Television is well aware of its mission in this respect and that it coped with it honourably and to a high standard of quality in 1998.

An integral part of Czech Television's programming structure is its current affairs. These programmes form the platform for mutual communication between and support of national and ethnic minorities, seniors, and the physically and mentally handicapped. In 1998, the Czech Television Council greatly appreciated programmes like **Senior Club, Key, Key Extra, Television Club for the Hard of Hearing, and Television Club for the Hard of Hearing Plus**. The Czech Television Council takes a positive view of **Christian Magazine**, which kept up a high standard in 1998 and offered viewers of Czech Television a picture of the life of the faithful in the Czech Republic. Special magazines concentrating on precisely defined target groups also played an important role in the life of Czech society in 1998. In this respect, the Czech Television Council considers **Our Country** and **Agricultural Magazine** to be a boon in Czech Television's programming range. It does point out, however, that the standard here tended to fluctuate rather in 1998, from the aspect of the material chosen and from the aspect of style and form. It recommends accordingly that Czech Television devote more attention to these programmes and that it improve their quality.

Programmes for Younger Viewers

The programmes Czech Television offers younger viewers have always been a subject of special interest on the part of the Czech Television Council. The Czech Television Council is aware that a media organisation that has been bestowed with the position of public-service provider by the lawmakers necessarily has an irreplaceable role in respect of children and adolescents. It can contribute to the mental and social development of the individual. Television can mediate for children and young people, and subsequently offer them, the moral, aesthetic, and cultural values of the society in which they are growing up. Television can also offer model conduct that will help children in their process of socialisation. Hence it is quite justifiable to demand that the programmes a public-service television station offers children and adolescents are subject to a clearly formulated plan, respect the development that occurs at different stages of childhood and adolescence, and also reflect the different interests and sociodemographic variety within this viewer group. In short, the programmes should be a worthy offshoot of quality television culture, respecting traditions, yet not hesitating to experiment. If public-service television is to fulfil this mission, its programme range must be sufficiently attractive for potential viewers and only from this aspect must it be able to hold its ground in the face of competition from the private stations. In the opinion of the Czech Television Council, public-service

television should not compete with commercial television stations in presenting foreign films and serials, but should make additions to its overall scope of formats. Primarily, it should provide a suitable alternative to the programmes offered by the commercial television broadcasters to children now.

In Czech Television's programmes for children and young people, there are **several positive and negative stereotypes** which are so ingrained that it is no exaggeration to say they have become part of television culture in the Czech Republic. Above all, child viewers tend to be seen as a group that need only be differentiated by age and not by other sociodemographic indicators. This fact is clear over the long term, considering that the overwhelming majority of programmes designed for children are put in the ČT1 broadcasting schedule. This channel is usually designed for an audience that is not so differentiated. To a certain extent, this stance is also a result of the fact that Czech Television has resigned itself long term to the more massive interest in younger adolescents, which is the age group from around eleven to fourteen. From the aspect of television broadcasting, this is a very complex age target group, because it is here that we can see major differences in interest and rapidly increasing interest in programmes originally meant for adult viewers.

The new management at Czech Television began dealing with the issue of making further improvements to the services it offers to the public in this area soon after the new Director General took up his post. **The wish of the new management to modernise the approach to child viewers is undoubtedly desirable**, although the institution's production rate and ties to the broadcasting schedule could hardly allow for more visible changes in 1998. The tendency of the new management's attempts to lead to an improvement in this service can therefore be deduced from the staff changes, as well as from the changes in the programming schedule that it made during the year (mainly in September). This resource gives a clear indication that Czech Television has begun to orient much more towards a range of programmes for its youngest viewers that encourage children and their parents (or grandparents) to watch television together. The programming schedule on weekdays saw thorough restructuring as of 1 September 1998, in order to enable the whole family to watch ČT1, and so that the different days included acted serials and documentaries. This step fully meets the requirement that public-service television broadcasting open up larger fields for communication that goes beyond the television programmes. Its broadcasting should contribute to a more open atmosphere within the family, and not permit television to be used as a 'replacement granny'; it should be an attraction a child can put aside.

The Czech Television Council believes that Czech Television has reinforced the service it provides to the public in the programmes it offers to children and adolescents, and by the changes it has made. The Czech Television management is clearly trying to overcome the long years of lethargy and non-communication this type of programme induces, and search for ways to address young viewers informally.

Drama

We cannot pass over the fact that drama production in 1998 was **not one of Czech Television's top activities in terms of quality**. Developments in viewer habits are also a warning factor for the Czech Television Council in this respect. Throughout the year, research registered a long-term decline in viewer interest in classic studio productions. **Viewer interest in drama production in its classic concept seems to be dropping.** Neither **Arrowsmith** nor **The Three Wise Men** made an impact in terms of viewing figures, despite the fact that they received positive reviews overall. The Czech Television Council saw them as prime production projects. *Arrowsmith* is one of the classic (albeit hardly best-rated) works of American literature, and the historic topic drawn up by the makers of *The Three Wise Men* is an area in which Czech Television should be active in terms of concept over the long term. On the other hand, **The Seven of Spades Ranch** did enjoy substantial viewer

success. This gives us hope for the future that with more pronounced dramaturgy Czech Television can produce serials (and even one-off programmes) that can portray the life of Czech society in dramatic form and attract a higher number of viewers from all age categories to the television screen.

The Czech Television Council is of the opinion that, based on the experiences of 1998 and the years immediately prior, the tradition of which Czech Television picked up on in drama this year, **public-service television in the Czech Republic must come up with a new, more organic concept of drama production. It should accommodate viewer requirements and allow the legal broadcaster to stand up more successfully in this field to the poorer-quality, yet more viewer-attractive programming offered by the commercial stations.**

Czech Television and Czech Film

There can be no doubt that Czech Television has taken up the major position in Czech film of the nineties, and that by a combination of different circumstances it has taken upon itself a very responsible role, which it has coped with admirably. In 1998, Czech Television maintained its key position in Czech film and contributed to the production of the most successful film of the year, **Sekal Has to Die**. The Czech Television Council appreciates the fact that Czech Television continued in its tradition of helping to produce the best director-debut of the year, this time **In the Rye**. Because Czech Television traditionally excels in its promotion of minority (also 'non-for-profit' or 'independent') films, there can be no doubt that it is contributing in this way to the development of Czech film culture. In 1998, it made possible the emergence of **The Past**, a film in this category, fully in line with these intentions. Czech Television has thus given rise, and will always give rise, to room for experimentation, an opportunity for talented debuts; trends are born that we will come across again in the future in much more ambitious projects. The Czech Television Council is convinced that in the future Czech Television will have to place greater emphasis on its role of broadcaster and assess most projects from the point of view of their potential application on the television screen. We can expect it to keep contributing to the production of exceptional cinema works that will not consciously aspire towards mass viewer success.

The Czech Television Council believes that by promoting cinema Czech Television is making a significant contribution to the advancement of Czech society's cultural identity, as charged by the law.

Czech Television's Internet Pages

In the opinion of the Czech Television Council, the new concept of Czech Television's Internet pages is a considerable reinforcement of the organisation's service to the public. It began planning the new design in spring 1998. The increasing numbers of Internet users in Czech society made Czech Television develop its existing Internet pages, placing an accent on their informative value, consistent updates, and the acquisition of feedback on all of the activities of Czech Television as an institution. The **election news service in June 1998** was a significant (and successful) test for Czech Television's web site. Unprecedented interest in Czech Television's web pages at this time (there were 12,000 hits on Saturday 20 June 1998) indicates the increasingly expanding reach of the Internet as a medium, and hence its importance for society.

It is significant that we are ending our short review of 1998 with a reminder of the Internet services Czech Television provides. It is an almost symbolic emphasis on the fundamental features of Czech Television's activities this year – orientation towards the future, receptiveness to new opportunities in the provision of a public service, an attempt at being open. We believe these traits, along with an awareness of tradition, give the public more than hope that Czech Television is a forward-looking institution.





Report of Independent Auditors to the Management of Czech Television

We have audited the balance sheet of Česká televize as at 31 December 1998 and the related income statement for the year then ended presented in Year-book of Česká televize for 1998. The balance sheet and the related income statement and underlying accounting records are the responsibility of the management of Česká televize. Our responsibility is to issue an opinion on these statements based on our audit.

We conducted our audit in accordance with the Auditing Standards of the Chamber of Auditors of the Czech Republic and International Standards on Auditing. Those auditing standards require that we plan and perform the audit to obtain reasonable assurance as to whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion the accompanying balance sheet of Česká televize as at 31 December 1998 and the related income statement for the year then ended have been prepared in all material aspects in accordance with the Act on Accounting and other relevant accounting legislation of the Czech Republic.

We did not audit the financial statements of Česká televize for the year ended 31 December 1997. The previous auditor issued an unqualified opinion for the year ended 31 December 1997. We relied on the audited results for the year ended 31 December 1997 when conducting our audit for the year ended 31 December 1998.

24 June 1999

PricewaterhouseCoopers Audit, s.r.o.
Registered Auditing Company
Licence No. 21

Ing. František Linhart
Auditor
Licence No. 150

BALANCE SHEET

CZK '000

ASSETS		number	Balance	Balance
a			1.1.1998	31.12.1998
		b	1	2
A. Total assets	8-13+24-31+37	1	2,804,279	2,910,940
1. Intangible fixed assets				
Research & development	012	2	–	–
Software	013	3	30,556	89,240
Royalties	014	4	–	–
Other intangible fixed assets	018+019	5	5,618	6,935
Intangible assets in the course of construction	041	6	12,476	472
Advances paid for intangible assets	051	7	–	–
No. r.	2+3+4+5+6+7	8	48,650	96,647
2. Accumulated depreciation				
Research & development	072	9	–	–
Software	073	10	12,167	23,222
Royalties	074	11	–	–
Other intangible fixed assets	078+079	12	5,617	6,934
Accumulated depreciation of intangible FA	9+10+11+12	13	17,784	30,156
3. Tangible fixed assets				
Provision	031	14	169,474	166,057
Works of art	032	15	3,542	3,538
Net	032	16	1,819,331	1,876,558
TOTAL ASSETS	022	17	3,331,456	3,545,913
Receivables for registered capital	025	18	–	–
Fixed assets	026	19	–	–
Low value tangible fixed assets	028	20	466,260	487,861
Intangible fixed assets	029	21	118,745	124,365
Tangible fixed assets in the course of construction	042	22	16,134	60,891
Research & development	052	23	10,338	8,837
Tangible fixed assets	14+15+16+17+18+19+20+21+22+23	24	5,935,280	6,274,020
4. Accumulated depreciation				
Buildings and constructions	081	25	423,658	478,179
Equipment	082	26	2,189,436	2,375,397
Cultivated areas	085	27	–	–
Livestock	086	28	–	–
Low tangible fixed assets	088	29	466,260	487,861
Other tangible fixed assets	089	30	118,745	124,365
Accumulated depreciation to tangible FA	25+26+27+28+29+30	31	3,198,099	3,465,802
5. Financial investments				
Investments in subsidiaries	061	32	33,264	33,264
Investments in associated companies	062	33	–	–
Other investments in shares	063	34	2,968	2,267
Intercompany loans and other loans	066+067	35	–	–
Other financial investments	069	36	–	–
Financial investments	32+33+34+35+36	37	36,232	35,531

B Current assets	45+59+65+70	38	1,140,670	1,238,249
1. Inventory				
Raw materials	112+119	39	42,569	29,660
Work in progress and semi finished goods	121+122	40	3,431	2,653
Finished goods	123	41	10	10
Animals	124	42	–	–
Merchandise	132+139	43	177	70
Advances for inventory	part of 314	44	122	1,320
Inventory	39+40+41+42+43+44	45	46,309	33,713
2. Receivables				
Trade receivables	311-314 excl. line 44	46	401,395	387,312
Receivables from participants in an association	358	47	–	–
Receivables from social security institutions	336	48	–	–
Income tax receivable	341	49	–	22,243
Other direct taxes receivable	342	50	–	–
Value added tax receivable	343	51	–	–
Other indirect taxes and fees receivable	345	52	54	128
Subsidies from state budget receivable	346	53	–	–
Subsidies from local authority receivable	348	54	–	–
Receivables from clearing account in an association	396	55	–	–
Receivables from employees	335	56	1,592	2,638
Receivables from issued bonds and other receivables	375+378	57	1,042	1,181
Provision for receivables	391	58	9,158	12,792
Receivables	46 - 57 minus 58	59	394,925	400,710
3. Financial assets				
Cash in hand	211	60	3,256	3,778
Stamps and vouchers	213	61	693	416
Cash at bank	221	62	579,505	184,661
Shares and similar securities	251	63	–	–
Bonds, debentures, own bonds issued	253+255	64	–	526,924
Financial assets	60+61+62+63+64	65	583,454	715,779
4. Temporary accounts of assets				
Prepayments	381	66	98,821	71,387
Accrued revenue	385	67	16,193	14,842
Foreign exchange differences (losses)	386	68	771	1,230
Estimated receivables	388	69	197	588
Prepayments and deferred income	66+67+68+69	70	115,982	88,047
TOTAL ASSETS	1+38	71	3,944,949	4,148,489
Trade payables	1-71	72	28,661,644	7,959,882

LIABILITIES AND EQUITY

LIABILITIES AND EQUITY		Row number	Balance 1.1.1998	Balance 31.12.1998	
a		b	3	4	
A	Equity and reserves	75+78	72	3,492,370	3,530,912
1. Funds					
	Equity	900	73	2,888,006	2,899,809
	Capital funds	910	74	140,903	461,004
	Equity and capital funds	73+74	75	3,028,909	3,360,813
2. Retained earnings					
	Profit/(loss) for the period	931, 963	76	345,597	52,235
	Accumulated profits/(losses) from previous years	932	77	117,864	117,864
	Retained earnings	76+77	78	463,461	170,099
B	Liabilities	80+86+101+105+110	79	452,579	617,577
1. Tax-deductible provisions					
		941	80	329	38,150
2. Long term liabilities					
	Debentures issued	953	81	–	–
	Payables under leasing contracts	954	82	–	–
	Long term advances received	955	83	–	–
	Long term bills of exchange payable	958	84	–	–
	Other long term liabilities	959	85	–	–
	Long term liabilities	81+82+83+84+85	86	–	–
3. Short term liabilities					
	Trade payables	321-325	87	109,026	213,338
	Payables for unpaid subscribed shares	367	88	–	–
	Payables to participations in an association	368	89	–	–
	Payables to employees	331	90	18,402	45,383
	Other payables to employees	333	91	26,135	32,332
	Payables to social security institutions	336	92	26,486	29,560
	Income tax payable	341	93	–	–
	Other direct taxes payable	342	94	8,717	10,266
	Value added tax payable	343	95	8,669	1,883
	Other taxes and fees payable	345	96	–	–
	Payables to state budget	347	97	–	–
	Payables to local authority	349	98	–	–
	Payables to clearance account in an association	396	99	–	–
	Other payables	379	100	83,032	52,289
	Short term liabilities	87-100	101	280,467	385,051
4. Bank loans, support					
	Long term bank loans	951	102	–	–
	Bank loans	231+232	103	–	–
	Received short term financial support	241+249	104	–	–
	Bank loans and financial support	102+103+104	105	–	–
5. Tempor. account of liab.					
	Accruals	383	106	128,928	95,192
	Deferred revenue	384	107	220	1,364
	Foreign exchange differences (gains)	387	108	1,765	1,392
	Estimated payables	389	109	40,870	96,428
	Accruals and deferred revenue	106+107+108+109	110	171,783	194,376
	TOTAL CAPITAL AND LIABILITIES	72+79	111	3,944,949	4,148,489
	Check number		112	15,779,467	16,555,806

PROFIT AND LOSS STATEMENT

CZK '000

a		number	31.12.1998
		b	5
Sale of purchased goods	60-67	201	622
Sales of own products and services	60-67	202	1,437,407
Change in stocks of finished goods and WIP	60-67	203	(778)
Capitalization of fixed assets	60-67	204	344
Operational subsidies from state budget	60-67	205	–
Operational subsidies from community budget	60-67	206	–
Other operational subsidies	60-67	207	3,008,110
Provisions written back to income	60-67	208	–
Revenues from write off or release of other provisions	60-67	209	1,527
Other revenues	60-67	210	169,799
Subscriptions	693	211	15
Received membership fees	694	212	–
Other grants	691,692	213	277
Sales of fixed assets	681	214	6,658
Sales of raw materials sold	683	215	10,145
Income from the sale of shares and securities	682	216	–
Income from the sale of shares and securities in which the company has an interest	684	217	–
Income from other financial investments	684	218	–
Income from short term investments	685	219	209
TOTAL FOR REVENUES	201-219	220	4,634,335
Cost of goods sold	40-47	221	402
Raw materials and consumables	40-47	222	214,856
Costs of services	40-47	223	2,568,789
Staff costs	40-47	224	752,881
Social security costs	40-47	225	256,041
Other social costs	40-47	226	6,232
Taxes and charges	40-47	227	8,217
Depreciation of fixed assets	40-47	228	468,972
Income tax from previous years	40-47	229	–
Income tax for current year	40-47	230	–
Provisions for operating liabilities and charges	40-47	231	37,821
Charges for creation of provisions	40-47	232	5,162
Other costs	40-47	233	257,785
Net book value of fixed assets sold	481	234	4,594
Cost of raw materials sold	483	235	348
Securities and shares sold	482	236	–
Paid contributions	49	237	–
TOTAL FOR COSTS	221-237	238	4,582,100
Profit or loss after tax	220 minus 238	239	52,235
Check number	210-239	240	18,485,105

As at 1 August 1999

Czech Television – Prague

address:

Kavčí hory

140 70 Praha 4

Czech Republic

telephone: (+ 420 2) 6113 1111

Czech Television, Brno Television Studio

address:

Běhounská 18

658 88 Brno

Czech Republic

telephone: (+ 420 5) 4213 2111

Czech Television, Ostrava Television Studio

address:

Dvořákova 18

729 20 Ostrava

Czech Republic

telephone: (+ 420 69) 6201 111

Czech Television Home Page

on the Internet: www.czech-tv.cz

e-mail: info@czech-tv.cz

Jakub Puchalský

Director General

tel.: (+ 420 2) 6121 1602

fax: (+ 420 2) 42 15 62

e-mail: jakub.puchalsky@czech-tv.cz

Zdeněk Drahoš

Director, Brno Television Studio

tel.: (+ 420 5) 4213 2201-3

fax: (+ 420 5) 4221 4045

e-mail: zdenek.drahos@czech-tv.cz

Miloslav Petronec

Director, Ostrava Television Studio

tel.: (+ 420 69) 6201 400

fax: (+ 420 69) 6225 484

e-mail: miloslav.petronec@czech-tv.cz

Gordon Lovitt

Director of Programming (charged with management)

tel.: (+ 420 2) 6121 1621

fax: (+ 420 2) 42 54 84

e-mail: gordon.lovitt@czech-tv.cz

Vít Novotný

Production and Engineering Director

tel.: (+ 420 2) 42 15 90, 6121 1571

fax: (+ 420 2) 6221 8588

e-mail: vit.novotny@czech-tv.cz

Michael Kralert

Finance Director

tel.: (+ 420 2) 6113 4024

fax: (+ 420 2) 6121 2883

e-mail: michael.kralert@czech-tv.cz

Dušan Chmelíček

Strategic Development Director,

Head of the Legal Department

tel.: (+ 420 2) 6113 4061

fax: (+ 420 2) 6121 8294

e-mail: dusan.chmelicek@czech-tv.cz

Jaroslav Kučera

Chief Producer of Creative Programming

tel.: (+ 420 2) 6113 7014

fax: (+ 420 2) 6113 7124

e-mail: jaroslav.kucera@czech-tv.cz

Alena Müllerová

Chief Producer of Current Affairs and Documentaries

tel.: (+ 420 2) 6113 7000

fax: (+ 420 2) 6113 7200

e-mail: alena.mullerova@czech.tv-cz

Jan Rubeš

Chief Producer of Acquisitions

tel.: (+ 420 2) 6113 7043

fax: (+ 420 2) 6113 7308

e-mail: jan.rubes@czech-tv.cz

Zdeněk Šámal

Editor-in-Chief of News

tel.: (+ 420 2) 6121 1535

fax: (+ 420 2) 42 07 87

e-mail: zdenek.samal@czech-tv.cz

Jiří Baumruk

Editor-in-Chief of Sport

tel.: (+ 420 2) 42 11 50, 6113 5006

fax: (+ 420 2) 42 49 64

e-mail: jiri.baumruk@czech-tv.cz

Jiří Kučera

Head of the Secretariat of the Director General

tel.: (+ 420 2) 6113 4391

fax: (+ 420 2) 42 15 62

e-mail: jiri.kucera@czech-tv.cz

Denisa Štrbová

Head of Telexport

tel.: (+ 420 2) 6121 2945, 6113 7046

fax: (+ 420 2) 6121 1354

e-mail: denisa.strbova@czech-tv.cz

Kristina Taberyová

Head of Audience Research Department

tel.: (+ 420 2) 6113 7030

fax: (+ 420 2) 6113 7390

e-mail: kristina.taberyova@czech-tv.cz

Eva Dubová

Head of the TV Licence Fee Department

tel.: (+ 420 2) 6121 2944

fax: (+ 420 2) 6113 4646

e-mail: eva.dubova@czech-tv.cz

Renata Elhenická

Head of Public and International Relations

tel.: (+ 420 2) 6113 4036

fax: (+ 420 2) 6113 4072

e-mail: renata.elhenicka@czech-tv.cz

Viewer Contact

tel.: (+ 420 2) 6113 7474

fax: (+ 420 2) 6113 7461

e-mail: info@czech-tv.cz

Czech Television Council

tel.: (+ 420 2) 6113 4017-9

fax: (+ 420 2) 42 09 97

e-mail: radact@czech-tv.cz

Internet Home Page:

www.czech-tv.cz/rada_ct/index.htm

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