

Palacky University Olomouc

Faculty of Arts

Bachelor Thesis

Branding of Czech Television

Barbora Štenclová

Department of Theatre, Film and Media Studies

Supervisor: Mgr. Jakub Korda, PhD.

Study programme: Journalism and Film studies

Olomouc 2014

I declare, that I wrote this bachelor thesis Branding Television on my own with the use of sources and literature mentioned in this paper.

Olomouc, April, 2014

.....

Barbora Štenclová

TITLE:

Branding of Czech Television

AUTHOR:

Barbora Štenclová

DEPARTMENT:

Department of Theatre, Film and Media Studies

SUPERVISOR:

Mgr. Jakub Korda, PhD.

ABSTRACT:

The aim of Thesis is to find out and analyse the branding strategies used by the Czech Television in a specific Czech media environment. The time span of the work is from the formation of the brand “the Czech Television” till nowadays and it includes the components of television production such as programming, visual image, on-air promotion, services or star system, as well as the presentation of the company off the screen, i.e. charity projects, awards or position of the Czech Television within the international context. The structure of the work is divided on a descriptive part where the Czech media environment and development of the Czech Television as such are specified, and an analytical part. The analytical part encompasses description of the components of branding strategies used by the ČT in the time span 1993 to 2013, and a reception of the brand Czech Television by surveyed audience. Respondents were selected according to their age and achieved education, whilst the questions in the survey were focused on channels of the ČT, the logos, the slogans, the charity projects, the perception of the brand and characteristics of the ČT, rebranding of main news service in 2012 and the programme offer. Afterwards, the results of the survey were connected with a particular strategy in order to find out the function of the strategies. The identification of the characteristics of a specific channel from the group of the ČT established by the Czech Television corresponds with the percentage of the respondents’ ratings. The Czech Television as the brand was perceived as a public service broadcaster connected with tradition and seriousness, which are characteristics anchored in the Status and Code of Czech Television and correspond with the intended image made by the ČT. Rebranding and redesign of new service have not

influenced the respondent's choice of news. This fact is surprising in the comparison with the three main rebranding of news service in 2007, 2012, and 2014. From the logos of 1997, 2007 and 2012, the participants were 74% sure about the current logo from 2012, but the recognition of the older logos was very poor. Based on the results from the survey, the programme offer and on-air promotion of the production of ČT are the strongest strategies of the company. The qualitative method was applied on the survey, so it has to be pointed out, that the sample does not correspond with the representative selection of the Czech population.

KEYWORDS:

Czech Television, brand, promotion, logo, slogan, programme, Czech media environment

Contents

INTRODUCTION	7
LITERATURE REVIEW	8
SOURCES.....	8
LITERATURE.....	8
METHODOLOGY.....	11
1. SPECIFICATION OF CZECH MEDIA ENVIRONMENT.....	15
1.1 MAIN INFO ABOUT THE CZECH TELEVISION MARKET	15
1.2 MAIN INFORMATION ABOUT CZECH TELEVISION	18
2. ANALYTICAL PART.....	22
2.1 COMPONENTS OF BRANDING STRATEGIES USED BY ČT	22
2.1.1 TYPES OF BRANDING	22
2.1.2 PROMOTION	32
2.1.3 REDESIGN	37
2.1.4 GENERAL DIRECTORS.....	44
2.1.5 TECHNOLOGICAL MILESTONES	46
2.1.6 COMPETITION ON THE MARKET	52
2.1.7 BRAND FACES OF CZECH TELEVISION.....	54
2.1.8 SERVICES.....	56
2.1.9 AWARDS	59
2.1.10 PROGRAMMING STRATEGIES	60
2.1.11 CROSSING OF STARS IN THEIR ROLES/PROGRAMMES.....	63
2.1.12 MULTI-PLATFORM MECHANISMS.....	63
2.1.13 PRODUCTION OF CZECH TELEVISION.....	66
2.1.14 PUBLIC ASPECT.....	68
2.1.15 CZECH TELEVISION IN THE INTERNATIONAL CONTEXT	70
2.2 BRAND PERCEPTION OF AUDIENCE - SURVEY.....	71
CONCLUSION.....	73
BIBLIOGRAPHY	78

SOURCES.....	78
INTERNET SOURCES	78
AUDIOVISUAL SOURCES	85
LITERATURE.....	87
LIST OF ABBREVIATIONS.....	90
LIST OF SUPPLEMENTS	90
SUPPLEMENTS.....	91

INTRODUCTION

The bachelor thesis will focus on the description and the interpretation of the branding strategies of public service broadcasting television - Czech Television, including all the channels included in ČT¹ group brand (ČT 1, ČT 2, ČT sport, ČT 24, ČT: D and ČT Art), as well as the medial platforms (internet, tablet and mobile applications), are the material for analysis in this paper. Czech Television is specified as a particular kind of product with its brand identification, self-image, graphic style, logo and trademark as well as stars, books, DVDs and CDs and clothing of journalists, reporters, host and other ČT personnel. More specifically, the work is focused on the components of branding in television, i.e. on-screen and off-screen promotion, graphic design, format of programming strategies, multiplatform mechanisms, television production, media partnership etc. Afterwards, the structured interviews with the protagonists of ČT branding will be performed, as well as the public survey focused on the effects of specified branding strategies, especially those, which were applied in 2012 up to now, when the main news service completely changed design, lay out of the studio and the time of the screening.

The time span of the analysis is defined as the period since 1992 up to the present, but the main focus will be since 1993, when the monopoly of public service broadcasting ended and in 1994, strong commercial television, TV Nova was established on the market. This turnover of the Czech television market started implementation of branding strategies into the marketing practice, with the aim to differentiate the market and engage the audience's attention. On the 1st of January 1992 the Czech Television was reformed as a public broadcast television. That year the television passed the main transformations of economical and normative external frame of the run of the media, and also the content of media productions changed. As well as the relationship inside the media sector. The public call fundamentally changed, especially after the emergence of TV Nova, which produced commercial content, above all of American production.

The period from 1992 up to the present represents an environment of the "independent" media, inception of the dual media system² and consequently rising of commercial television as Premiere (June 1993, in 1997 this commercial television changed name on Prima) and Nova (February 1994). The competition on the market including the influences from abroad, especially from the western countries such as Great Britain and Germany

¹ Abbreviation/short cut of Czech Television (in original Česká televize – ČT)

² Inception of dual system meant, that the monopoly of Czech Television was cancelled and the market was opened for public service broadcasting as well as for commercial televisions (same system is valid in radio broadcasting from 1992).

(public service broadcasting model) has had a decisive influence on the ČT news service of ČT.³

The main research question is: “How and why did the Czech Television adopt a particular branding strategy in each context and at the specific moment in history?” The sub-questions will define the types of the branding strategies used by Czech Television in connection with other televisions in the context of the Czech media environment, technological changes and transformation of the products of televisions affected by the progress of industry and the periodical phases of ČT based on the changes of the CEOs.

LITERATURE REVIEW

SOURCES

The main source of this thesis is the broadcasting of Czech Television as such, and other ČT products, i.e. programme schedules, image of Czech Television, brand and visual style of TV⁴, propagation and public relations, medial support and cooperation, web pages, statute and ČT codex, the activities on social network such as Facebook and Twitter, mobile phone and tablet applications, the specific samples of programmes, the activities of ČT and the documents produced by the company including yearbooks, programming schedules, reports, documents or records from the conferences.

LITERATURE

The concept of literature review is divided into five categories. First there are products of the Czech Television, i.e. publications, books, yearbooks etc. The second sphere presents the literature on the theory television branding. The next category will provide context for analysis of the Czech media. The fourth category contains branding and marketing strategies and company image. The last sector includes theoretical foundations of television and media in general.

The products of Czech television, i.e. magazine of Czech Television ČT+⁵ (published from 2007 to 2010) and books published by ČT, especially *(First) 10 years of the Czech Television in facts and documents*⁶, that combines the Yearbooks, analytical studies, commentaries by the employees of Czech television, as well as comments by the academic

³ BEDNAŘÍK, Petr, Jan JIRÁK a Barbara KÖPPLOVÁ. *Dějiny českých médií: od počátku do současnosti*. Vyd. 1. Praha: Grada, 2011, 377 s. ISBN 978-80-247-3028-8. .

⁴ Graphic manual of Czech Television

⁵ ČT+: *časopis plný televize*. Praha: Česká televize, 2007-2010. ISSN 1802-3517. 1x za 14 dní.

⁶ SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN. *(Prvních) 10 let České televize*. Praha: Česká televize, c2002, 372 s., [14] s. příl. ISBN 80-85005-37-9.

teachers, scientists and journalists. Materials produced by the Council of ČT or Council for television and radio broadcasting are also parts of the material. The articles and the publications from the newspapers and magazines published in Czech will be also presented, focusing on illustrating of the problems and changes in the Czech Television by the authors who are not dependent on ČT, such as articles from Czech newspapers (*Hospodářské noviny, Lidové noviny*, etc.), magazines (*Respekt, Reflex, Strategie*), internet portals focused on media, for example *Media Guru, Media Research*.

The main theoretical framework of branding television is the articles, publications and the book by Catherine Johnson: *Tele-branding in TV iii, Branding Television, From brand congruence to the virtuous circle: branding and the commercialization of public service broadcasting. Branding Television*, which was published in 2012 and is the only academic product focused on branding strategies of a particular television, channel, and technique in Anglo – American context. The methods used in *Branding Television* will be applied in this thesis. The second book is *Branding: TV Principles and Practices* written by Walter McDowell and Alan Batten in 2005. The publication *Principles and Practices* is focused on universal marketing strategies, methods and techniques used in television. Publications by S. E. Eastman, Ferguson, and Klein *Promotion and Marketing for Broadcasting Cable and the Web* will be used as well. Books written by J. Ellis are also connected with branding television, serves as the material providing context. The publication by R. Johnová, the only Czech author concerning with branding media, *Arts marketing: marketing umění a kulturního dědictví*⁷. This book will provide a complex view of culture in marketing institutions.

For the information about the situation in the Czech media environment, this thesis will use publications about Czech media sphere and history of media in Czech Republic. Information about the situation in the Czech media will be primarily drawn from books by B. Köpplová and J. Jiráček, i.e. *Dějiny českých médií*. The Czech Statistical Office (ČSÚ), Centre for public opinion research (CVVM), Ministry of Culture and Media and Audiovisual which will be used for the ratings television in the Czech environment. *Annual Reports of Council ČT* and *Annual Reports of Council for Television and Radio Broadcasting*, Czech internet portals *Media Guru, Media Research* and *DigiZone* will be used for the universal overview about media situation in Czech Republic.

⁷ JOHNOVÁ, Radka a Jitka ČERNÁ. *Arts marketing: marketing umění a kulturního dědictví*. Vyd. 1. Praha: Oeconomica, 2007, 243 s. ISBN 978-80-245-1276-1.

From the theory about branding and marketing strategies and the image of company in general, the literature will be chosen from abroad as well as from the Czech environment. Publications such as *What is Branding?*⁸, written by American brand consultant and graphic designer M. Healey, *Marketing*⁹ by Philip Kotler and *Image a firemní identita*¹⁰ by J. Vysekalová and J. Mikeš. The publications by Jean-Noël Kapferer¹¹, Philip Kotler¹² and Kevin Keller¹³ could be selected for this purpose as well, but because of the minimal focus on marketing in general and the aim of the bachelor thesis to focus specifically on branding television, for the overview will suffice the publication by P. Kotler. The literature about branding and marketing strategies will be used for theoretical foundations that will be made by terms, theories and strategies, which are transformed to the media and television market.

For the theoretical basis of television and media, *Television studies: The Key Concepts*¹⁴ and *The Television Genre Book* by Glen Greeber, also the authors such as Burton, McLuhan and the Czech media theorist Reifová are selected. Secondary literature sources for this sphere will be drawn from the magazines *Strategie, Marketing and Media, Media Culture Society, European Journal of Communication* and *Continuum: Journal of Media and Cultural Studies*. Also Oxford publication, *A Dictionary of Media and Communication* and articles from internet portals *Media Guru, Media Research, DigiZone* and *Media, Culture and Society* will be used.

Key materials for work are the *Yearbooks* of Czech television, including description of the Czech media environment in actual year. The *Yearbook* depicts the specific statute of ČT, Czech Television Council structure and its actual constitution, Czech Television Act, financial and commercial activities of ČT, development of the technical base, programming of ČT as well as the non-programming activities such as charity etc. Also the personal and organizational structure of ČT and the awards given to Czech Television are the part of the publications. *(Prvních) 10 let České televize* is the compilation of the first

⁸ HEALEY, Matthew. *Co je branding?* Praha: Slovart, 2008, 256 s. ISBN 978-80-7391-167-6.

⁹ KOTLER, Philip a Gary ARMSTRONG. *Marketing*. 1. vyd. Bratislava: Slovenské pedagogické nakladateľstvo, 1992, 199 s.

¹⁰ VYSEKALOVÁ, Jitka a Jiří MIKEŠ. *Image a firemní identita*. 1. vyd. Praha: Grada, 2009, 190 s. ISBN 978-80-247-2790-5.

¹¹ KAPFERER, Jean- Noel. *Strategic Brand Management: New Approaches to Creating and Evaluating Brand Equity*. New York: The Free Press 1992, p. 341. ISBN 0029170451

¹² KOTLER, Philip a Kevin Lane KELLER. *Marketing management*. 1. vyd. [i.e. 3. vyd.]. Praha: Grada, 2007, 313-314 s. ISBN 978-80-247-1359-5.

¹³ KELLER, Kevin Lane. *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*. Upper Saddle River, N.J.: Prentice Hall, 2003, 788 p. ISBN 978-0132664257

¹⁴ CASEY, Bernadette et. al. *Television Studies: The Key Concepts*. 2nd ed. Abingdon, Oxon: Routledge, 360 p. ISBN 978-0415371506.

ten years of Czech Television from 1992 till 2002 as the public service broadcasting is not dependent on the dictates of the political parties. This book combines *Yearbooks*, commentaries from the experts such as academics, journalists, scientists and statements of ČT employees, concerning the CEOs, the technicians and others, as well as the acts and documents of Council for Czech Television and Council for Television and Radio Broadcasting related to Czech Television.

Key literature source for this thesis is *Branding Television* by Catherine Johnson. In this publication, branding strategies of Anglo-American televisions are analysed. In the USA, televisions like MTV, Fox, HBO, national networks NBC, CBS, and ABC, and online distribution of television content - Hulu. In the British environment, public service broadcasting such as Channel 4, and BBC, as well as the commercial channel ITV, Channel 5, Sky television and UKTV are explored. For the purpose of the thesis, Chapter 4, dealing with the branding Channel 4 and the BBC, will serve as the illustration of the situation in the field of public service television.

METHODOLOGY

The methodology of the thesis will be based on similar papers focused on the construction of the brand in television in Anglo - American context, primarily on the materials written by Catherine Johnson (*Tele-branding in TV iii 2007, Branding Television 2012, From brand congruence to the virtuous circle: branding and the commercialization of public service broadcasting 2013*). For the concept of the analysis, the thesis will use the methods based on the *Branding Television* by C. Johnson. The axis of the work will focus on the milestones including technological changes, such as transitions of type of broadcasting (cable, satellite, digital), as well as the development of the products connected with the television, such as internet broadcasting, new platforms, where it is possible to watch television, as well as the progress in interactivity between the content of the television and the viewer. The modification of the Czech media environment (emergence of commercial televisions in 1993 and 1994) and the changes in the personal filling of the Czech Television CEO will be presented as the points of research. Because of the specification of the Czech media environment and time boundaries of the thesis, the structure of the historical phases of television by John Ellis, which is used in the *Branding television*, will be not applied. From the methods applied by C. Johnson the employed division of the research on the parts base on technological will be applied, as well as the personnel (CEOs) and the media environment changes. Periodization taken of television history will

be took over from Amanda Lotz, who described them in the publication *The Television Will be Revolutionized* (2007). Amanda Lotz describes these changes as a move from the 'network era' (late-1950s to mid-1980s), to a period of 'multi-channel transition' (mid-1980s to mid-2000s), into the 'post-network era' that began in the mid-2000s.¹⁵

The periodic shifts by John Ellis - TVI, TVII and TVIII, periodizing television history from 1970s till 1990s, representing key changes in the US television environment, is not suitable for the specific Czech television context and Czech Television as such. Czech Television emerged in 1992 (within the meaning of public service broadcasting not interconnected with political system), as a result of the formation and development of all the phases, such as emergence of non-public service broadcasting or transformation from the cable to digital including number of technological platforms, which have taken place in the time span 1992 to the present. Therefore, the historical periodization by J. Ellis will not be applied.

In contrast to *Branding Television* written by C. Johnson, in this thesis the modification of broadcasting acts and statute will be not mentioned. Neither the transformation of the law in media environment, particularly personnel filling and rules in the Council for the television and radio broadcasting and the Council of ČT will be not the subject of the work. Financing and budget of public television will be drawn up just in the form of outline. The alteration of the licence fee, changes in the Czech political environment and political interference in the public service broadcasting will not be mentioned at all. Except for the replacement of the CEO the personnel changes in the programme department etc., will be not taken into the consideration, as well as the emergence or dissolution of the departments, centres, sections, offices or other organisations.

The goal of the practical part of the thesis is to depict the chronological transformation of branding strategies used in the Czech Television in the period from 1992 up to the present, which also includes also repeated rebranding of the particular programme. These branding modifications will be connected with the particular alterations in the Czech media environment affected by technological and market transformation, i.e. end of the Czech Television monopoly in 1993, digitalization of TV, new digital services such as web pages,

¹⁵ LOTZ, Amanda, *The Television Will Be Revolutionized*. New York: NEW YORK UNIVERSITY PRESS, 2007, 321 p. ISBN 978-0-8147-5220-9.

applications etc. The common/universal branding strategies in specified context will be demonstrated on factual samples.

In the first place, the theoretical part of the thesis will include the terms and main theories, which are necessary for the research puzzle. Above all it will explain, what is branding, what is its aim of marketing strategies/practices (price strategies of products and services, investment into innovation of services or extend the distribution etc.) will be explained. For this process, internet portals including media vocabularies such as *Media Guru*, *Media Research* and others, as well as the publications specified on branding and marketing strategies will be used.

The methods of media research suited for this thesis and its purpose are namely, the content analysis used for examination of material produced by ČT, and also qualitative structured surveys and the in-depth interviews will be employed. The content analysis will be applied on branding strategies and image of the Czech television as a company and a brand on the television market. The qualitative analysis will be compared with results of the public survey that is focused on perception of Czech television as a media brand by the public/audience. The qualitative structured questionnaire will be focused on a viewer's relationship to the Czech TV, the viewer's knowledge about the brand, value of the brand for the viewer, loyalty to the brand and its perception. The survey will be propagated on Facebook, via e-mail, but also some of them will be printed, especially because of the respondents, who do not have computer and internet. In addition, the in-depth interviews with the branding manager and other creators of the image of ČT will be performed. The methods used to get data will be through observing, questionnaires and interviews.

The survey focused on perception of the brand Czech Television and its branding practice will serve as the illustrative component/material for the qualitative research of branding strategies in the thesis. Methodology for the creation and production of the survey adopted from *Metody výzkumu médií*¹⁶ by Tomáš Trampota and Martina Vojtěchovská. Trampota and Vojtěchovská take-over rules made by Wimmer and Dominick (2006), which will be adopt for the survey as well. From the range of the types of questions I picked multiple-choice, multi-choice with more possible answers, open questions, scale and ordering answers in the way of importance. As the structural axis of planning survey the draft from

¹⁶ TRAMPOTA, Tomáš a Martina VOJTĚCHOVSKÁ. *Metody výzkumu médií*. Vyd. 1. Praha: Portál, 2010, 293 s. ISBN 978-80-7367-683-4.

the book *Kvalitativní výzkum: základní metody a aplikace*¹⁷ written by Jan Hendl will be used. Hendl refers to Patton (*Qualitative Research and Evaluation Methods*, 1990) and presents Patton's division of questions. There are six types of questions and for this survey I picked four of them: questions about opinions and values, about knowledge, perception and queries about demography and context. A simple random sample will be taken for a selection of the respondents. This type of sampling strategy will permit - through the generalization of the outcome of survey, permit the representation of the Czech population.¹⁸ The structured interviews will provide in depth point of view/perspective of the management and programme directors of ČT on branding strategies and motives in the process of creating the trademark of Czech Television, and explicate transformation of the branding strategies.

¹⁷ HENDL, Jan. *Kvalitativní výzkum: základní metody a aplikace*. Vyd. 1. Praha:Portál, 2005, 407 s. ISBN 80-7367-040-2.

¹⁸ PATTON, M. *Qualitative Evaluation and Research Methods*. 2nd ed. Newbury Park, CA: Sage Publications; 1990, 182 p. ISBN 0-8039-3779-2.

1. SPECIFICATION OF CZECH MEDIA ENVIRONMENT

Czech television market emerged with the inception of Czechoslovak Television in 1953 in the atmosphere of communism regime in the then people's republic. In the time span from 1955 to 1962, the studios in Ostrava, Bratislava (Slovakia), Brno and Košice (Slovakia) were established. The democratic sense of television as public service was perceptible only in the period of so called Prague Spring started in the December 1967 and ended by the invasion of Warsaw Pact troops, which represented the political release of the communistic regime. In the 1969, the normalization of Soviet Union affected Czechoslovak Television and till 1989, when the Czechoslovak socialistic republic was dissolved, served as the propaganda tool of the regime. After that, dual system of media was determined in 1992 and the market opened for commercial influence, first commercial television FTV Prima entered the market. But the radical changes came with the establishment of TV Nova which took place of the new leader of the television market and set different amounts for acquisition of commercials and programme. Compared to the developments in the western countries, which took decades of years, establishment of television market and determination of the positions of a particular station were realized in Czech environment in two years. Because of the position of TV Nova with the highest rating on the market, which has been monopolize and as a result the attributes of the marketplace running were deformed. Thanks to the TV Nova, the television market increased in 1994 by a billion crowns. Furthermore, in the comparison with TV Nova the deficiencies, defects and condition of ČT made visible.¹⁹

1.1 MAIN INFO ABOUT THE CZECH TELEVISION MARKET

Czech Television was founded on the 1st of January 1992 on the market without a commercial television. In the words of the general director – Jiří Balvín, “the most significant chapter of television history in Czech country is the transformation of television in the service of state to television as the service to public.”²⁰ But the media in general works as business companies, according to McQuail (1999, p.181), the activity of media is economic, political and also closely connected to technological changes.²¹ Also “every

¹⁹ STRATEGIE 2007. *Za 10 miliard let* [online]. [citováno 15. 3. 2014]. Dostupné z WWW: <<http://strategie.e15.cz/zurnal/za-10-miliard-let-428107>>.

²⁰ SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN. cit. 6

²¹ ČUŘÍK, Jaroslav. *Nové trendy v médiích*. Vyd. 1. Brno: Masarykova univerzita, 2012, s.154 ISBN 978-80-210-5825-5.

media system is the result of a particular government politics.”²² Another connection with the politics exists in the concept of media regulation in the Czech Republic. *Council of Czech Television, Council of Czech Radio and Council of ČTK* are supervising the broadcasting of ČT in the name of public service. *Council for television and radio broadcasting* regulates non – public broadcasters in Czech media market.²³ The members of all Councils are elected by the Chamber of Deputies of Czech Parliament, so the connection with politics is significant. „The media system in Czech Republic is primarily regulated by the *Press act* (No. 46/2000 of the collection of laws, promulgated in February 2001) and by *Act of radio and television broadcasting* (latest update in May 2001).”²⁴

It has to be pointed out, that the Czech television history and media environment is specific especially because of the Czech Republic was sealed off from the western countries when being a part of the Soviet Union until 1989. So at the time when in Great Britain the rules and market were fixed, in the Czech environment the time span from one television monopoly till digitalization and niche targeting covers less than 25 years. In contrast, BBC monopoly ended in 1950s. “Attitudes had altered during the war years, and the BBC world of high culture was threatened by the emergence in the 1950s of commercial television, after the BBC’s monopoly was ended. The aim of commercial television was to maximise revenue via advertising, and therefore it has always been more likely to produce programmes on the grounds of the potential size of the audience rather than to encourage sophistication. Thus, public service broadcasting has had to adapt to keep its place.”²⁵ Same situation came along after renewal of Czech Republic, opening the borders and market and enactment of dual system in 1992²⁶. Because of changes in the market, the audience demand completely changed. The greediness for western products including television content as well, was not interested in the familiar, “renamed television” of communism regime. Even though ČT transformed the content and changed programming in the attempt to compete with pressure coming along with commercial televisions, Czech Television has to define itself in the particular position in the market.

Because of the Czech Television monopoly, the dual system of broadcasting was established and Czech television market had opened for the non-public broadcasters. The fully-fledged competitive market was established and commercialization of media started.

²² POUPEROVÁ, Olga. *Regulace médií*. Praha: Leges, 2010, 102 s. ISBN 978-80-87212-48-6.

²³ TRAMPOTA, Tomáš a Martina VOJTĚCHOVSKÁ, cit. 16, p. 32

²⁴ KELLY, Mary, Gianpietro MAZZOLENI and Denis MCQUAIL. *The media in europe, The euromedia handbook*. London: SAGE, 2004, 38 p. ISBN 0-7619-4132-0

²⁵ CASEY, Bernadette et. al., cit. 14, p. 224

²⁶ Law No. 468/91 about operating of television and radio broadcasting from 31st October 1991

The trivialization and yellow journalism showed up as the consequence/after-effect of open market.²⁷ FTV Prima, as the first commercial channel in Czech media market, emerged 20th June 1993. But the radical transformation of the market came with the TV Nova, which started broadcasting 4th February 1994. It was owned by the company holding licence of CET21, consisted of American investor CEDC/CME and Czech bank - Česká spořitelna. After four months of broadcasting, TV Nova had bigger rating than both Czech Television channels – ČT1 and ČT2, especially because of the distinction from public television content. Primarily, TV Nova with different programming schedule adopted implements of American commercial televisions and offered in its content American series, action movies, talk shows and sensation-seeking journalism.²⁸

Currently, public service broadcasting represents ČT group, including ČT 1 (beginning in 1993, specified as family channel contains most of the formats and genres focused on majority of audience. ČT 2, started in 1994 as channel for specific viewers, ČT sport, broadcasting from February 2006, and ČT 24 founded in May 2005 and adopted the model of 24 hours news service channels such as CNN or BBC. Channel ČT:D, with the production of programmes for children and ČT Art, as well as ČT 2, ia focused on extending viewer, i.e. theatre and music records, art films etc.. ČT:D and ČT Art are broadcasting from 31st August 2013.

Prima group represents Prima (inception in 1993 as FTV Premiéra, in 1997 renamed on FTV Prima), “the channel for everybody who wants to have the best fun for whole family in front of television”. The programming schedule is composed of the news service, publicist programmes, films, original series produced by Prima as well as foreign serials, documentary and entertainment programme. Prima COOL, broadcasting from 1. 4. 2009 is profiled as thematic amusement channel. The content of Prima COOL programme is described as content covering entertainment channel focused on films, series, documents, sports and entertaining programmes mainly of foreign production. Prima love, inception 8th March 2011, is profiled as the women’s channel offering films, series and programme in the consideration of the woman’s time schedule of day. Prima ZOOM, broadcasting from 1st February 2013, is specified on the documentary films from foreign production.²⁹

²⁷ BEDNAŘÍK P., JIRÁK J., KOPPLOVÁ B., cit. 3, p.368

²⁸ SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN, cit. 6, p. 10

²⁹ FTV PRIMA. 2014. *O společnosti* [online]. [citováno 20. 2. 2014]. Dostupné z WWW: <<http://www.iprima.cz/o-spolecnosti>>.

Nova group represents TV Nova, founded on the 4th of February 1994 as the second commercial television on the Czech media market. Nova Cinema started broadcasting on the 1st of December 2007, with the programme profiled by series, films, reality show from foreign production as well as produced by TV Nova itself. Nova Sport, paid channel (subscription) arises 4th October 2008 and broadcasting hockey and football leagues. Channel Fanda, incepted on the 14th of July 2012, has programme structured and focused especially on men including crime series and film, action and sci-fi movies, and sport. SMÍCHOV, as the entertainment sister channel, contains mainly American series and amusement programme, started on the 23rd of December 2012. As the last channel of Nova group was established Telka, started on the 22nd of February 2013 on the occasion of the Nova anniversary, screening mostly the programme from the archive of the first channel TV Nova, such as series from the Nova production.

TV Barrandov was founded as the full format television on the 11th of January 2009 as an alternative to the commercial televisions. Barrandov, oriented with its programme structure on the focus group of 30s years old viewers and has a current share under 5%, so it is not a main competitor for ČT on the Czech television market. Therefore, the situation and transformation of TV Barrandov will not be taken into the consideration in thesis.

Atmedia group contains 18 televisions and genre channels, which create last part of the Czech television market. Music channels such as Šlágr TV, Óčko, AXN, Óčko GOLD, next Disney Channel, RELAX, movie channels CS Film, Film+, Kino Svět and HORROR FILM, also Minimax, Universal Channel, RETRO, Sport 1, National Geographic, REBEL, Spektrum, and CS Mini. Because of the rating share of the whole Atmedia group, which is not more than 4%, the emergence and changes in this group will be not subject of research.³⁰

1.2 MAIN INFORMATION ABOUT CZECH TELEVISION

The inception of Czech Television such as public service broadcaster without political interconnection and its duties and tasks was declared in the Czech Television Act (*Act No. 483/1991 Coll.*) on the 1st of January 1992. The values and standard of Czech Television as the public service broadcaster is declared in the *Statute of ČT*³¹, describing mission and

³⁰ MEDIADRESEARCH. 2014. *Měsíční zpráva o sledovanosti Leden 2014*. [online]. [citováno 28. 2. 2014]. Dostupné z WWW: < <http://www.mediaresearch.cz/file/743/mesicni-zprava-01-2014.pdf>>.

³¹ ČESKÁ TELEVIZE. 2012. *Status ČT* [online]. [citováno 20. 2. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/statut-ct/>>.

responsibilities of public service. In the *Code of ČT*³² are described the principles of public service in the field of television broadcasting, such as quality, verification, the topicality and objectivity of information, balance of the themes and genres, and absence of bias³³. “Public service broadcasting can be defined as a system that operates, or is meant to operate, primarily in the public interest. Historically, ‘the public’ in this sense was conceived as a national body of people, differentiated only by region.”³⁴ The CEO of ČT is appointed for a six years term. The supervisory institution of Czech Television is the Czech Television Council which is made up of fifteen members, who are elected by the Chamber of Deputies of the Czech Parliament for a six-year term, with one-third replaced every two years. Also the amount of licence fee is set down by Chamber of Deputies. It follows, that the independence of Czech Television on the government/politics is relative. Productions and broadcasting of Czech televisions is divided into three studios, situated in Prague, Brno and Ostrava. From the Brno and Ostrava, the regional news service is produced and at least 20% of production of ČT has to be created in regional studios, which are enacted by law about Czech Television³⁵.

Czech Television is coproducing and producing films and documentaries, its program covers broad range of genres and programmes such as news service, sport, journalism, talk show, reality show, quiz show, series produced by ČT, as well as production from foreign countries. Apart from the supply of the programme mentioned above, the content includes broadcast for minority groups, i.e. special program for deaf, religion focus and others, in addition it offers extra service such as Teletext ČT, Teletext Express, hidden subtitles, SSU (System software update), EPG (Electronic Program Guide), the combination of teletext and internet in HbbTV (Hybrid Broadcast Broadband TV), sound in Dolby Digital format, and two language version DUO, that arranged original sounds.³⁶ ČT supports and promotes charity projects, moreover Czech Television produce its own beneficent projects such as *Help to Children, Paraple* or *Christmas Concerts*.

³² ČESKÁ TELEVIZE. 2003. *Preambule a výklad pojmů*. [online]. [citováno 20. 2. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/kodex-ct/preambule-a-vyklad-pojmu/>>.

³³ ŠTROBLOVÁ, Soňa. *Film a televize jako audiovizuální zprostředkování světa: Filmová a televizní dramaturgie a programová skladba*. Vyd. 1. Praha: Univerzita Jana Amose Komenského, 2009, 164 s. ISBN 978-80-86723-73-0.

³⁴ CASEY, Bernadette et. al.cit. 14, p. 223

³⁵ ZÁKON Č. 483/1991 Sb.

³⁶ ČESKÁ TELEVIZE. 2013. *Základní informace o ČT*. [online]. [citováno 18. 3. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/zakladni-informace-o-ct/>>.

Financing is mostly covered by licence fees, which create 68% of ČT's budget. The rest of the amount is covered by business activities, i.e. sale of products and licences produced by ČT or ČST (Czechoslovakia Television, 1953-1992) via the department of ČT – TELEXPOR. Earnings are also brought by the production of programmes, profit from the commercials, revenue from the coproduction of films, products of ČT sold through the publisher of ČT – Edice (films, series, music and other programmes made or coproduced by ČT on DVD, CD, VHS, and MC), sale of services and rights, teleshopping, and teletext.³⁷ The broadcasting of commercials is restricted to 1% of daily screening time (28, 8% minutes of broadcasting per day). The inputs of advertisements into the broadcasting are forbidden, but ČT is also takes advantage of the positioning and sponsoring. ČT rents its own technologies and devices as well as the capacity of technological facilities.³⁸ Czech Television as well as the BBC develops “a public service that would educate, inform and entertain the ‘nation’ and not direct itself to making a profit.”³⁹ The reports from the financing, management, and economic activities are available on the web page of ČT.⁴⁰ The authors of the *Television studies: Key concepts* pointed out, that the “problems relating to funding have a cumulative effect, and ultimately influence factors concerning quality of programming, scheduling and programme content, which in turn have implications for establishing and maintaining a distinctive channel identity and service.”⁴¹ In the connection with politics and state they made reference to BBC. “A number of other constraints exist on the operation and funding of television: political control, state and legal controls, and the constraints of the technology itself. For example, the BBC, unlike the commercial companies, has been funded through the mechanism of the TV licence and by a special charter from the government, so its relationship with the state is interesting and complex. The degree to which it is controlled is arguable, but there are examples where the state has quite openly intervened to suppress information or to force the BBC to use its information in particular ways. This is generally done in times of war or other crisis.”⁴² The relationship between Czech Television and state is similar like within the British context and BBC. For the purpose of the thesis, this outline is sufficient for the politics intervention

³⁷ www.ceskatelevize.cz. Praha: Česká televize, 2006, [20] s. ISBN 80-85005-61-1.

³⁸ ČESKÁ TELEVIZE. 2014. *Production services*. [online]. [citováno 19. 3. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/english/production-services/>>.

³⁹ CASEY, Bernadette et. al.cit. 14, p. 156

⁴⁰ ČESKÁ TELEVIZE. 2014. *Výroční zpráva*. [online]. [citováno 20. 3. 2014]. Dostupné z WWW:<<http://www.ceskatelevize.cz/vse-o-ct/hospodareni-a-financni-situace/vyrocní-zpravy/>>.

⁴¹ *Ibidem*, p. 51

⁴² CASEY, Bernadette et. al.cit. 14, p. 225

into the operation in ČT. Not only the prime example of British public service broadcasting existed, CBC in Canada or Australian ABC television operated on similar lines.⁴³

⁴³ CASEY, Bernadette et. al.cit. 14, p. 225

2. ANALYTICAL PART

In the analytical part, the components of branding strategies used by ČT in relation to the technological changes and competition of the media market as well as the redesign of the visual image of ČT are examined. Brand analysis is not all-embracing, but it focuses on the most important milestones such as rebranding of main programs, redesign of studios and transformation of visual style and logos of Czech Television, which will provide the concept/notion of the building brand Czech Television.

2.1 COMPONENTS OF BRANDING STRATEGIES USED BY ČT

Branding strategies were adopted by Czech Television in response to the established dual system and the emergence of commercial televisions, subsequently the emergence of commercial satellite, cable and digital services as well as the increasing role of the internet and the development of technology connected to new media such as tablets, mobile phones and services connected to them, i.e. applications, online screening etc. A particular CEO plays a significant role in the changes of branding strategies and focus of ČT in specific development, i.e. programme, technological progress or production of own formats. “Televisions corporations now have brand strategies and television channels are being constructed with brand identities that are conveyed through logos, slogans and trailers. Even programmes are now being constructed as brands designed to encourage audience loyalty and engagement with the text beyond the act of television viewing.”⁴⁴

Czech Television is identified by the company as the brand with enormous tradition, which deserves strong position on the television market. The intention of ČT is to focus on Czech inhabitant generally, not on a determined group.⁴⁵

2.1.1 TYPES OF BRANDING

Branding strategies are split up in its focus into mass and niche audience. In the case of Czech Television, the both strategies are applied. The character of Czech Television arises from Codex of Czech Television: “It creates a structured program schemes and programs that can attract the general public, while remaining receptive to the needs of minority

⁴⁴ JOHNSON, Catherine, cit. 15, p.1

⁴⁵ POTUČEK, Jan. 2011. *Chceme, aby se ČT 1 do dvou let vrátila k podílu 20 procent, říká Milan Fridrich*. DigiZone.cz [online]. [citováno 20. 3. 2013]. Dostupné z WWW: < <http://www.digizone.cz/clanky/ct-1-ma-mit-do-dvou-let-20-procent-rika-fridrich/>>.

groups.”⁴⁶ Marketing and branding tools used on channel ČT1 focus on mass audience, where the brand is built on the image of ‘channel for whole family’, no matter if they are with, or without children.⁴⁷ On the other hand, the rest of the channels, is selected on children (ČT:D), intellectuals (ČT2, ČT Art), sports fandom (ČT sport), deaf (hidden subtitles, programs in sign language), minorities (national minorities, religion minorities) and much more specified groups of viewers.

PROGRAMME BRANDS

“On the one hand, as digitalization makes it increasingly easy to duplicate, repackage, and reformat content, the programme brand would seem to be more valuable than the channel brand.”⁴⁸

Because of that, ČT puts the value on each programme, series or broadcast, and creates a specific area around it with extra content, such as games, reports from shooting, interviews, etc. Programme director M. Fridrich presents some of the programme brands connected with Czech Television. Namely *Pošta pro tebe*, the entertainment programme that combines components of talk show and the reality show, series *Zdivočelá země*, or *Vyprávěj*, which throughout the stories of the families and a particular protagonist tell the history of Czech country. The document as the genre television form represents first-rate brand of ČT 2.⁴⁹

ČT was the first station, which broadcasted *Friends* and *Simpsons*. *Friends*, screened from 1994 till 2004 (in total 223 episodes), *The Simpsons* broadcasted from 1992 for 16 years. The important element and added value of the series, is the dubbing of the series created by ČT. The specification of the Czech dubbing is the voice version of the character of Marge, which is contrary to American original, dubbed by Czech actor. On the other hand, Bart’s role is dubbed by woman, in Czech version Bart speaks by voice of man. Thanks to the dubbing with such quality, the Czech version is evaluated as the one of the best versions of dubbing and in Czech environment it got the *Award of František Filipovský* for dubbing.⁵⁰ Series *Nemocnice na kraji města* was made in 1970s by Czechoslovakia television in the

⁴⁶ ČESKÁ TELEVIZE. 2003. *Preambule a výklad pojmů*. [online]. [citováno 20. 2. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/kodex-ct/preambule-a-vyklad-pojmu/>>.

⁴⁷ POTŮČEK, cit. 45

⁴⁸ JOHNSON, Catherine, cit. 15, p.54

⁴⁹ POTŮČEK, cit. 45

⁵⁰ LUKĚŠOVÁ, Lenka a Vladimír LUKEŠ. *Američtí a čeští dabéři* [online]. ČT+ [citováno 20. 3. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/873799-simpsonovi-i/2942-dabing/>>.

former regime. The series had enormous success, thus two series were filmed including 20 episodes in that time. Continuation of the series, *Nemocnice na kraji města ... after twenty years*, was filmed in 2007/2008. Fourteen of the actors from the previous/original series played in the instalment.⁵¹ The series was identified by Czech Television as “Hospital, typical Czech brand”.⁵² The series working as Czech brand could be used as brand of ČT. On the same principle, the series *Sanitka* (11 episodes) was recreated after thirty years as the format of television novel recreated in *Sanitka 2* (shooting 2011/2012). New series includes 13 episodes, and eight original actors from the previous series.⁵³

The values of the programme inserted into the broadcasting have to include all attributes of ČT as the public service. More specifically based on statement of programme director Milan Fridrich’s statement, the programme has to create surplus value, which can be demonstrated on the programme quiz show *AZ-quiz* or *Taxi* which represent amusement and experience, but on the other hand, the programme offers added values such as the cognition, education, or presentation of new television formats.⁵⁴

CHANNEL BRANDS

ČT1 “*With us you are at home*” (*S námi jste doma*)

ČT1 represents family channel with the aim to offer programme for the widest spectrum of the viewers. By ČT, the supply of ČT1 is described as “themes and genres, which engage the viewer’s attention, where the audience could rest, but also be intelligently entertained and learn something.” New formats of the programme will simultaneously change the profile of the ČT1 to the modern family television.⁵⁵ The channel one is by programme director M. Fridrich focused on major audience. For those, who do not have children or have children, but older.⁵⁶

⁵¹ČESKÁ TELEVIZE. *Nemocnice na kraji města ... po dvaceti letech: Fakta*. [online]. [citováno 30.11.2000]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/1061555160-nemocnice-na-kraji-mesta-po-dvaceti-letech/>>.

ČESKÁ TELEVIZE. *Nemocnice na kraji města ... po dvaceti letech: Fakta*. [online]. [citováno 30.11.2000]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/1061555160-nemocnice-na-kraji-mesta-po-dvaceti-letech/>>.

⁵²ČT+, cit. 5

⁵³ČESKÁ TELEVIZE. 2013. *Sanitka 2*. [online]. [citováno 28. 3. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10361564316-sanitka-2/>>.

⁵⁴POTUČEK, cit. 45

⁵⁵Structured interview. Full version of the interview is connected to the thesis as the supplement.

⁵⁶POTUČEK, cit. 45

ČT2 “With us you get to know the world” (S námi poznáváte svět)

Czech Television characterized the attributes of ČT2 as the space for cognition, area of the cult programmes and exclusive experiences. The target group of second channel from ČT group is the viewers, who demand more than typical television formats or topics for the majority of the audience. ČT2 is focused on viewers, which are interested in new trends and new perspectives on the things. “The channel is for those, who has favourite authors or genres, and they expect more than fun from television.”⁵⁷ ČT2 self-identity is the specification on the Czech television market, not even in the connection to Czech Television as a public broadcaster, but also in the distinction of the programme of other televisions on Czech market.⁵⁸ After the emergence of culture channel ČT Art, the identity of ČT2 will be in the future formed as the channel of qualitative dramatic and film production broadcasting.⁵⁹

Milan Fridrich, current programme director mentioned, that the intention of programming strategies applied on ČT1 and ČT2 lead to establishment of the ‘face’ of channels created for each day by the setting up of the clear positive stereotypes. From 2012, the programming schedule on ČT1 leads towards the Czech production, and also the bigger number of films, series or educational entertainment were inserted.

ČT2 is represented by exclusive formats, such as documents, films, series and miniseries, where the Sherlock is mentioned as the example. The identity of the second channel is built on the viewer, „who wants to see something unique” and has individual taste. After the establishment of the culture channel, ČT Art, the programme offer of ČT2 stabilized and focused on more specific target group.⁶⁰

ČT sport “You win with us” (S námi vítězíte)

According to ČT, channel ČT sport is “the partner and fundamental pillar of Czech sport.” The goal of the channel is to focus on Czech sportsmen and support the popular as well as minor national contests and leagues. ČT sport offers broad range of programmes every

⁵⁷ Structured interview. Full version of the interview is connected to the thesis as the supplement.

⁵⁸ ČESKÁ TELEVIZE. 2012. *Úsek komunikace marketingu* [online]. [citováno 10. 3. 2014]. Dostupné z WWW: < <http://img.ceskatelevize.cz/boss/image/contents/rada-ct/dokumenty/usek-komunikace-marketingu-2012.pdf?v=0> >

⁵⁹ *Strategie: marketing - reklama - média*. Praha: Strategie Praha, September /2013. ISSN 1210-3756. p.22

⁶⁰ VOJTĚCHOVSKÁ, Martina. 2014. *Nechceme dělat nekonečné seriály* [online]. [citováno 29. 3. 2014]. Dostupné z WWW: < <http://www.mediaguru.cz/2014/04/nehceme-delat-nekonecne-serialy/> >.

day on high and objective quality, which became a traditional characteristic of the channel.

⁶¹ The channel supports Czech sport in domestic environment, as well as abroad.⁶²

Channel was established in 2006 as the fourth channel of ČT group with the title ČT 4 Sport. After two years, in 2008, ČT 4 Sport was renamed on ČT 4. This transformation was instigated by the no uniformity of the title in the press and differences of the name on the digital terrestrial and digital satellite broadcasting. This change also served for unification of all channel names, which were from that time designated by numbers (ČT1, ČT2, ČT4, ČT24).⁶³ From the October 2012, channel ČT4 was renamed again on channel ČT sport in connection with redesign of visual style of whole ČT group.⁶⁴

ČT24 “*With us you are always in context*” (S námi jste stále v obraze)

ČT24 is channel, as well as web service with continual news service.⁶⁵ The channel is characterised as the source of the trustworthy and topical news service. The goal of the station is to maintain these attributes and improve itself in modern and dynamically developing news channel.⁶⁶

ČT :D *You have fairytale’s opportunities with us (S námi máte pohádkové možnost)*

ČT :D programme is identified as the „safety place in the television” for children Channel is constituted by entertainment-educative broadcasting. “The main philosophy of the channel is to offer not only the qualitative and varied production, but also educate them inconspicuous way and motivate them to their own creativity.”⁶⁷

The channel branded itself as “safe port for children and parents” and because of this identity, the classic spot commercials were not inserted into the concept of the channel. The sponsoring was also not utilized in order to save the image of broadcasting where “children should have mainly to meet known and safety environment and a form of edutainment”.⁶⁸

⁶¹ Structured interview. Full version of the interview is connected to the thesis as the supplement.

⁶² ČESKÁ TELEVIZE, cit. 58

⁶³ VYLEŤAL, Martin. 2008. *Kanál ČT4 Sport byl přejmenován na ČT4* [online]. [citováno 29. 3. 2014]. Dostupné z WWW: < <http://www.parabola.cz/zpravicky/8631/kanal-ct4-sport-byl-prejmenovan-na-ct4/>>.

⁶⁴ ČESKÁ TELEVIZE. 2012. *ČT4 se od září přejmenuje na ČT Sport* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: <http://www.ceskatelevize.cz/sport/exkluzivne-na-ct-sport/172801-ct4-se-od-zari-prejmenuje-na-ct-sport/>>.

⁶⁵ ČESKÁ TELEVIZE, cit. 58

⁶⁶ Structured interview. Full version of the interview is connected to the thesis as the supplement.

⁶⁷ Structured interview. Full version of the interview is connected to the thesis as the supplement.

⁶⁸ STRATEGIE, cit. 59, p.17

ČT art “With us you live art” (S námi žijete uměním)

The better time of the start of the programme and gathering of the thematic broadcasting on one channel, representing the culture events and developments in context, these elements characterised ČT art. On the ČT art channel is the culture in the prime time of the screening, where the new service from the world of art describes themes “not extracted but in the context of a confrontation“.⁶⁹

ČT1 (27%), ČT2 (23%), ČT24 (19%) was the three most selected channels, which the participants watch. The distribution of the percentage of whole group of ČT, presented the illustrative data, which confirm the position of the channels. In the case of ČT1, which is by ČT characterised as the channel for whole family, focused on the majority of the viewers, which is on the reached value/figure confirmed. Second channel ČT2, broadcasting the programme for individual viewers, fixed its role and place on the market. ČT24 only proved itself as the important channel in the ČT group.

In the question *Which channel you watch the most*, as the option ČT1 was established with the percentage 34%. The 23% do not have a specified channel, and 17% of the respondents picked ČT24. Almost one tenth (9%) of the respondents do not know about new channels of ČT – ČT: D and ČT Art. New channels are watched by 48%, on the other hand are not observed by 44% of viewers. Further, the 19% of participants had problems with searching of these channels.⁷⁰

SERVICE BRAND

In *Branding Television*, Catherine Johnson states YouTube, iTunes, or Hulu as the service brand. In the connection with Czech media market, TV Nova operates the service brand VOYO. Czech Television offered the video on demand service, online *Video Shop*, in for two years from 2007 to 2009. Because of the non-profitability and emergence of web pages with video archive iVysílání, the service was ended.

CONTENT BRANDING

⁶⁹ Structured interview. Full version of the interview is connected to the thesis as the supplement.

⁷⁰ Questions no. 5-8

“Audiences watch programs, as opposed to channels. Programs that attract and hold audiences represent key brands for the channels or platforms on which they are distributed. All the programmers are interested in building brand recognition for their content, in extending those brands into other time periods, and in finding other opportunities to build audiences.”⁷¹

With the content branding ČT started working principally with the emergence of digitalization and convergence of media. For the description of the process and role of the content branding, two examples will be presented. Firstly, the reality show, format adapted from the British environment, broadcasted in ČT since 2006. The second example represents series *The First Republic* produced from January 2014.

StarDance...když hvězdy tančí, adapted from the BBC's version/licence *Strictly Come Dancing*, represents type of reality show, where in a restricted period celebrities (from television, actors, models,...) and professional dancers have to learn a particular dancing style. Eight mixed couples, set up by one professional and one celebrity, are judged and selected by professional dancers and experts as well as through the message voting by audience. The programme started broadcasting in 2006 and continued every year up to the present except 2009, when the dancing was replaced by singing and programme called *Duety... když hvězdy zpívají*. New version was based on same principle as the previous variant, but the response from the audience was so poor, that in the next year the dancing version was re-established.⁷² *StarDance* as well as the example of the *First Republic* was created as the content branding. Positive amusement factor, famous celebrities and compere Marek Eben, who represents strong brand for/of Czech Television, made the tradition and certitude of quality programme every year. *StarDance* was broadcasted every Saturday at 8 pm on first channel ČT1, presented each season by same hosts - Marek Eben with his humour, and Tereza Kostková with her elegance, the evaluation given by the same five members of expert/professional jury. Also the band is in the same composition. All these elements evoke a sense of tradition and security. Extra content on web page replenish the brand of *StarDance*, i.e. Marek Eben's one-liners, video gallery, photo gallery, discussion, interviews, Dancing class/school on videos. Also the contests connected with *StarDance* programme such as Datart competition, contest with *StarDance*

⁷¹ ALBARRAN, Alan B. *Management of electronic and digital media*. 5th ed. Boston: Wadsworth Cengage Learning, c2013, xxii, 170-172 p.. ISBN 978-1-111-83685-6

⁷² MOTAL, Jan. *Nové trendy v médiích*. Vyd. 1. Brno: Masarykova univerzita, 2012, str.124. ISBN 978-80-210-5826-2.

for children, or photographic contest, and two computer games based on the knowledge of the dancers and programme. The wallpapers with the protagonists is possible to download. From September 2013 onwards, the independent programme for children called *Play Dance with Honza Onder* on the channel ČT:D has been broadcasted, hosted by one of the professional protagonists, who won *StarDance* twice.⁷³ The final announcement on Saturday was the most watched programme in prime time, as well as in whole day rating, that almost 1,9 million viewers saw.⁷⁴

The First Republic, one of the new series of ČT production in 2014, works as a content brand that offers range of products and services. The series is broadcasted every Friday at 8pm in prime time and has its own microsite on the ČT's website⁷⁵ stylized into the 1920s period visual character, encompasses interviews with actors, producers, records from the programme, where these actors hosted and presented *The First Republic*, relationship map of family and other characters. The fans could download theme song composed for the series, as well as watch the video bonuses from the filming, casting or backstage in the section *How did series arise*. Another section, *How people used to live...*, shows specific professions such as farmer, police officer, and others, or aspects of life such as entertainment, prostitution, or social classes and its characteristics. Besides that, photo gallery and a Period Newspaper are included. The journal is written in the specific language of 1920s and informs about main milestones in the series as well as about the real period events which took place in Czechoslovakia Republic, for example the elections, congresses, disorders in Sudetenland, monetary reform, or inception of Zoo. There is also a free video archive with all episodes broadcasted on television. The series also appeared on social networks, particularly on Facebook which uses the content of the web page, especially photography and videos, but in addition it offers space for discussion, which on the web site more or less in the background. Raw material from the shooting called "*non-censored pictures from the screening of The First Republic from the point of view of directors Biser A. Arichtev*" is the part of the photo gallery on Facebook. Facebook also uses articles about series from other media, especially online journals, for branding and publicizing *The First Republic*. However, ČT uses the popularity of this series to promote

⁷³ ČESKÁ TELEVIZE. 2014. *StarDance*. [online]. [citováno 30. 3. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/specialy/stardance-vi/>>.

⁷⁴ MEDIAGURU. 2013. *Finále StarDance ovládlo sobotní večer*. [online]. [citováno 30. 3. 2014]. Dostupné z WWW: <<https://www.mediaguru.cz/2013/12/finale-stardance-ovladlo-sobotni-vecer/>>.

⁷⁵ ČESKÁ TELEVIZE. 2014. *První republika* [online]. [citováno 1. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10532695142-prvni-republika/>>.

different programme, for example voting for other series in *TýTý*, television competition, or other series of ČT. The promo and trailer of new episode are integrated into the programmes in video archive. Cross promotion of the series worked before the broadcasting in January 2014, as well as during the screening, on programmes *Sama doma* on ČT1, *Studio 6 weekend* on ČT24 and on the ČT Art channel in the programme *Film 2014* and *Events in culture*. Also the propagation of series across the platforms such as ČT's home page (www.ceskatelevize.cz) or ČT's Facebook pointed out the series. The off-air promo represented by billboards appeared on the railway stations and bus stops before the broadcasting in television, supported by on-air promos and trailers, inserted in the broadcasting on television as well as before the screening of video archive content. The notice of the series appears on the side of any sites of the home page as a small poster on the side. Self-promo of the programme, i.e. interviews with the actor, on the Czech Radio Radiožurnál. The broadcasting started on the 17th of January 2014 and included 22 episodes.

The series *First Republic* (40%) was picked as the series, which was remembered by participants in connection with ČT. On the other hand, 28% of respondents chose the answer *Other*, where series *Vyprávěj* and *Četnické humoresky* were selected as the most often programme. As the answer, what makes the respondents to notice the series, the promotion in television 61%, promotion on internet got 13% and off-air promotion such as reviews and critiques in newspapers and magazines (print as well as on the internet) gained 12%.⁷⁶

BRAND IN BRAND

The brand in the brand could be the host/face host, which belongs to the programme. Karel Čáslavský, the author and host of the documentary programme which has been filmed and broadcasted for almost twenty years called *Hledání ztraceného času*, which is focused on historical manufacture, or building of constructions and bridges. Also Václav Moravec, who hosts *Questions of Václav Moravec*, Sunday noon panel discussion programme on ČT1, that continues on ČT24 from 13:05. Broadcasted from 2004 with V. Moravec, who left the position from April till August 2005, when the Czech Television persuaded him to come back. The brand of Václav Moravec, his name and personality, is closely bound to the programme. Karel Šíp, host of the talk show *Všechnopárty*, situated in the Friday

⁷⁶ Questions no.42-43

evening programme, programme director M. Fridrich poited out, that “he is one of the largest face of modern television entertainment” and “he contributes to the success of ČT as a whole”.⁷⁷ These are the ‘faces’, which are connected with a specific programme and theme/topic.

In addition, ČT uses brands – personalities, across the genre and channels. For example, Marek Eben, who is connected to his own talk show *Na plovárně (On lido)*, screened from 1998. But besides that, he presented *TýTý*, contest of television celebrities (from 1991 to 2001), knowledge game show *O poklad Anežky České* (1993–2003), reality show *StarDance...když hvězdy tančí*, or summary from the International film festival in Karlovy Vary called *Festival minutes*.⁷⁸

Because the branded programme is dependent on the host, who also serves as a strong brand which promote/support the value of the programme brand. The host/presenter/comperere creates the atmosphere, represents the point of contact with the audience and becomes a narrator of the main story line. He talks to the camera and speak to viewers.⁷⁹ ČT creates its branding through the presenter. “Host or some other medial celebrities could create personification of medium medium or a specific product, and represent it, even though they are not affecting the manners of the medium.” Hosts are important commercial element; they are transformed into commodity and trade.⁸⁰

Furthermore, the brand of ČT, represented by anchor-man of the main new service programme on ČT1, connected with other brand on the market. For example the product placement of brand Bandi, company which produced suits, and which dresses the host and reporters of ČT. For the hosts of the programme *Bully – live hockey*, Bandi made a special collection for hosts and hockey experts, unified dress code BULLY 2012/2013. Also the hosts and reporters of the main news service *Události* wear suits by Bandi.⁸¹ The connection with the well-known female cook Dita Pecháčková, who was the chief editor of the *Appetite* magazine and currently she is the chief editor of magazine *Albert in the kitchen*. The author of the famous recipe book *The Diary of Dita P.*, has its own programme ČT with same title, *The Diary of Dita P.*. The cook show works with the

⁷⁷ VOJTĚCHOVSKÁ, cit. 60

⁷⁸ ČESKÁ TELEVIZE. *Marek Eben*. [online]. [citováno 3.4.2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/lide/marek-eben/>>.

⁷⁹ BURTON, Graeme a Jan JIRÁK. *Úvod do studia médií*. 1. vyd. Brno: Barrister & Principal, 2001, 391 s. ISBN 80-85947-67-6.

⁸⁰ BURTON, Graeme a Jan JIRÁK, cit. 80, p. 204

⁸¹ BANDI. *Moderátory ČT Sport, pořadu BULY- hokej živě obléká Pánské obleky*. [online]. [citováno 3. 4. 2014]. Dostupné z WWW: <<http://www.bandi.cz/informace/informace-pro-klienty/reference/374-moderatory-ct-sport-poradu-buly-hokej-zive-obleka-panske-obleky-bandi>>.

recipes from her book and uses the space of her flat and cottage. As the extra value of the cook show, the life of the female protagonist and her relationships with family and friends are served.⁸²

2.1.2 PROMOTION

One of the marketing strategies focuses on “informing, persuading, and reminding consumer about a particular brand”⁸³. McDowell and Batten pointed out, that the television companies “can use their own medium” and utilize on-air promotion for free.⁸⁴

CROSS PROMOTION

Cooperation with the public service broadcaster – Czech Radio

According to the manager of PR and marketing communication of ČT Michal Prokeš, the relationship between public services in the Czech media environment, the Czech Television, and the Czech Radio is divided into the collaboration on the level of the news service, techniques etc., and cooperation within the marketing sphere. The barter relation exists between the ČT and the Czech Radio, which is represented by the transition of the specific number of promotion spots. The Czech Radio promotion spots are broadcasted in a particular time determined by the Czech Television’s media planning. This process works in the opposite way where the Czech Television’s programme spots are broadcasted in radio. Connection/link between ČT and ČRo in the public service project, audience survey *The most important Czech abroad*⁸⁵ - the component of the series of events under the project Czechs abroad at the occasion of Day of Czech state.⁸⁶ Project *Book of my heart*⁸⁷. Cross promotion of the new channels (ČT :D and ČT art), especially the children channel ČT :D was presented across the rest of the Czech Television’s channels, furthermore a special children day took place at the same day, on the 31st of August 2013, as the start of broadcasting of ČT :D. Special event was situated in the Central park in Prague, where the

⁸² ČESKÁ TELEVIZE. *Deník Dity P.* [online]. [citováno 9. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10588743864-denik-dity-p/>>.

⁸³ MCDOWELL, Walter, BATTEN Alan, *Branding TV: Principles – Practices*, 2 nd edition. Oxford: Focal Press; 2005, 15 p. 0-240-80753-7

⁸⁴ MCDOWELL, Walter, BATTEN Alan, cit. 84, p. 16

⁸⁵ ČESKÁ TELEVIZE. 2012 *Veřejnoprávní media hledají zahraničního Čecha roku 2012.* [online]. [citováno 10. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/tiskove-zpravy/?id=6455>>.

⁸⁶ ČESKÝ ROZHLAS. 2012. *Zahranířní Čech roku 2012.* [online]. [citováno 10. 4. 2014]. Dostupné z WWW: < <http://www.zahranicnicech.cz/>>.

⁸⁷ ČESKÁ TELEVIZE. *Kniha mého srdce.* [online]. [citováno 12. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10214215895-kniha-meho-srdce/partneri/>>.

popular actors from children programme *Magic kindergarten*, games and other service were prepared for the potential audience, promoting the start of new children channel.⁸⁸

SELF-PROMOTION

Head of the department of New Media in ČT, Pavel Kohout, describes the increasing role of self-promotion in iVysílání - video archive. “We would like to offer to viewers promos of close related programme, while they will be watching programme on iVysílání, with the aim to create the most interesting screening for them.” He also mentions that televisions have specified target groups in contrast to the internet and content of the web pages, where they could focus on data of watched programme and depending on experiences of the viewer they could pick promo or trailer of a particular programme. The aim is to convince the viewer that the promo is a useful information, not an annoying commercial. The innovation at the department of New Media in 2013 is appropriated worker for picking promo material and evaluating data of rating in iVysílání. The process of choosing promo for iVysílání is determined as more valuable platform for ČT than the promotion on Facebook. But on the other hand, for example the Facebook account of *StarDance...when stars dance* or particular pages of series, i.e. *The First Republic*, *Cases of 1st Department* are very successful. Hence, Czech Television perceives social networks not as the main platform for publishing, but as an appropriate supplement of communication.⁸⁹

OFF-AIR PROMOTION

Billboards for new programmes of Czech Television, ČT:D and ČT Art, on railway stations, bus stops. Posters and billboards promoting series produced by ČT, for example continuance of famous series *Sanitka 2*, *The First Republic*, or the films produced or coproduced by ČT.

Black jackets with red sign ČT PRESS, TV Prima has Prima (current logo) NEWS also in red colour. The brand outside is represented by vehicles and equipment with the ČT logo.

⁸⁸ POLÁK, cit. 71

⁸⁹ SLÍŽEK, David. 2014. *Pavel Kohout (Česká televize): právě vybíráme nového provozovatele iVysílání*. [online]. Lupa.cz [citováno 10. 4. 2014]. Dostupné z WWW: < <http://www.lupa.cz/clanky/pavel-kohout-ceska-televize-prave-vybirame-noveho-provozovatele-ivysilani/>>.

ON-AIR PROMOTION

On-air and off air promo in the occasion of 60 years anniversary of ČT

The “*All the best*” campaign, created and produced by ČT for one month at the occasion of sixty-year anniversary of the existence/broadcasting of Czech Television⁹⁰, started on the 1st of May 2013. The outdoor promo extended/topped up campaign and promoted Czech Television on six hundreds billboards in the cities and on the highways. Ten celebrities and stars from Czech Television, including presenters, actors/actress, or the reporters from the news service were photographed, and their portraits were situated on the left site of the poster. Wishes from each person to Czech Television filled most of the space/rest of the poster, i.e. “*Whether to everything you do, have in dealing with humility and verve.*”, “*I wish you to be always there when the history is rewritten.*”, or “*I wish you to always offer something extra.*”. Whole campaign was connected with the main marketing partner of Czech Television, Karlovarské minerální vody represented by Mattoni.⁹¹ The outdoor campaign was connected with the self-promotion through the channels, especially by the promo video inserted in between the broadcasting. On the screen, the cuts from the broadcasting from 1953 onwards are shifting, thematically selected on Common beginnings, milestones, hopes, victories. The male voice over describes the connection between the television and the audience in the course of history, emphasizes the tradition of Czech Television, common history of Czech country, and sharing the information from all over world. The connection with the viewer is stressed by the phrases “We (ČT) were with you”, “We are your television”, “Our common history”, “Be there (important events) with us”. The spot ends with the most important appellation of the characteristic of ČT, which is the speech, “We are your first television, we are Czech Television”.⁹²

⁹⁰ Inception of Czechoslovak Television in 1953

⁹¹ NEVYHOŠTĚNÝ, Martin. 2013. ČT na billboardech přeje sama sobě. *Cenu tají* [online]. Lidovky.cz [citováno 8.4.2014]. Dostupné z WWW: < http://byznys.lidovky.cz/ceska-televize-si-na-billboardech-preje-sama-sobe-cena-neznama-pts-/firmytrhy.aspx?c=A130507_145657_firmy-trhy_mev>.

⁹² ČESKÁ TELEVIZE. 2012. *Jsmě Česká televize – spot k 60 letům* [video]. YouTube [online]. TVhistorieCZ [3.4.2014]. Dostupné z WWW: < <https://www.youtube.com/watch?v=XjDHPML5L8&hd=1>>.

On air promo about redesign of Czech Television 2012

Video made by ČT about Redesign of Czech Television 2012 – cuts from filming, explanation of process

As the theme song for the promo, The Moldau (Má vlast – Vltava) was picked, created by national composer, Bedřich Smetana. Connection with nation, as well with tradition and history, is evoked by the music, which relates the television to the audience. The promo shows crowd of people (created by 150 actors) representing different nations, professions and age, moving up to the hill. All of them are wearing white costumes, because of the final phase of the spot, when they all in one moment throw into the air the coloured powder. The broad range of characteristic in the crowd, according to one of the actors, represents the differentiation and individuality of the viewer, which could thanks to the same distinction of the broadcasting of Czech Television find for itself favourite programme. The author of the redesign, Martin Hejl, mentioned in the video the festival of colours in India, which served as the inspiration for the promo. The principle of the people throwing the colours up in the air was used/applied by ČT. For ČT1, the smooth colour spectrum was picked without bold distinction, in contrast, more courageous colours were selected together in the unusual order for ČT2, with the goal to make the identity more sophisticated.⁹³ For the channel identification (ident) the coloured powder is spread out from the one side of the screen to another, moving around the number of the channel (1 or 2), or logo of the Czech Television. The colours of the powder as well as the number and logo, as was already mentioned, were selected in the connection to a particular programme. The authors of redesign decided to not keep the habit that one channel is supposed to be represented by one colour, but they established the freedom of the range of colours and use all of them depending on the programme. The designers described the choice of colours in video about creation of redesign, “We are trying to maximally respect the film, document or any programme, which is broadcasted, and use the colour, which is best suited for the programme.”⁹⁴

The goal of the devices and strategies is to launch the active PR communication, and qualitative and trustworthy press service: Media Relations - press release, press conferences, or informal meetings with press material, individual communication, interviews, exclusive materials, quotations connected with themes, agenda setting,

⁹³ ČESKÁ TELEVIZE. 2012. *Redesign České Televize 2012- making of* [video]. YouTube [online]. Daniel Špaček [3.4.2014]. Dostupné z WWW: <<https://www.youtube.com/watch?v=HapazOrBLcs&hd=1>>.

⁹⁴ ČESKÁ TELEVIZE. 2012. *Ceska Televize 2012- Nove identity CT1* [video]. YouTube [online]. fmdxPL 8.4.2014]. Dostupné z WWW: <https://www.youtube.com/watch?v=Fqoa2hpG_VA&hd=1>.

reactions of media questions, Council of ČT, expert seminars, festivals and contests, research and data, web site of ČT, cooperation with the news service, cross promotion, early warning system, and immunization of the brand online.⁹⁵

PR and marketing communication to the present creation and production of ČT: Media Relations - press release, press conferences, or informal meetings with press material, also the cooperation with the authors and actors of a particular programme, which include the participation of the journalists during the filming (journal days, first and last clapperboard, projection for journalists), individual communication with the journalist, distribution review DVD, dealing of the interviews and exclusive material, service for journalists, for example photography, information, contacts, quotations, also the cooperation with the third part is selected in these strategies in purpose to cross promotion through programme of ČT, and ATL communication represented by advertisement and barter relationship.⁹⁶

Practise focused on the audience centre uses telephone connection, web pages, communication via e-mail.⁹⁷

For the media partnership and production of marketing events, ČT cooperates with non-profit-making sector and charity. Czech Television makes public collection, and beneficial concerts, and for these events, the promo spots, and promotion in its own programmes and news service, as well as own project, for example *Help Children*.⁹⁸

From 2012, when the visual style of Czech Television was completely transformed, ČT has started to use the colours for all promotion campaigns. For example the titles of season campaigns, *Spring/Fall in your colours*, the slogan of Czech Television from 2012 is *Czech Television in your colours*. Colours unify logos, jingles, web sites; serve as the identities for channels. Network promos are “2-3 minute-long films that aired in the junctions, particularly at the start of each season”. Czech Television uses this device especially in September, when the new programme is presented.⁹⁹

For the self-promotion in the broadcasting on ČT, on air self-promotion is used. For example, the campaigns for programme scheduling, media partnership, film coproduction presented as the invitation to cinema, or campaign for the support of activities and brand identity of ČT.¹⁰⁰

⁹⁵ ČESKÁ TELEVIZE, cit. 58, p. 7

⁹⁶ ČESKÁ TELEVIZE, cit. 58, p. 8

⁹⁷ ČESKÁ TELEVIZE, cit. 58, p. 10

⁹⁸ ČESKÁ TELEVIZE, cit. 58, p. 11

⁹⁹ JOHNSON, cit. 15, p. 133

¹⁰⁰ ČESKÁ TELEVIZE, cit. 58, p. 12

In the questions no. 34 and 35 the function of promotion produced by ČT was explored. The interest in a specific programme was caused by the programme itself (44%), afterwards the on-air promotion of the programme in ČT or Czech Radio (21%), as well as the coincidence (15%) that worked as the third reason of watching of particular programme. The selection of a specific channel is based on type of programme (36%), quality of the channel (19%), and overall impression (18%).¹⁰¹

2.1.3 REDESIGN

Graphic redesign of logo

Visual style and logotype of ČT is defined in graphic manual of ČT, and in the Yearbooks. The logo is defined as the visual symbol of the institution, company, or product, which serves as the unequivocal characteristic of the object, which it represents.¹⁰²

1993



The Czech Television logo was designed in 1993 as a white and red combinations of letters *č* and *t*, representing initials of the company and the connection of the logo and logotype, the written elaboration of the brand ČESKÁ TELEVIZE created by the Helvetica Neue type. The tradition of the logo composed by the initials of television represents corporate logo since 1963, when the Czechoslovak Television launched regular broadcasting. Till 1969, the logo was set up by letters *č*, *s*, and *t* (Czechoslovak Television) in black. After the switchover from black and white broadcasting to coloured, white (*č*), red (*s*), and blue (*t*) colours represented the company were established.¹⁰⁴ The year 1993 was important

¹⁰¹ Questions no.34-35

¹⁰² MEDIAGURU. *Mediální slovník*. [online]. [citováno 12. 4. 2014]. Dostupné z WWW: <<http://www.mediaguru.cz/medialni-slovník/logo/>>.

¹⁰³ IDNES.CZ, ČT po šesti letech mění logo, do vysílání ho uvede v září[online]. [citováno 8. 4. 2014]. Dostupné z WWW: <http://zpravy.idnes.cz/ct-zmenila-logo-pismo-i-vizual-deg-domaci.aspx?c=A120419_123947_domaci_hv>.

¹⁰⁴ ČESKÁ TELEVIZE. *Československá televize zahájila pravidelné vysílání*. [online]. [citováno 8. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/ct24/kalendarium/46753-ceskoslovenska-televize-zahajila-pravidelne-vysilani/>>.

milestone in Czech television history, because of the division of Federal Czechoslovak Republic and the formation of the separated public service in Czech environment.

1997



In 1997, logo of Czech Television was redesigned again by the modification of the shape proportions. Besides that, the number of a particular channel was put in the centre of the logo. The British agency Lambie-Nairn created the first graphic manual of ČT's visual style.¹⁰⁶

2007

Redesign whole ČT group



Catherine Johnson mentioned in the *Branding Television* that, “the pressure to promote a far wider range of channels and services has also led to an increased need for clear logos and graphic signifiers for each channel and service.” Also the tendency to distinguish channels in the period of digitalization, the “trailers for programme to be transmitted on these digital channels make use of their specific channel graphics, idents, soundscapes and often continuity announcers, clearly tying the programme to the identity of the channel.”¹⁰⁷

The development of digitalization and consequent growth of newly established channels and televisions coming on the market, and dissemination of the services and products of public broadcaster, lead ČT to the urgency to modernize traditional brand Czech Television and transform the visual style of whole group of channels identified by logos. The art director Alan Záruba mentioned, that in the case of any change in the design of ČT, “the value of brand would perish in the wave of a rising tide of digital stations.” Because of

¹⁰⁵ IDNES.CZ, ČT po šesti letech mění logo, do vysílání ho uvede v září[online]. [citováno 8. 4. 2014]. Dostupné z WWW: < http://zpravy.idnes.cz/ct-zmenila-logo-pismo-i-vizual-deg-domaci.aspx?c=A120419_123947_domaci_hv>.

¹⁰⁶ LANDA, Jiří. *Proměny loga České televize*. [online]. Televize.cz [citováno 13. 4. 2014]. Dostupné z WWW: < <http://www.televize.cz/clanky/promeny-loga-ceske-televize-15203/>>.

¹⁰⁷ JOHNSON, cit. 15, p. 128

that, the graphic style, which integrated all channels of ČT, was redesigned.¹⁰⁸ New slogan “*We are Czech Television*” and redesign of whole group of channels in ČT entered television broadcasting 1st September 2007. ČT1 started with slogan “*Welcome on channel 1*”, ČT2 characterised itself as “*Different space*”, ČT4 “*We live sport*”, and ČT24 “*Information start*”. The outdated graphic style and the emergence of digital broadcasting was the reason for complete redesign of ČT. The old logo combining letters Č and T stayed without any transformations, but the channel logo represented just the channel number, not the logo of ČT as such. Logos of channels were designed as colour squares including number of a particular channel. All numbers except the channel 2 were white, as well as the line above them. Also new boundary lines, theme songs for a particular channel with special visual background themed by programme on each station were created. The CEO of Czech Television, Jiří Janeček (in office 2003-2011) said, that “the new logo for Czech Television will be published with the switchover from analogue to digital broadcasting.”¹⁰⁹

2012



110

The on air promotion with the visual periodization of the changing logo of public television was broadcasted parallel with the establishment of new logo of ČT. The exhibition *Visual style of Czech Television 1963 up to 2012*, as the extra product of redesign of visual style of the brand ČT, presented in DOX gallery in Prague per one month through the development of the logo and brand ČT, as well as the process of selection and creation. The redesign returned the corporate logo of company on the screen

¹⁰⁸ LANDA, cit. 105

¹⁰⁹ IDNES.CZ. 2007. *ČT odtajnila novou grafickou podobu a loga*. [online]. [citováno 11. 4. 2014]. Dostupné z WWW: < http://kultura.idnes.cz/ct-odtajnila-novou-grafickou-podobu-a-loga-fi7-filmvideo.aspx?c=A070821_165739_filmvideo_kot >.

¹¹⁰ ČESKÁ TELEVIZE. *ČT představila inovované logo i vizuální styl*

Dostupné z WWW: < <http://www.ceskatelevize.cz/ct24/media-it/172652-ct-predstavila-inovovane-logo-i-vizualni-styl/> >.

of all channels of ČT group, which are united through the corporate logo of ČT. The return to the corporate logo of ČT and modernization of the visual concept of ČT was the goal of the transformation. The return to the connection of the initials of the brand name of the company is characterised also by the tendency to emphasize the tradition and history of ČT as a public broadcaster for almost fifty years. The CEO of television mentioned the fact, that the ČT is one of the few broadcasters in the world, who has just the brand of the channel on the screen. “This situation is not optimal in the time of proceeding digitalization, because of that we decided to establish a complex visual style, which will correspond to modern trends in the field of graphic presentation of television stations.” With the redesign in 2007, the goal was to launch new visual style including spanking new logo. Whereas, in the redesign in 2012, the shape and use of colours is derived from the spanking logo of ČT within the aim to create “comprehensive graphical links to the visuals of each channel”. According to the designer of the final logo Aleš Najbrt, the shape, even though it is not representing letters, is preserving the form of the screen. “We are convinced that this symbol does not need to be read, because everyone identifies and visually align it with the original brand.” Furthermore, the channel ČT4 was simultaneously with the redesign of the group renamed on ČT sport. Similar historical development of public service broadcasters such as British BBC or Austrian television ORF served as the inspiration in the process. “Brand Czech Television is one of the oldest symbols of corporate identity in Czechoslovak, or Czech history.”¹¹¹

In the survey, the logo from 1997 was recognised by 39% of interviewees, 27% of respondents picked the correct year for logo created in 2007, and 74% of participants recognised the logo established in 2012, which is still actual. The right actual slogan was recognised only by 9% of respondents, 55% of them did not know it.¹¹² From the survey follows, that the knowledge of visual style of logo or type of slogan is not substantial for the viewers. On the other hand, the fundamental component of the brand Czech Television is not the visual style, but the programme structure.

¹¹¹ ČESKÁ TELEVIZE. 2012. *ČT představila inovované logo i vizuální styl*. [online]. [citováno 13. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/ct24/media-it/172652-ct-predstavila-inovovane-logo-i-vizualni-styl/>>.

¹¹² Questions no. 29-32

Redesign of web ČT24

Pavel Kohout, head of the department of New Media, plans in the first half - year of 2014 to redesign the web page of channel ČT 24. From the all web pages of ČT, the homepage www.ceskatelevize.cz is the only one that was called „responsible“ by him. The goal is to redesign of all web pages and offer them in any other platform. ¹¹³

REDESIGN AND REBRANDING OF NEWS SERVICE PROGRAMME

News service programme Události

In 1997, Association of television organization was established and the measuring of ratings was launched by PEOPLEMETRY for the first time in the Czech Republic. *Události*, as the main new service of ČT, broadcasted at 19.30 on ČT1. At the same time, the commercial television Nova screened its new service programme *Televizní noviny*. The PEOPLEMETRY showed/indicated, that the 80% of the viewers were watching TV Nova. Less than 10% of the sample from the audience watched *Události*, therefore from the September 1997; ČT shifted the start of the screening for 19:15. TV Prima, the last main competitor and representative of the commercial sector had and still has its news service *Zpravodajský deník* at 19:00.

Události, komentáře 2008

Události, komentáře, was established in 2002. The start of the broadcasting *Události, komentáře* was in 2008 shifted at 10:30 pm within the comparison to UK Newsnight. “Our philosophy is evident: show at night to people what happened, why and what does it mean for them.” The screening of the night news service was prolonged to forty minutes. ”We want to go more in depth,” described the changes editor of the *Události, komentáře* Pavlína Kvapilová. “In purpose, we are trying to go against the trend of video clips and simplifying.” New slogan of the programme, *We help to you read today's world*, illustrates all the characteristics of the new image of news service.¹¹⁴ From February 2008, new interactive service of ČT, web page www.udalostikomentare.cz appeared. Currently, the web page of the programme is under the home page www.ceskatelevize.cz, and the time of broadcasting took place on ČT24 and was shifted at 10pm.¹¹⁵

¹¹³ SLÍŽEK, cit. 90

¹¹⁴ ČT+: časopis plný televize. Praha: Česká televize, 2008. ISSN 1802-3517. January

¹¹⁵ ČESKÁ TELEVIZE. *Události, komentáře*. [online]. [citováno 13. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/1096898594-udalosti-komentare/>>.

In 2008 the changes in general were launched. A self-dependent news service studio was established, as well as the journalism programme changed its interiors. Graphic style of theme song and boundary line was modernized/innovated. In the programmes *Události*, *komentáře*, *Question of Václav Moravec* and *Good morning* changed in graphic and dramaturgical way. Unified visual style/character of ČT 24 was fixed and online version of television broadcasting for free named *ČT24 - The most reliable/trustworthy news web service in Czech Republic* served as the space/area for practise of components and new technologies.¹¹⁶

Rebranding Události 2012 1st April

Gradual decline of the viewership of the share, *Události* was at the last position in the rating scale within the Nova and Prima new service programme, prompted ČT to radical transformation of the main news service on the first channel of Czech Television after 13 years (last complex transformation in 1998). New studio was divided into two sections, one with the host-reporter, who communicates with the promoters in the interviews or uses interactive board/screen, and one host, who each stand at the red and white table on elevated podium. The start of broadcasting was moved from the 19:15 to five minutes before seven pm and ends at 8pm. The weather forecast stayed in programme schedule before news service as it used to, but the time of news service prolonged to 48 minutes. After the news programme, the sport news were broadcasted, thus the structure remained the same. Because of the dynamics and liveliness, the protagonists moved in the aim of action on special marks on the floor. ČT wanted to gain interest of audience and prestige by the changes. New slogan “Clear and reliable”, the end of the period of sitting/static comperes as well as the virtual studio should draw the viewer straight into the action/plot.¹¹⁷ The new studio from 2012 is broadcasting in HD (high definition) resolution.¹¹⁸ News service as such got new structure, but also new brand, including

¹¹⁶ www.ceskatelevize.cz. Praha: Česká televize, 2006, [20] s. ISBN 80-85005-61-1.unor 2008

¹¹⁷ VÁLKOVÁ, Hana. *Obleky na míru a důkladná make-up. ČT finišuje s novými událostmi* [online]. iDnes.cz [citováno 13. 4. 2014]. Dostupné z WWW: < http://zpravy.idnes.cz/ct-predstavila-nove-udalosti-dji-domaci.aspx?c=A120321_093159_domaci_hv>.

¹¹⁸ VÁLKOVÁ, Hana. *Události ČT se po dvou letech změní. Dostanou nové studio, moderátory ne* [online]. iDnes.cz [citováno 8. 4. 2014]. Dostupné z WWW: < http://zpravy.idnes.cz/zmena-udalosti-ceska-televize-dk7-/domaci.aspx?c=A140220_143911_domaci_hv>.

graphic style, logo and signature tone. All of these attributes should supported transparency and comprehensibility of news.¹¹⁹

According to the data from the survey, the transformation of the main news service programme *Události* in 2012 was perceived by 64% of interviewee. The largest percentage of them (42%) valued new version by grade 3. For 91% of participants of the survey, the change of structure, design and studio did not represented the reason for deciding on which channel they will watch the main news service. Content of the broadcast (42%), hosts (13%) and time of the start of programme (10%) were picked as the most important criterions for selection of the news service. One percent of the respondents answered *Other* questions, where they mentioned “habit” and “seriousness” as the important criterions in the choice of a particular news programme.¹²⁰ According to these results, the repeated rebranding of the main news service is not connected with the impulses from audience, but from the transformations in the main news programme in commercial televisions, especially from TV Nova. Because of that, these strategies are not applied in the intention to enhance the quality of the programme content, but with the goal to increase the rating of audience by use the strategies adapted by commercial televisions.

Rebranding 2014

The rebranded main news service *Události* on the channel ČT 1 was broadcasted for the first time on the 31st of March. Motto of the programme remained the same as two years before, „Clear and reliable“. The purpose of repeated rebranding of the main broadcast news service *Události* on ČT1, is to interconnect the main news service programme on ČT 1 with the news channel ČT24, take account in the experiences with two year period of first rebranding in 2012, react to the development of trends in the television news abroad and technological opportunities as well as the transformation of the audience.¹²¹ The CEO Petr Dvořák said to these repeated changes: “*Události*, such as most trustworthy news programme in Czech media environment, has special position and responsibility. ČT wants to develop and make the characteristics of public service broadcaster stronger.”¹²²

¹¹⁹ TOTAL FILM. *ČT dnes představila nové Události, nejde jen o nový kabát, je to revoluce.* [online]. [citováno 10. 4. 2014]. Dostupné z WWW: < <http://www.totalfilm.cz/2012/03/ct-dnes-predstavila-nove-udalosti-nejde-jen-o-novy-kabat-je-to-revoluce/>>.

¹²⁰ Questions no. 25-28

¹²¹ VÁLKOVÁ, cit. 116

¹²² IHNED.CZ. 2014. *ČT po dvou letech opět změní Události. Do program se vrací magazín Auto Moto Revue.* [online]. [citováno 13. 4. 2014]. Dostupné z WWW:< <http://zpravy.ihned.cz/cesko/c1-61728630-udalosti-promena-auto-moto-revue>>.

According to the words of designers of programme, Petr Štěpán and Martin Hejl, “we are not trying to gain the attention of the viewers by polished studio, but we are trying to get the attention on which information we offer.” Not only the visual character of the programme, but the whole arrangement of the studio as well will change. From the multi-level/stepped red and white studio, where the host-reporter and the anchormen were shifting through, the room will be transformed into the studio with large projection wall manipulated by a tablet. The interconnection with the other channels of Czech Television is distinguished in coloured links of a particular part in programme. The colours of main news service, red and blue, are based on news channel ČT24. Sports part is green; proceed from colour of sport/s channel ČT sport logo. Link of weather forecast is light blue and *Events in Culture*, a particular part of new service, is in black and white colours. Also the theme song of the *Události* will be rebranded. The theme song is formed equally as the Earth from ČT 24, but coloured from red to blue, finishing on diaphanous. The last image, by the purpose of the designers, should evoke the transparent character of Czech Television. Structure of the programme remains the same, starting with weather forecast and finishing with sport news.¹²³ In 2012, when *Události* was radically changed, ČT announced that the modification is not the final step of the transformation. “The steps prepared for April 2014 are the reaction on the experiences in the past two years, so they are more evolution than revolution, the main concept even the fundamental principles are not changing,” said the director of marketing and communication Daniela Němcová.¹²⁴

2.1.4 GENERAL DIRECTORS

From 1.1.1993 – 1.4.1998, *Ivo Mathé* was the chief executive of ČT. His invention in ČT represents by technological improvements and development. Increase on the television licence fee from 50 crowns to 75 crowns in the July 1997 started the investment into the technologies in Czech Television.¹²⁵ In the middle of the 1990s, ČT profiled itself as the most important producer and coproducer of Czech films. Also Czech television cooperated with the cinemas in the way of distribution, i.e. offering them the series of

¹²³ČESKÁ TELEVIZE. 2014. *Události v nových barvách: Modrou a červenou doplňuje bílá*. [online]. [citováno 13. 4. 2014]. Dostupné zWWW: <<http://www.ceskatelevize.cz/ct24/media-it/267887-udalosti-v-novych-barvach-modrou-a-cervenou-doplnuje-bila/>>.

¹²⁴MEDIAGURU. 2014. *Galerie: ČT od pondělí mění zpravodajské studio*. [online]. [citováno 12. 4. 2014]. Dostupné z WWW: <http://www.mediaguru.cz/2014/03/galerie-nova-podoba-zpravodajskeho-studia-ct/#.U1KpYFV_sW4>.

¹²⁵Milan ŠMÍD- SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN. cit. 6, p. 12 (14)

Česká soda or film *Eine kleine jazzmusik*. However, on the 1st of April 1998 Ivo Mathé was replaced by **Jakub Puchalský** (in the position from 1.4.1998-31.1.2000), a journalist with the experience in BBC, and the tendency of the television started descends.¹²⁶ Nevertheless, ČT stayed the major producer and co-producer and a number of the titles stayed invariable.¹²⁷ The period of Puchalský tenure is characteristic by the emphasis on the visual image of ČT.¹²⁸ But in the December 1999, the effort to increase the rating of the Czech Television led to introduction of series from period of normalization, *30 případů majora Zemana*, into the prime time of the broadcasting. This programme strategy led to rise of rating on 27-30%, and because of the wave of criticism, Puchalský resigned from the position of general director in January 2000.¹²⁹ The period of the years 2000 and 2001 is characterised as the Television crisis, in this era, the general director position was under the political pressure and produced employees' strike and in the function **Dušan Chmelíček** (1.2.2000-21.12.2000), **George Hodač** (22.12.2000-11.1.2001) and **Věra Valterová** (11.1.2001-9.2.2001) were substituted. Till the 2003, the situation was not stable and another two directors changed in the rank **Jiří Balvín** (9.2.2001-27.11.2002) and **Petr Klimeš** (interim director from 27.11.2002-18.7.2003). From 2003, **Jiří Janeček** (19.7.2003-31.8.2011) started the eight years period in the function of general director (voted for two times), a lot of changes were launched which moved Czech Television towards the modernization and strengthen its position on the market. Reorganization of the management and economic activities, launch of the process of digitalization and formation of two digital channels, news service channel ČT 24 and sport channel ČT4 Sport. The visual style of whole ČT group was unified including logos and slogans in 2007. The department of New Media was established, which led to redesign of web pages and inventions of applications etc. Second channel ČT 2, after the emergence of ČT4 Sport and subsequent programme stabilization without sport broadcasting, ČT 2 identified itself as the alternative channel for discerning viewer.¹³⁰ In 1st October 2011, **Petr Dvořák** became general director of ČT. Transformation of main news service programme was established in 2012 as well as the redesign of visual style and logos, inserting the corporate logo into the channel logos. Continuation of rebranding new service in 2014 including redesign of

¹²⁶ DANIELIS, Aleš. *Česká filmová distribuce po roce 1989*. Iluminace 19, 2007, č. 1, s. 74. ISSN 0862-397.

¹²⁷ Ibidem, p. 78

¹²⁸ Milan ŠMÍD- SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN. cit. 6, p. 18 (14)

¹²⁹ Milan ŠMÍD- SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN. cit. 6, p. 13 (14)

¹³⁰ <http://www.digizone.cz/clanky/janecek-je-nejlepsim-reditelem-ct-v-jeji-historii/>

studio, or launching of the new digital channel for children ČT:D which transformed after 8pm into ČT Art focuses on culture, which continues broadcasting till 6am.

2.1.5 TECHNOLOGICAL MILESTONES

ANALOG

In the late 1990s, two commercial televisions existed on the television market– FTV Prima and TV Nova, and public service broadcaster ČT. The period of 1990s is described as the time of increasing influence of commercialization in the Czech environment, especially in the field of literature, film, including television as well, that produced merchandises/articles intended for mass consumption, i.e. romantic, espionage, adventurous or science-fiction genres of titles.¹³¹

Satellite broadcasting was launched in July 1997. From that time, the broadcasting of channel ČT1 and ČT2 were propagated through analogue as well as satellite system, because of the tendency to coverage of most parts of Czech Republic.

Around 2004, when the market of daily print descended, the share of the television market of ČT1, Nova and Prima indicated the stabilization of the Czech television market in general.¹³²

DIGITAL

The process of digitalization and implementation of the digital video broadcasting (DVB) in Czech Republic was established in the period from 2008, when the first transmitter was launched, till 2011, when the last analogue transmitters were turned off on 30th November 2011. Currently, the 99, 6% of the population in Czech Republic receive the digital signal.¹³³ Czech Television is broadcasting through digital video broadcasting terrestrial type (DVB-T). Digitalization uses broadcasting of audio-visual information based on the compression of data, which allows producing more data with the utilization of smaller amount of frequency than analogue transmission. Thus, in the period of digitalization, new channels appeared. Digital transmission of data uses terrestrial transmitters, cable systems or satellites (DVB-S).¹³⁴ Digitalization enables a more qualitative broadcasting of sound and video, HDTV quality, inception of additional services and products such as EPG

¹³¹ BEDNAŘÍK P., JIRÁK J., KOPPLOVÁ B., cit. 3, p. 351

¹³² BEDNAŘÍK P., JIRÁK J., KOPPLOVÁ B., cit. 3, p. 379.

¹³³ ČESKÉ RADIOKOMUNIKACE. *Projekt digitalizace pozemního TV vysílání v ČR*. [online]. [citováno 15. 4. 2014]. Dostupné z WWW: < <http://www.radiokomunikace.cz/tv-a-rozhlasove-vysilani/televizni-vysilani/dvb-t.html> >.

¹³⁴ POUPEROVÁ, cit. 22, p. 136

(electronic programme guide), interactive services based on platform MHP (multimedia home platform – more possibilities and alternatives than Teletext), increasing the offer of channels and programme. After the digitalization, globalisation and convergence, institutional and technological as well, occurred.

In the publication *An Introductory History of British Broadcasting* Crisell “suggests that audiences can interact with television in three ways: they can respond to, modify or initiate programming through the increasing levels of interactivity digital media offer. These developments are believed to be initiating, in the longer term, a significant transformation, with television becoming a consumer-driven medium rather than a producer-driven medium as audiences determine their own viewing.”¹³⁵

All the programmes of ČT (ČT1, ČT2, ČT24, ČT sport), Nova, Prima, Óčko, Christian television Noe, Barrandov, Febio TV, TV Pohoda, regional TV RTA and news service channel TV Z1, gained the licence for the digital broadcasting and continued screening.

The process of switchover from analogue to digital broadcasting of ČT was finished on the 30th of November 2011, when the rest of the analogue transmitters were switched off. On the Czech Television web site is accentuated the 99, 8% of coverage of digital broadcasting in the Czech Republic, which “is significantly higher than the public service broadcaster is obligated to coverage,” at least the duty of the public television is to offer the content to 95% of inhabitants. Although the analogue transmitters were turned off, the broadcasting of ČT is possible to gain through satellite (DVB-S), where all channels and moreover the distribution of ČT in high definition quality and additional services are available.¹³⁶

Because of the two terms when the analogue screening was turned off, Czech Television accomplished off-air promo in the regions Jeseník, Ostrava and Zlín. The poster campaign was established in the public transport from the middle of the October (the 31st of October 2011 for the first phase of turning off analogue transmitters), billboards beside the highways and outdoor mix were replenished by posters on railway stations in the middle of November (the 30th of November 2011 for the second phase of turning off analogue transmitters).¹³⁷

“With a rapid convergence of media forms, and multi-platform delivery, on-demand television is likely to be the thing of the future. This will make it harder for schedulers to

¹³⁵ CASEY, Bernadette et. al., cit. 14, p. 181

¹³⁶ JANDA, Štěpán. 2011. *Přechod na digitální vysílání skončil - digitalizace ČT pokračuje*. [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/digitalizace/?id=6117>>.

¹³⁷ JANDA, Štěpán. 2011. *Digitalizace*. [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/digitalizace/?id=6021>>.

dictate or predict television consumption, if indeed they have much of a role at all. Similarly, increased channel choice through satellite, cable and digital services has fragmented audiences. Broadcasters now pitch their schedules against a multitude of competitors, uncertain about who is watching what and when.”¹³⁸

“A key aspect of the perceived impact of new media technologies regarding television is that digital interactive systems will enhance the experience of television in terms of reception quality and in terms of choice and diversity. This entails a shift away from a broadcasting model (analogue, terrestrial, limited channels, mass audience) to a narrow-cast model (digital, interactive, multiple channel, niche markets and segmented audiences).”¹³⁹

The digital broadcasting with the high quality of sound and image brought new technological, as well as the programming possibilities. As far back as the 1993, the news service programme *Studio 6* started as the first format of ČT with the directorial processing of the digitalized video signal. *Studio 6* represented the most exposed and high-profile studio with a large number of live inputs. Subsequently, the digitalization of the place of employment, of the process of the production and technological replacement in studios established. In 1994, the transformation of the distribution system of the television signal continued.¹⁴⁰

The problem of the analogue period, when the Czech Television had difficulties to provide broadcasting to at least 95% of inhabitants by law, was sorted out in 1997 by the switchover of provision of the important transmitters from analogue system to digital satellite distribution.

A year later, in 1998, two digitalized vehicles were launched into the operation. In 1999, the analogue telephone connection was replaced by the modern ISDN technology, which led to the improvement of the sports programme commentaries from abroad. By the same token, the recording technique and post production processing were digitalized. The criterion in process of technological development/expansion was the quality of image, which was by ČT the touchstone of the television of the future. Because of that, the format of the image was established 16:9, similarly to the new graphic elements was created primarily for the application on digital technologies.

¹³⁸ CASEY, Bernadette et. al., cit. 14, p. 244

¹³⁹ CASEY, Bernadette et. al., cit. 14, p. 180

¹⁴⁰ SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN, cit.6, p. 349

The process of digitalization was also applied on the films with format 35mm.¹⁴¹

Teletext served from 1992. Furthermore the VPS code, hidden subtitles for hearing impaired as the specific form of the teletext page, and stereo and duo sound format.¹⁴²

The first digital channel of ČT - ČT24

ČT 24 was established as the first digital channel in Czech television environment. In 2005, on the 2nd of May at 1pm, the first news service occurred on the first digital news channel of Czech Television, ČT24. First regular, news service, and digital channel in Czech media environment appeared, still was the last in the central Europe.¹⁴³ The television broadcasting was linked up with the internet portal www.ct24.cz with the live online screening for free. “After the year of activity, ČT 24 was classified as the most respected news service thanks to the quality of production, attendance and unique service of live internet broadcasting.”¹⁴⁴

ČT:D

The director of children channel ČT:D Petr Koliha described the vision of the programme as the continuation of the famous era of Czech children production in the 1970s and 1980s. After five months of the broadcasting, ČT:D became the most watched children channel on public televisions in Europe (20 channels/television). The example for the core of the channel served German public service broadcaster KiKA, whose rating was also lower than ČT:D. In the interview for *Hospodářské noviny*, he pointed out the strong values of the channel, such as Czech production, perception of the ČT:D as a safe place and thanks to that, it gained the confidence not even of the children, but of their parents as well. He also mentioned the range scale of genres in the context of the rival televisions. The concept of the ČT:D is based on “the channel of the first children choice” built on entertainment, education and worked as incentive for creativity. Also it supposed to work in the international context, where the production of ČT:D planned programme distribution. The presentation of the formats of ČT:D, which are selected for distribution, on film festival Berlinale or dealings with the German public television KiKA about cooperation and programme coproduction. ČT’s aim to connect with German television followed the period of 1970s and 1980s, when the coproduction and subsequent distribution was very successful. The commercials, as well as sponsoring were not installed into the

¹⁴¹ SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN, cit.6, p. 350

¹⁴² Ibidem, p. 350

¹⁴³ ŠTROBLOVÁ, cit. 33, p. 164

¹⁴⁴ [Www.ceskatelevize.cz](http://www.ceskatelevize.cz), cit. 37

broadcasting. Only the propagation of the ČT itself and its production, i.e. products from publish house of ČT - Edice, is displayed on the channel.¹⁴⁵

In the general overview, new channels ČT:D and ČT art will “strengthen the role of Czech television in terms of fulfilment of the public service”.¹⁴⁶

The increasing role of internet in the life of television audience, lead to creation of autonomous portals based on the original media and made the new space for television content, such as archive, information about history of the channels and a particular program, offering online screening identical with the television plus much more, such as material connected with program (i.e. photographs, not published videos, cuts, interview, ...).

Dieter Prokop, the author of the book *Boj o média*, describes this period as the third revolution in the broadcasting constituted by multimedia, internet and electronic commercialism attended by dramatic change, that digital compression and digital direct satellites represented.¹⁴⁷

Web page for news service represents www.tn.cz. VOYO, the paid “video library” service offering films, series, and sport produced by Czech as well as by foreign countries. Nova Plus, inception February 2014, web page with online content focused on series for free, but screening of series is limited for seven days, after that the viewer is referred on VOYO. TV Nova has applications for VOYO (inception 2013) as well for tn.cz (inception 2012), both of them gain the content from their internet pages.

TV Prima, established official home page www.iprima.cz in 2002, six years later, in 2008 the new version of web page was launched. The home page was rebranded at the turn of the year 2012 and 2013. New visual style, inception of the video archive and broader range of products on the web page of TV Prima entice internet audience. Prima Play, the online video archive including content from TV Prima broadcasting, screening its own production as well as series from international distribution, emerged in March 2012. Prima Play, in

¹⁴⁵ KAIN, Petr. 2014. *Ředitel Děčka: Za pět měsíců jsme najsledovanější televizi pro děti v Evropě*. [online]. IHNED.cz [citováno 13. 4. 2014]. Dostupné z WWW: < http://zpravy.ihned.cz/cesko/c1-61661590-ct-decko-nejsledovanejsi-detsky-kanal-evropy?utm_source=mediafed&utm_medium=rss&utm_campaign=mediafed>.

¹⁴⁶ CIBULKA, Aleš. *Televizní idoly a další*. Vyd. 1. Praha: Česká televize, 2013, 5 s. ISBN 978-80-7404-113-6.

¹⁴⁷ PROKOP, Dieter. *Boj o média: dějiny nového kritického myšlení o médiích*. 1. české vyd. Praha: Karolinum, 2005, 341 s. ISBN 80-246-0618-6.

contrast to VOYO (sister company of TV Nova), offers its content for free. Whereas Czech Television offers four applications for six versions of operational system (in total twelve products for mobile phones and tablets), TV Prima has an application connected to Prima Play, including the video archive as well as the web page Prima Play, also the programme overview of Prima group channels. Application Prima Play was launched in October 2012 for broad range of operational systems.¹⁴⁸

ČT 24 as the first Czech digital news service channel was produced in the context of the emergence of a rival company Z1, the news service televisions, broadcasted from 2008 till 2011.¹⁴⁹ ČT 24 served as the area for practising and testing of the components and innovations of the broadcasting.¹⁵⁰

In the period of digitalization the televisions are producing three screen content, which represents differentiation and treatment of information for traditional media as television, for online media - internet and for mobile media, such as smartphones and tablets.¹⁵¹

The digitalization of the Czech market opens the media environment for new institution, mostly specified by genres or target group of audience. Z1, news service and journalism channel started the broadcasting on the 1st of June 2008 but because of the economic reasons and low rating ended activities on the 23rd of January 2011. The inception of Nova cinema (1st of December 2007), thematic movie channel, started the dissemination of Nova group, in the years 2012 and 2013 three other channels broaden out of launched Fanda (14th of July 2012), SMÍCHOV (23rd of December 2012) and Telka (22nd of February 2013). Also FTV Prima enlarged the offer of channels, started with Prima COOL (1st of April 2009), Prima love (8th of March 2011), and Prima ZOOM (1st of February 2013). All of the channels are focused on specific target group of the audience, using different programme scheduling, range of genres and formats. Czech Television entered into these changes on the television market with children channel ČT:D and channels including art films and records of music, theatre etc. for extended viewer, ČT art (inception of both 31st August 2013).¹⁵²

¹⁴⁸ AUST, Ondřej. 2012. *Televize Prima spustila online videotéku Prima Play* [online]. Mediář.cz [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.mediar.cz/televize-prima-dnes-spusti-videoteku-prima-play/>>.

¹⁴⁹ www.ceskatelevize.cz., cit. 37

¹⁵⁰ ČT+: *časopis plný televize*. Praha: Česká televize, 2008. ISSN 1802-3517. February

¹⁵¹ ČUŘÍK, cit. 21, p. 239

¹⁵² MEDIAGURU. *Úvod do televizního trhu*. [online]. [citováno 12. 4. 2014]. Dostupné z WWW: < <http://www.mediaguru.cz/typy-medii/televize/uvod/>>.

HDTV

ČT started broadcasting of high definition (HD TV) in 2009 with the testing working. The regular broadcasting was established in 2010 with the Winter Olympic Games in Vancouver, when in the HD format was the broadcasting accessible on ČT2 and ČT4 (currently renamed on ČT sport). Afterwards, the ČT HD was available alternately on ČT1, ČT2, and ČT4 several times a day. In March 2012, channel ČT1 gained HD quality. In May 2013, another two channels, ČT2 and ČT sport, were established.¹⁵³

Shooting and live broadcasting through iPhone

In Television studio Brno, particularly in the department of news service, the use of innovative combination of technologies for recording and shooting started. For the interviews, as well as for the live broadcasting, the reporters started using iPhone 5, tripod and external microphone. One man and three components were enough to make an adequate television contribution. New approach is currently used just for regional news service. The possibilities of the technology in practise as well as implementation of this method on news service channel ČT24 are considered. For example, the British BBC is filming on mobile phones specifically the reports from terrain.¹⁵⁴

2.1.6 COMPETITION ON THE MARKET

Nova inception

TV NOVA emerged on the 4th of February 1994 with new programming schedule, American thrillers, reality shows, serials, commercial, and sensational journalism and in four months after the emergence the Nova's rating was bigger than both channels of ČT (ČT1, ČT 2). Czech Television reacted with the new programming schedule, new structure of the news service and new programmes. The emergence of the commercial televisions, Czech Television compelled to do the programme more effective and attractive for the audience. "In the year before (1993), ČT established some of the programme innovations. The broadcasting of morning informative-entertaining block *Studio 6* started, so called breakfast TV, and the selection from the Teletext was integrated into the regular

¹⁵³ MOUKLÍK, Karel. 2013. *Česká televize ve vysokém rozlišení*. [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/technika/obraz-s-vysokym-rozlisenim/ct-hd/>>.

¹⁵⁴ POLESNÝ, David. 2014. *Česká televize točí reportáže iPhonem. Ani to nepoznáte* [online]. Živě.cz [citováno 14. 4. 2014]. Dostupné z WWW: <<http://www.zive.cz/clanky/ceska-televize-toci-reportaze-iphonem-ani-to-nepoznate/sc-3-a-172996/default.aspx>>.

programme of ČT1 from the October 1993 to reach the 24 hour broadcasting.”¹⁵⁵ Into the year 1994, ČT created new programming schedule, new character of the news service and produced new programmes. The new format of the main news service was established, *Události* on ČT 1 channel, which are still the main, although repeatedly rebranded news service. The implementation of the second news service on second channel ČT 2 called “21”, broadcasted at 9 pm. In the Sunday programme, *Debata*¹⁵⁶ as the panel discussion was established. Currently the format is transformed and renamed on *Questions of Václav Moravec*.¹⁵⁷ As well as the new formats taking over from foreign productions such as *Sněží, Aréna, S politiky netančím, Neváhej a toč* or improvement and enhancement of the old programmes which have a success in front of the audience, for example *Videostop, Kufr* and *Studio 6*.¹⁵⁸ Because of the enormous popularity and enormous rating of TV Nova, Czech Television adopted the practise and methods of a commercial television, in programming as well as in the news service including copying the external formal elements in order to increase the rating of audience. One of the programme strategies in 1999 was the integration of the controversial series from the 1970s, *30 případů majora Zemana* (emergence in the period of normalization for the anniversary of SNB (State National Security)), into the prime time of the screening. The series gained the biggest rating in the year period of offer of ČT’s programme. This movement and consequent situation raised criticism and damaged Czech Television’s reputation and its brand, and led to resignation of CEO Jakub Puchalský in January 2000.¹⁵⁹

Strategies of commercial televisions and its effect on public service broadcasting

News service

The emergence of TV Nova, especially its style, affected other media, including public service broadcaster - Czech Television, which also adapted to development of the media market and adopted set of devices and methods used in commercial television in general, but the techniques and methods of news service of TV Nova taken over by ČT are most

¹⁵⁵ SATURKOVÁ, Jitka, Vít, ŠNÁBL a Jiří PITTERMANN. cit. 6, p.372

¹⁵⁶ ČESKÁ TELEVIZE. 2010. *Velké politické retro* [video]. Česká televize [online]. Česká televize [10.4.2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/ivysilani/10300439824-velke-politicke-retro/210411033100714>>.

¹⁵⁷ ČESKÁ TELEVIZE. 2014. *Otázky Václava Moravce* [video]. Česká televize [online]. Česká televize [8.4.2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/1126672097-otazky-vaclava-moravce/>>.

¹⁵⁸ ŠTROBLOVÁ, Soňa. *Film a televize jako audiovizuální zprostředkování světa: Filmová a televizní dramaturgie a programová skladba*. Vyd. 1. Praha: Univerzita Jana Amose Komenského, 2009, 139 s. ISBN 978-80-86723-73-0.

¹⁵⁹ SATURKOVÁ, Jitka, Vít, ŠNÁBL a Jiří PITTERMANN. cit. 6, p.13

visible. For example, the most typical is the TV Nova's operation with the information in news service is based on live inputs, trying to drag the viewer nearer to the event, as well as using the opinions and testimony of the 'common man from the streets'. The news service has to be amusing, attractive, illustrative, accessible and concrete. Extraordinariness and dramatization as well as the uniqueness and exclusiveness of the events are exaggerated to engage viewer's attention.¹⁶⁰ *Televizní noviny*, news broadcast of TV Nova, is the most watched news service in Czech environment, and also variable programme in Czech television market.¹⁶¹

2.1.7 BRAND FACES OF CZECH TELEVISION

ČT as the brand of positive entertainment

"The quiz or game show has proven an ever-present of television scheduling. Cheap to produce and popular with international audiences, the genre is a boon for television networks keen to win high ratings."¹⁶² Czech Television could be seen as the television with the positive amusement function. The popular educative programme *Miracles of Nature (Zázraky přírody)*, quiz show *AZ - quiz* broadcasted from 2nd January 1997, dancing reality show adapted from BBC (*Strictly come to dancing*) *Stardance ...když hvězdy tančí*, *O poklad Anežky České* (from 1993), competition about knowledge of Czech history, visits of castles and palaces.

NATIONAL TELEVISION

One of the faces of Czech Television could be the aspect of the national character of public service broadcaster, which as the Reith proclaimed in the connection with BBC that is the role/function of television "making the nation as one man".¹⁶³ ČT as the (inter)mediator arranges main events of the year from the area of culture, politics as well as the sports. For example, the President's New Year's speech, religious and national holidays reminded by programme offer, i.e. Christmas Advent concerts, inception of self-governing Czech state etc., as well as the sports events such as national football league or Olympic games. Especially in February 2014, the Czech television was involved and cooperated on the project *Letná*, where the studio of ČT was launched. *Letná*, the Olympic

¹⁶⁰ SCHNEIDEROVÁ, Soňa. *Informace - text - kontext: nad současnou situací médií*. 1. vyd. Olomouc: Univerzita Palackého v Olomouci, 2008, 40-43 s. ISBN 978-80-244-2059-2.

¹⁶¹ Media research ATO, top 50 nejsledovanějších titulů

¹⁶² CASEY, Bernadette et. Al, cit. 14, p. 125

¹⁶³ ŠTĚTKA, Václav. *Mediální integrace národa v době globalizace*. 1. vyd. Brno: Masarykova univerzita, Mezinárodní politologický ústav, 2007, 60 s. ISBN 978-80-210-4376-3.

park in Prague, imitated the atmosphere and experiences of the place of origin, Sochi. The national portrait was set up through connection with the people and reporters in Sochi, broadcasting the atmosphere from Olympic park in Prague and screening the whole image to audience in front of the televisions. ČT made web pages particularly for Olympic content (www.zoh.cz) and screened most of the television content online. Also the application for smartphones, tablets, and HbbTV including reports and live screening, were created.¹⁶⁴ “Certainly, the Reithian notion of a ‘national audience’ is largely dead and buried, with the concepts of niche audiences, segmented audiences and even channels as ‘brands’ becoming common currency.”¹⁶⁵ But with the identification as the national television could the public service broadcaster work.

Brand image by audience

At the time after the Czech Republic was established in 1990 and the market was liberalized and opened to commercial environment, the Czech Television was presented by the media as the “greedy state monopolist with the advantaged position on the television market.” Also the guaranteed income and history of the institution were criticized.¹⁶⁶

Research of the audience of ČT and their perception/viewing of the channels identity in 2008 showed, that the channel ČT1 is identified as a family, or rather a children television, on the other hand, ČT 2 is perceived as channel with alternative programme.¹⁶⁷

“Czech audience in common perceive TV Nova as the more exclusive station including entertainment and film premieres. In contrast, Czech Television screens “art” films or less famous movies.”¹⁶⁸

Brand image of ČT by ČT - How Czech Television see itself

The Czech Television described itself as “six channels, entertainment, excitement, information, sport, culture, and fairy tale. Each viewer will easily find what from the public television expects.”¹⁶⁹ Also the ČT management pointed out, that the Czech Television is

¹⁶⁴ NOVÁČEK, Ondřej. 2014. *Hry v Soči na síti. Nová media mají web I aplikace*. [online]. Česká televise [citováno 15. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/sport/zoh-2014/260969-hry-v-soci-na-siti-nova-media-maji-web-i-aplikace/>>.

¹⁶⁵ CASEY, Bernadette et. Al, cit. 14, p. 49

¹⁶⁶ SATURKOVÁ, Jitka, Vít, ŠNÁBL a Jiří PITTERMANN. cit. 6, p.10

¹⁶⁷ POLÁCH, Vladimír. *Mediální teorie a praxe: sborník příspěvků*. 1. vyd. Olomouc: Univerzita Palackého v Olomouci, 2008, 66 s. ISBN 978-80-244-2056-1.

¹⁶⁸ Ibidem, p. 67

¹⁶⁹ Interview with management of ČT

changing as well as the society and worldwide television production, depending on new trends and technological development. “We are a modern television, which simultaneously trying to not neglect any of the Czech audience needs and the services, which ČT owes.”¹⁷⁰ Programme director of ČT Milan Fridrich defined Czech Television as the “safe port for parents and children” and determined it as the only broadcaster with this function on the Czech market.¹⁷¹

Components of the brand Czech Television used by marketing

ČT is the main public service broadcaster in the country, as it is characterised itself as the indispensable producer of news service and journalism. The role of producer of the programme and coproducer of the film industry as well as the participation on education, culture and national tradition is pointed out. The broadcasting for broad range of audience spectrum and the intention not to be guided by commercial benefits, or offer of creative facilities to the authors and initiation of new projects and technique (i.e. new media, multi platforms, digital screening, etc.), all of these elements are the constituents of the brand. Also the image of attractive and respectable company of specific and important figures from art community is valuable for ČT identity. Likewise, the relationship with the viewers and communication with them should characterise ČT as the open institution, which shares information and perceives reactions of the viewers.¹⁷²

2.1.8 SERVICES

Video archive - iVysílání

Because of the monopolist position of Czech Television on the television market for almost forty years, most of the production of Czechoslovak and Czech Television is in the archive and is used as the programme focused on nostalgia. Therefore, the Czech Television uses content, the seniors are interested in and the unique position on the commercial television market. Hence, ČT sold the licences of film created in the period of normalization etc., for example the Czech Television gained from TV Nova licence for broadcasting hockey from the Winter Olympic Games in Sochi 2014 in exchange for the broadcasting rights of the series *Chalupáři* and classic films directed in 1970s by Marie

¹⁷⁰ Interview with management of ČT

¹⁷¹ POTŮČEK, cit. 45

¹⁷² ČESKÁ TELEVIZE, cit. 58

Poledňáková *Jak vytrhnout velrybě stoličku, Jak dostat tatínka do polepšovny*, and teenage comedy *Snowboardáci*.¹⁷³ On one hand, the production of Czechoslovak television used in current programming create the relationship with the viewers, who lived in that period, but on the other hand, the criticism arises from the people, who have no relationship to this production and are gaining the impression, that ČT has no new formats and programmes to offer.

The combination of the television and internet (51%) were picked as the most often used medium. The 91% of respondents which use internet watch ČT on computers or notebooks. Mobile phones and tablets got 4% of participants for each. Sport (26%), television series (23%) and news service (20%) were picked as the most frequent type of programme screened on the internet. The comparison with the programme preference in the programme of ČT universally/in general, where the news service (19%), films (18%) and documentaries (17%) were chose.¹⁷⁴ The web site of ČT produces on internet a lot of extra information about sport, including online broadcasting, extra videos, chat, articles etc. As well as the content about series, offering bonus material and possibility to watch series in video archive iVysílání.

Video-on-demand

Another service of ČT, video-on-demand, was paid Video Rental Store (videopůjčovna)¹⁷⁵ on the internet worked from 17th December 2007, which offered more than 1 100 titles including programme for children, adults as well as seniors. Broad range of genres, for example fairy tales, documentaries, musical and sports programme, as well as the exclusive preview of particular series *Nemocnice na kraji města – nové osudy*, *Zdivočelá země*, *Vyprávěj*, which were available to watch one week before official premiere in television. Previews of records from the Summer Olympic Games in Peking 2008 or films such as *Saturnin* and *Sametoví vrazi* had the greatest success. After two years, on the 17th of December 2009, the Video Rental Store was concluded especially because of the economical aspect of the programme's operation. Therefore service was transformed into new product of ČT, iVysílání, which offers most of the television content online for free. In two years of running, more than 130 thousands of viewers downloaded more than 159

¹⁷³ SOUDNÝ, Vojtěch. 2013. *ČT získala olympijský hokej. S Novou ho vyměnila za Chalupáře a Poledňákovou*. [online]. IHNed.cz [citováno 13. 4. 2014]. Dostupné z WWW: < <http://zpravy.ihned.cz/c1-61261860-ct-ziskala-olympijsky-hokej-s-novou-ho-vymenila-za-chalupare-a-polednakovou> >.

¹⁷⁴ Questions no. 21-23 and 9

¹⁷⁵ ŠTICHA, Ladislav. 2009. *Videopůjčovna ČT se 17. Prosince rozloučí se svými diváky*. [online]. Česká televize [citováno 12. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/?id=4313> >.

thousands of titles.¹⁷⁶ The head of the Internet department in ČT Petr Svatoš, described the service as well as the audience reactions and feedback in the interview for the internet journal Lupa. The video-on-demand service was established as a paid supplement of the free online screening service iVysílání. Video Rental Store, paid service included programmes, which were not possible to broadcast for free because of the copyrights.¹⁷⁷

Journal

ČT produced from 2007 till 2010 journal *ČT+: magazine full of television*¹⁷⁸, published twice in a month, which represented the main platform for promotion of the ČT brand. Especially because of the financial losses of the magazine and also the emergence of web pages, which substituted magazine as the format served to promote programme, people and events of ČT. The magazine *ČT+* was the main communicator of Czech Television brand. Most of the pages were covered by the television programme of ČT and other 42 channels, but besides that, the changes in ČT were presented, i.e. transformation of programming schedule, technological development and services for audience of ČT, achievements in the foreign as well as in the Czech competitions in the field of programme, technology or television's stars. Also the interviews with stars including actors, presenters and reporters of particular programme, or manager of a particular section or department of Czech Television, who described and explained individual moves and changes in ČT. Currently, the content of magazine is published on home web page of Czech Television, arranges and divides in a particular web page of each department, section of ČT or specific programme. It follows, that the extra information, for example the chat with the celebrity, look into the backstage area of filming etc., is harder to find. On the other hand, the internet offers much more content for free, and moreover it includes audio and video content. The benefit of the web page is that it works as indicator of audience interest in Czech Television as such. Quantity of views or interactivity with the viewers in discussions serves as valued feedback for ČT.

TV Nova has the magazine as well, *Ano: weekly magazine of TV Nova Club*¹⁷⁹ published from 1995 till 2006, and for the non-members of the Club this commercial television

¹⁷⁶ ŠTICHA, Ladislav. 2009. *Videopůjčovna ČT se 17. Prosince rozloučí se svými diváky*. [online]. Česká televize [citováno 12. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/?id=4313>>.

¹⁷⁷ SVATOŠ, Petr. 2008. *Česká televize chce na internet nabídnout video v televizním kvalitě*. [online]. Lupa.cz [citováno 13. 4. 2014]. Dostupné z WWW: < <http://www.lupa.cz/clanky/petr-svatos-ceska-televize-chce-na-internetu/>>.

¹⁷⁸ *ČT+: časopis plný televize*. Praha: Česká televize, 2007-2010. ISSN 1802-3517. 1x za 14 dní.

¹⁷⁹ *Ano: týdeník Klubu TV Nova*. Praha: Ano, 1995-. 52x ročně.

offered web pages www.ano.nova.cz, started 5th August 2002. Nowadays the magazine did not exist anymore and the web pages were transformed. Both of the platforms included interviews, reportages, section Šuška (Tittle-tattle), Luština (crosswords) and Horoscopes plus the image attachments. The complete character of the weekly magazine shows up more like tabloid press including amusement, crosswords etc.

TV Prima has never had a journal or magazine, but it offers tabloid content in television programme which is broadcasted every day after main news service called *VIP news service*¹⁸⁰ and also a particular programme *Top Star magazine*¹⁸¹. Both are focused especially on stars from the fashion and music field.

2.1.9 AWARDS

In 2008 Czech Television won in the European contest of the readers of magazine Reader's Digest in the television category and got the appellation "Good brand 2008".¹⁸² Czech Television also gained several times a main European award in the competition in the creativity in electronic media called Promax/BDA Europe.¹⁸³ In 2007, for the promo spot of ČT+ in the category Best subscription promo ČT got Silver Award.¹⁸⁴ In 2010, the creativity team of visual presentation of ČT gained the Gold Award for the year-long programme campaign called *The year of freedom*, in the occasion of twenty years anniversary of the end of communist regime.¹⁸⁵ In the Czech environment, film produced or co-produced by ČT traditionally obtained the prestige film awards of Czech film and television academy *Czech Lion*.¹⁸⁶ The documentaries supported by ČT are also presented and evaluated on International Documentary Film Festival Jihlava. Also several films produced by ČT were nominated to the American film festival in San Francisco. The Czech film *Kolya* was awarded by Oscar in 1996.

¹⁸⁰ PRIMA PLAY. 2014. *VIP ZPRÁVY* [video]. Play Prima [online]. Play Prima [8.4.2014]. Dostupné z WWW: <<http://play.iprima.cz/vip-zpravy>>.

¹⁸¹ FTV PRIMA. 2014. *TOP STAR magazin* [video]. FTV PRIMA [online]. FTV PRIMA [8.4.2014]. Dostupné z WWW: <<http://www.iprima.cz/porady/top-star-magazin>>.

¹⁸² <http://www.ceskatelevize.cz/vse-o-ct/press/oceneni-poradu-tvurcu-a-osobnosti/?id=3047&strana=7=25&category=7>

¹⁸³ ŠTICHA, Ladislav. 2010. *Vizuální styl České televize získal prestižní zlatý Promax Awards* [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: <<http://www.satcentrum.com/clanky/13189/vizualni-styl-ceske-televize-ziskal-prestizni-zlaty-promax-awards/?lang=sk>>.

¹⁸⁴ POLÁCH, cit. 167, p. 68

¹⁸⁵ ŠTICHA, cit. 183

¹⁸⁶ ČESKÁ TELEVIZE. 2014. *Český lev* [online]. [citováno 13. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10745766540-cesky-lev/21452216071/>>.

2.1.10 PROGRAMMING STRATEGIES

The new programming strategies for the year 1995 were focused on creating two differentiated channels of Czech Television, ČT1 and ČT2. The first station focused on more attractive genres and programmes for audience, on the other hand, ČT2 identified itself through more specific and sophisticated programme offer. Complete realization took place from September 1995, when the 80% of viewers could accept the broadcasting of second channel.¹⁸⁷

From the end of the December 2006, ČT promoted January 2013 scheduling across the channels, especially the change of programme schedule of *Události*. In the previous years, the main news service on channel 1 started at 7:15 pm. Because of the rival news programme on TV Nova (starts 7:30pm) and TV Prima (starts 7:15pm), start of the broadcasting was sifted to 7pm. The time change was promoted by slogans "*With us you have an information advantage*", or the derivation of that "*With us you are ahead*". Visual shape was in red and blue circle graphic.¹⁸⁸ In 2012, the start of *Události* was moved on 18:54. *Události*, includes the weather forecast, which is in the order of the programme on the first position, and after that the new service starts broadcasting in 18:59. ČT became the direct concurrent of TV Prima news service broadcasting, which starts at 19:00. A new component of the news service structure is the extra sequence of weather forecast, in contrast to the first one, focused on weather conditions in the world.¹⁸⁹ The logo and the graphic style of the campaign were used for promo of ČT as such, not just for the transformation of *Události*, but also for the new programme and formats incorporated into the programme schedule 2007. The style of the campaign visually integrated the new programme offerings of Czech Television.¹⁹⁰

Programming strategies and changes in January 2011

Slogan "Welcome on number One!" ČT 1, channel which guarantees quality and Czech production. The intention was to create a place, which the viewers would to come back to. ČT 1 wanted to inform and educate the viewers in an entertaining way. Number One was characterised as the television companion for various audiences with the well-arranged and

¹⁸⁷ SATURKOVÁ, Jitka, Vít, ŠNÁBL a Jiří PITTERMANN. cit. 6, p.11

¹⁸⁸ POLÁCH, cit. 167, p. 65

¹⁸⁹ POLÁK, Lukáš. 2012. *Programové změny ode dneška na Jedničce, Dvojce, i Prima family* [online]. DigiZone.cz [citováno 16. 4. 2014]. Dostupné z WWW: < <http://www.digizone.cz/clanky/programove-zmeny-ode-dneska-na-ct-1-ct-2/>>.

¹⁹⁰ POLÁCH, cit. 167, p. 65

long term programme scheduling. With the project “*Whimsical years of Czech film*”, which covers milestones in film history of the Czech Republic from 1989 till 2009, Czech Television presented twenty evenings with the documentary about a particular period in the film history and afterwards the significant movie was broadcasted. Tradition of series produced by Czech Television and stories about the important personalities/celebrities from the middle war period onwards, who had anniversary of birth, called *Comedians on Number One!*, as well as the films coproduced by ČT, were screened.¹⁹¹

From the January 2012, the afternoon and evening programme for children from ČT1 was removed and shifted on ČT2. This change of the programme schedule was connected with the rebranding of the main new service on the first channel, *Události*. The start of broadcasting the news programme was moved from 7:15 pm on 7pm, before them, the regional news service is starting at 6pm, and the intention was to insert the daily quiz show *Taxi* into the afternoon schedule. In the manner of BBC, ČT incorporated quiz shows into the programme structure before the main news service. According to the programme director Milan Fridrich, the goal of transferring the children block was to “strengthen and resuscitate the children interest in the afternoon broadcasting and *Večerníček*.”¹⁹²

The model of sharing morning broadcasting of programme on ČT1 and ČT24, inspired by the public television BBC and German ZDF and ARD, was moved back after years.

The transformation of the image of the first channel took place on the start of new season in September 2012, represented by new programmes and projects. But the final ident of ČT1 was established at the start of year 2013.¹⁹³

The fall programme 2013 was promoted within the Czech Television with the slogan “*This autumn we reign serials*”, the period of series, including Czech Television’s production, represented by *Sanitka 2* with slogan “*New destiny, same missions*” and promotion across the ČT channels, replenished by poster campaign. The verified formats of the production were selected as well, i.e. *České století*, historical series about milestones of Czech state, or another season of reality show *Stardance*. The international production was represented by Nordic formats, Danish series *Zločin* and Swedish trilogy *Milenium* were selected as the blockbuster on channel 2. Especially the epic series such as *Game of Thrones*, *Ve jménu vlasti*, *Na věky věků*, *Impérium mafie v Atlantic City*, *Zločin II*, *Pán času*, *Sherlock*. Two

¹⁹¹ ŠTICHA, Ladislav. 2010. *České televize představila nové programové schéma ČT1* [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/?id=5164&strana=2=1&category=2>>.

¹⁹² POTUČEK, cit. 45

¹⁹³ POTUČEK, cit. 45

new formats of cooking show, *Deník Dity P.* and *Original herbal*, differ from other programmes focus on cooking especially with its use of the natural environment (outside in the park, in the kitchen of protagonists, countryside) and including a particular story around the recipes or people connected with the protagonists. ČT characterised itself within the programme as the institution with author's perspective on the issues of our country, and space for author's projects, for example the documentary film *Šmejdi* that monitors practise of salesmen on promotional events for seniors with a hidden camera, was co-produced by ČT. With the slogan "We fan to new formats" ČT presented new formats such as docu-reality or magazine oriented on pensioners *You live just twice* (Žiješ jen 2 krát).¹⁹⁴

Seventeen production groups are established within Czech Television with the goal to create faster, more flexible and generally transparent television. "The main reason to found these teams was the intention to open a Czech Television to various authors, new ideas, and initiatives which will fill the mission of ČT as public service television."¹⁹⁵

The most watched sorts of programme from whole ČT group the news service with 19%, films with 18%, and documentaries with 17% were selected.¹⁹⁶ In the evaluation of the characteristics of ČT on the scale of grades from 1 (best) to 5 (worst), the variety of programme offer got 2, as well as the production of Czech Television including series, films, and documentaries, and production of new service, investigative journalism and own formats. Support and coproduction of Czech films, people in ČT represented by actors, reporters and hosts, as well as visual image of ČT, quality of programme covering cast, themes etc., and activity in the charity projects gained the grade 2 also. The amount of programs for minority groups was evaluated by grade 3 (41%). Programme scheduling on Czech Television, comprises for example start of news service, or feature film, got grade 1 (42%).¹⁹⁷

¹⁹⁴ AUST, Ondřej. 2013. *Průhledně: novinky a podzimní programová schemata kanálů České televize* [online]. Mediář.cz [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.mediar.cz/online-ct-program-podzim-2013/>>.

¹⁹⁵ Structured interview. Full version of the interview is connected to the thesis as the supplement.

¹⁹⁶ Question no. 9

¹⁹⁷ Questions no. 10-19

2.1.11 CROSSING OF STARS IN THEIR ROLES/PROGRAMMES

One of the strategies of Czech Television was using “stars”. For example, in 2008 the newly formed couples in “flag ship” of morning news service on channel ČT 1 *Good Morning*, consisted of the presenters who were normally connected and showed in different programmes and were familiar to audience in different roles. This strategy supposed to caused unusualness and rarity in watching morning programme.¹⁹⁸

Stars of Czech Television are casted into the programme as the host of special events, presenters of regular programs, as the guests of shows, and as the faces of campaigns, i.e. promotion of ČT, and charity projects.

The Czech television competition TýTý, founded in 1990, where the stars of all stations are nominated into the categories favourite television programme and series, personality of television news service, figure of television publicity, celebrity of television amusement, sports comperes, actors and actresses and singers of television. Audience votes through the internet survey page for free or by their mobile messages system.¹⁹⁹

2.1.12 MULTI-PLATFORM MECHANISMS

APPLICATIONS

Czech Television currently offers applications for free for six different operational systems (iPhone, iPad, Android, WP 7, Symbian, Bada). Most of them ČT created and distributed in 2011. According to ČT, “*Anytime and anywhere!*”, you can watch video archive iVysílání, sport channel ČT sport and news station ČT24. On the web page of ČT, slogan - “*And where are you watching?*“, is created to catch the viewers and attracts them to share photos of moments when and where they are watching Czech Television on their platforms. For the inspiration and of course for the demonstration of the quality of applications and ČT as well, the celebrities including sportsmen, popular reporters or people from Czech Television, are photographed with their mobile phones or tablets watching ČT. Interaction with a viewer continues with the sentence, “*Also your photo could be part of another spot/promo!*”, and right below the photographs of viewers are posted.

¹⁹⁸ ČT+, cit. 150, p. 5

¹⁹⁹ ČESKÁ TELEVIZE. 2014. *TýTý 2013* [online]. [citováno 16. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10792304550-tyty-2013/>>.

The application *iVysílání* was presented as the most downloaded Czech application for iPad. Three weeks after its launching, ten thousand applications were downloaded. By the department of New media of ČT, *iVysílání* as such is defined by the “flagship on internet, as well as on the new platforms”.²⁰⁰

HbbTV's applications as well as their functioning and an instruction video with description and images of possible phases/disposal are presented on web pages of ČT. HbbTV is combining classical broadcast of television and broadband internet. Including Teletext of which graphic style is different, but the content is the same as on classic television, also an electronic programme guide (EPG) that offers extra photographs and trailers of programmes, and whole online content available in application *iVysílání*. Content of application *iVysílání* in HbbTV includes zips from ČT selection and the most watched videos. Also the review of news service is part of the HbbTV. And as the extra content is available connected with the program in regular broadcasting, for example *The dancing school of Stardance*, which offers videos with online lessons, is available. Television programme Panorama is also transformed into application that brings information about the conditions of ski areas. The main attribute of the HbbTV is that the screening of television is synchronized with the applications, so the user could search and go through the text, photographs, audio and video, and still be connected to the programme which is broadcasted. For example, the tennis championship is broadcasted, but while the viewer is watching, it is possible to search for results of a particular player parallel with the watching television.²⁰¹

„The enormous development of the mobile technologies and entrance of smart phones and tablets on the end of the first decade of 21st Century meant for the redactions of daily newspapers a particular chance, how to substitute failure caused by decline of sale of print newspapers.”²⁰² But not only for printed journals, the television has also used this new distribution canal. Television makes applications for its channels ČT sport and ČT24, also the video-archive *iVysílání*, but moreover for special programme as the bonus product, i.e. football league, Olympic games, *Dancing class of Stardance*, etc.

²⁰⁰ ČESKÁ TELEVIZE. 2014. *iVysílání České televize je nejstahovanější českou aplikací pro ipad*[online].[citováno 13.4.2014].Dostupné z WWW:<<http://www.ceskatelevize.cz/ct24/media-it/127422-ivysilani-ceske-televize-je-nejstahovanejsi-ceskou-aplikaci-pro-ipad/>>.

²⁰¹ ČESKÁ TELEVIZE. 2014. *HBBTV aplikace České televize* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/hbbtv/>>.

²⁰² ČUŘÍK, cit. 21, p. 147-148

Almost half of the respondents (45%) did not know about the applications produced by ČT, another 40% of participants did not download the applications, and 4% download them but do not use them. Application ČT24 is made use of 2%, ČT sport 4% and the percentage of respondents who use both applications is 4%. The applications awareness proceeds from the articles in journals on internet, newspapers or official home page of Czech Television, where the applications are possible to download.²⁰³

SOCIAL NETWORKS

The invitation at the lower part of home page “*Follow us on Facebook, Twitter, Google+, and YouTube*” signals the broad range of activity of ČT on social networks. Czech Television monitors its brands through the contact with audience also by e-mail, and telephone, but the social media create the important platforms for discussions, from which the television could get the additional feedback.²⁰⁴ Public television is most active on Facebook, where the programme all channels is promoted several times in day, as well as the extra content, i.e. the background of shooting and filming, interviews, bonus video. Twitter is not used so often (ranging from two to ten days). Last activity on Google + was on the 10th of January 2013. The canal of ČT on YouTube is used as a space for promotion of campaigns, programme, and it also offers playlists with archive of series etc. Social network represents advertising area for free.

WEB PAGE

Home web page of the television was established in 1996 and according to ČT „from year to year it offers more individual choice and interactivity”, for example the interviews and chat with actors, directors, and hosts.²⁰⁵ “The interactivity of the web is ideally situated to relationship branding, because the internet offers the possibility of two way communication and social networking.”²⁰⁶ In March 2013, the main page of home web page was redesigned. The visual as well as the technological layout were made in the connection with the use for tablets and mobile phones as well.²⁰⁷

²⁰³ Questions no. 24

²⁰⁴ ALBARRAN, cit. 72, p. 275

²⁰⁵ Wwv.ceskatelevize.cz., cit. 37

²⁰⁶ JOHNSON, cit. 15 p. 49

²⁰⁷ VÁCLAVÍK, Lukáš. 2013. *Česká televize má nový web. Redesign potěší vaše tablety a smartphony* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: < <http://www.cnews.cz/ceska-televize-ma-novy-web-redesign-potesi-vase-tablety-smartphony> >.

The main page is composed from seven blocks. From the top, list of the channels, differenced by colours, in the lower part, the enumeration of the most frequented sections, such as news service, sport, iVysílání, TV program, list of programmes, broadcast for children, and Everything about ČT. The part bellow covering most of the page, includes promotion of new programmes or activities of ČT. After that the logos of the most watched or propagated programmes are depicted. *Our tips from iVysílání* propagates a particular programs, and the section below, *Just on in TV* represents all the channels with its current programme. In the last part, the list of links mediating the sections about history, programmes and services of ČT is located.

2.1.13 PRODUCTION OF CZECH TELEVISION

Merchandising

In February 2006, the publishing house of ČT *Edice* was founded. *Edice* creates and publishes the products of ČT, which represent merchandise based on programme production of Czech Television (films, series, programme for children, records of concerts or theatre), or materials based on the production of television, such as books about actors, film celebrities, or calendars, as well as the publications of series or film in book form. Products are sold in the e-shop, and in the specialized store in the compound of Czech Television premises in Kavčí Hory (Prague), as well as in bookshops.²⁰⁸ The content of the Edice books, DVD's, CD's, audio books, calendars, toys, games, represents synergy with products of television. This relationship represented by “the tie-in between a popular show and a book, with one effectively marketing and helping to sell the other, is a lucrative prospect,” and it creates another connection of the television with the audience.²⁰⁹

Film production and coproduction

After the dissolution of film corporation Barrandov, the finances for film production was so low, that thanks to ČT, the film production was not stopped. The ČT established itself as the supported and in the most of the films also coproducer, and decisively contributed to the rescue and development of Czech cinematography in the post-revolution period. Similar situation appeared in the field of documentary film. Since 1993 ČT supported documents, which were from the beginning of 1990s displaced from cinemas. Czech

²⁰⁸ Wwv.ceskatelevize.cz, cit. 37

²⁰⁹ CASEY, Bernadette et. Al., cit 37, p. 277

Television from that time has supported so called 'big, one hour document'. In this tendency ČT still continues.

Festivals

International television festival Golden Prague, organized by Czech Television in cooperation with EBU(European Broadcasting Union) and IMZ (International music + media centre) is created every year in October. Festival presents television programme focused on music and dance, and also arranges extra content, i.e. video archive, workshops, concerts, promotion of television companies, screening and meeting with directors, producers and choreographers from the television business.²¹⁰

Media partnership

In the interview in specialized magazine *Strategie* which is focused on marketing, media and commercials, ČT CEO Petr Dvořák described the intention to gain qualitative and respectable partners for long-term cooperation, which are represented by International film festival Karlovy Vary, international music festival Prague Spring, literary festival Magnesia Litera, or theatre festival Thálie. The important culture, charity, or sport projects are supported. In the field of charity, he mentioned the widest cooperation with Konto Bariéra, and non-profit organization People in Need. From the relationship with the charitable organizations, the cooperation with Škoda Auto, the brewery Plzeňský Prazdroj was launched. P. Dvořák pointed out value for these firms to be connected with the "traditional and respected brand, which ČT represents".²¹¹ The selection of the culture projects which are interested in the media partnership with ČT, is based on the characteristics such as "non-profit, reliability and good reputation of the project, as well as scope of the project and its mission, uniqueness and visibility of the project and also the possibility to present ČT in the project."²¹²

²¹⁰ ČT+: časopis plný televize. Praha: Česká televize, 2007-2010. ISSN 1802-3517. 1x za 14 dní. Cerven 2008, ČESKÁ TELEVIZE. 2014. *Mediální partnerství – kulturní projekty* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/medialni-partnerstvi-kulturni-projekty/archiv-kampani/kampane-2013/>>.

²¹¹ STRATEGIE: cit. 59. p. 18

²¹² ČESKÁ TELEVIZE, cit. 210

2.1.14 PUBLIC ASPECT

CHARITY

Catherine Johnson pointed out in the *Branding Television*, that the “corporate social responsibility campaigns are based on the belief that corporations need to do more than simply provide the service or product that consumers wish to buy. They must also embody the ideals and values of the consumer in order to form meaningful emotional relationships between the consumer and the product.” This aspect is realized in the volunteering activities of the viewer, through watching ČT’s content, for example the Advents concerts but at the same time, participating on the collection.²¹³ *Dobročinná akademie aneb Paraple* is created and moderated by Zdeněk Svěrák, famous actor in theatre and film and co-author of Jára Cimrman. Charity programme broadcasted in ČT from 1993 is focused helping the paralysed people.²¹⁴ Project, which had medial partnership with ČT for twenty years *Konto Bariéry*, “supports people with handicap and development of civil society”.²¹⁵

The collection project *Pomozte dětem*, which supports vulnerable and disadvantaged children, is branded by yellow chicken with red and white life buoy (rescue circle) connected with the protagonist of main news service *Události* Marcela Augustová, and with the theatre and film actor Tomáš Hanák.²¹⁶

ČT organizes in December every year the Advent concerts supports non-profit organizations. The programme is filled with classic music that is played in a particular church²¹⁷.

The charity projects of ČT are followed by 27% of respondents, 7% of them do not know about charity events organized by ČT, 70% of the respondents do not contribute to ČT charity projects, 29% contribute regularly and 1% of them contributes regularly. In the match a particular charity project with a specific television, charity projects produced by Czech Television were selected by 81% (*Pomozte dětem*, 14% of respondents did not know the answer), and 64% (*Paraple*, 29% of respondents did not know the answer). Second two

²¹³ JOHNSON, cit. 15, p. 50

²¹⁴ ČESKÁ TELEVIZE. 2013. *Dobročinná akademie aneb Paraple 2013* [online]. [citováno 5. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10623362377-dobrocinna-akademie-aneb-paraple-2013/21352216040>>.

²¹⁵ NADACE CHARTY 77. 2014. *Konto bariéry* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: < <http://www.kontobariery.cz/home.aspx>>.

²¹⁶ ČESKÁ TELEVIZE. 2014. *Pomozte dětem* [online]. [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.pomoztedetem.cz/>>.

²¹⁷ ČESKÁ TELEVIZE. 2013. *Adventní koncerty 2014* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10729757482-adventni-koncert-2014/>>.

projects, *Dobrý Anděl*, recognised by 46% of respondents (44% did not know) and *Zapište se někomu do života*, recognised by 12% of respondents (69% did not know) were produced by TV Nova. In the comparison of public and commercial television, the results show that the promotion and tradition of the charity projects on ČT are stronger than the charitable activities of TV Nova.²¹⁸

INTERACTION WITH THE AUDIENCE

Television offers a wide range of ways how the viewers could communicate with ČT. In the company, the Audience centre was launched, where viewers could react through e-mail, information line, mobile messages, through the interface on the web page of a particular programme, or through fax established especially for the deaf. The discussions on the webpages and social networks are characterized by ČT as the area where the viewers “can share their experiences, impressions, knowledge, tips, etc. It does not serve as the main communication tool of Czech Television.” But the character of the contributions is monitored and controlled because of the Code of ČT and legislation of Czech Republic. The average number of the questions per month is eight thousands, of which the 85% is carried by e-mail.²¹⁹

Czech Television also works with the viewers as the creators or evaluators. For example, televisions contest TýTý, where the most popular people working or acting in television are chose by viewers. This function is also realized in specific projects, such as the survey *Hvězda mého srdce* (Star of my heart), broadcasted in 2008 on ČT1, where the viewers as well as the experts voted for the most favourite star of Czech film. The structure of the programme was created in the occasion of 110 years of Czech film. With the survey, the presentation of actors and actresses, as well as the documentaries describing each period of Czech film history were broadcasted simultaneously.²²⁰

Phone, or message competitions are the traditional part of programme such as magazine about culture of living (*Bydlení je hra*), cooking show (*Vše o vaření*), or thematic reality shows *Stardance*. The invisible interaction of the viewers with competition shows, i.e. *AZ-kvíz*, *Taxík* (since 2005, based on british *Cash Cab*) is in motion in front of their televisions.

²¹⁸ Questions no.47-52

²¹⁹ Structured interview. Full version of the interview is connected to the thesis as the supplement.

²²⁰ ČT+: časopis plný televize. Praha: Česká televize, 2007-2010. ISSN 1802-3517. 1x za 14 dní. Duben 2008

Czech Television organizes open days of its studios every year and is also open for students, offers internships, and start-up projects. Project *Start* was promoted on ČT's web page, where the current job offers are regularly advertised. The special project for students offering internship for "starting technicians, script editors, marketers, lawyers, PR executives, recruiters, graphics, economists, journalists, promoters, or programmers" was established.²²¹ From the seven hundred of applicants for internship, fifteen of them was selected and placed on twelve working places. Ivo Mathé, the first CEO of Czech Television and the current member of the collegium (specialist advice) of Petr Dvořák (CEO at the present), holds the position of the guarantor of the project.²²²

Another type of cooperation with audience was participation of pre-selected viewers on the form of slogan for rebranded main new service programme in 2012. The survey disseminated through e-mail introduced five options.²²³

2.1.15 CZECH TELEVISION IN THE INTERNATIONAL CONTEXT

In the international context, Czech Televisions represents one of the members of the European union of broadcasters (EBU/UER), which unifies public service broadcasters, both the television and radio.²²⁴

Finnish public television YLE, according to the context of Czech media environment and similar conditions on the market, is used as the model for ČT.²²⁵ Petr Dvořák, the ČT CEO, makes reference to the cooperation between ČT and YLE on the partnership with exchanging interns. He also pointed out, that the impulses are coming from all public televisions in Europe, and especially ČT gets the inspiration mainly from Austrian ORF and German ARD. "On the other hand, I know that ČT acts as a model for surroundings countries, such as Poland, Hungary, and Slovakia." As the organization, it is appreciated especially in terms of stability, respect for democratic principles and funding.²²⁶ Czech Television is in contact and relationship with public service broadcasters, and cooperate with the production groups abroad. For example, on the International film festival Karlovy Vary, the cooperation on the projects with Hollywood or European HBO was

²²¹ ČTK. 2014. *ČT zahájila stáže pro student, vede je Ivo Mathé* [online]. Mediář.cz [citováno 16. 4. 2014]. Dostupné z WWW: < <http://www.mediar.cz/ct-zahajila-staze-pro-studenty-vede-je-ivo-mathe/>>.

²²² Ibidem, cit. 221

²²³ AUST, Ondřej. 2012. *ČT hledá slogan pro nové Úděllosti internetovou anketou mezi diváky* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: < <http://www.mediar.cz/ct-hleda-slogan-pro-nove-udalosti-internetovou-anketou-mezi-divaky/>>.

²²⁴ ČESKÁ TELEVIZE, cit. 31

²²⁵ STRATEGIE: cit. 59, p.19

²²⁶ STRATEGIE: cit. 59, p.20

announced.²²⁷ Czech Television every year organizes the International television festival Golden Prague representing music and dancing programmes in television.²²⁸ Also the cooperation with the international stations is going on the festivals, as well as under the individual agreement, within which Czech Television purchases and sells the licences on series, films, and formats.

2.2 BRAND PERCEPTION OF AUDIENCE - SURVEY

The survey was actual as Form on Google Documents for two weeks, from the 1st to the 14th of April. The Form was spread by e-mail, social network Facebook and university e-mail, within the survey was send to all students and employees at the university. The random selection of the respondents was performed. From 227 respondents, 60% (137) are women and 40% (90) are men. The 58% (133) of participants create the age group 21-30 years. This fact is the consequence of the used platforms, where the survey was spreading through internet and social network. It follows that in the education selection, the group with the achieved education which is represented by 52% of respondents with secondary school and 36% with university degree. Interesting result came from the question no.4, where the 14% (31) of participants do not watch ČT, from which fifteen of them cancelled the ended the filling (like was introduced/mentioned in the instruction), but sixteen of them continued in the survey.²²⁹

In the survey, the participants determinate brand ČT as public service broadcaster (26%), tradition (20%) and seriousness (18%). The answers in choice *Other*, that was filled by 3% (15 respondents), show different point of view on ČT's brand. The answers such as "television without embarrassing mental wringing of viewers" in connection with the news service, and on the other hand "commercialization (of the news service), shabbiness, the effort to adapt to the tastes of the general concept of the degenerate viewer", show the polarity of the viewer's groups. Similar contradiction appears between reply "just television" and "the only television" on the Czech media market. Likewise the depiction of ČT's brand as "quality" and on the other hand, representing "public television, which ceased to fulfil its public function".²³⁰ A particular programme (45%), non-existent of commercial during broadcasting (27%), and small number of commercials (24%), were chose as the criterions for watching ČT. News service (30%), character of public service

²²⁷ STRATEGIE: cit. 59, p.22

²²⁸ ČESKÁ TELEVIZE, cit. 31

²²⁹ Questions no. 1-4

²³⁰ Question no. 20

broadcaster (29%) and habit (13%) represented the reasons why the respondents watch ČT. The answer *Other* was filled by 9% of participants and included answers such as quality of programme offer, including documentaries, art broadcast, journalistic formats, and foreign series and films especially on ČT2. Also the sport and quality and relative objectivity of the ČT's content without commercials were mentioned. The answer "more qualitative television than ČT does not exist on the Czech media market, even if I have objections to Czech Television" pointed out the fact, that the Czech television market is constituted only by one public service broadcaster and two strong commercial stations, TV Nova and FTV Prima. The answer "ČT does not seem to me disgusting unlike Nova and Prima" makes reference to the characteristic of ČT in comparison with the commercial stations TV Nova and FTV Prima.²³¹

In the questions, where respondents should pick the grades (1-best, 5-worst) for a particular attribute of ČT, all the mentioned attributes got grade 2. ČT as objective television got 46%, modern characteristic chose 45% of respondents, amusement got 42%, serious identification selected 46% of participants, and the characteristic of ČT as the television for each picked 41%.²³²

²³¹ Questions no. 33 and 36

²³² Questions no.37-41

CONCLUSION

The perception of branding strategies' development, especially the rebranding of logos and slogans, visual image of channels, programming, services offered by the public broadcaster, and more was explored through the survey based on the random sample of 227 respondents. The results of the Thesis are based on the combination of an analytical part, where particular components were examined, and a survey where the qualitative method was applied. Because of that, the results from the survey can serve only as an illustrative material of the perception of the brand Czech Television by its audience and the respondents cannot be seen as the representative sample.

The channel ČT1 (27%), ČT2 (23%), and ČT24 (19%) were marked as the most often watched channels by the survey participants. The percentage distribution of the ČT group presents illustrative data which are in accordance with the position of these channels. First the channel ČT1, which is by the ČT itself characterized as the channel for whole family, focused on the majority of the viewers, confirmed its position as well as the second channel ČT2, broadcasting a programme for individual viewers, fixed its role and place on the market. Channel ČT24 only proved itself as the important channel in the ČT group representing the news service programme. Channel ČT1 was also established as the most watched channel with the percentage 34%. The 23% of respondents do not have a specified channel, and 17% of them picked the channel ČT24. Almost one tenth (9%) of the respondents do not know about the new channels of the ČT, ČT: D and ČT Art. New channels are watched by 48% of them, on the other hand are not observed by 44% of the viewers. Further, the 19% of participants had problems with searching for these channels.²³³

The news services with 19%, films with 18%, and documentaries with 17%, were selected as the most watched sorts of programme from the whole ČT group. These results came from the differentiation between the ČT and commercial televisions, where the films are dubbed. The ČT has channels focused only on the new service - ČT24, which is the only news channel broadcasted on television in the Czech environment. Documentaries are included in the programme offer especially on the ČT2, but it also appears on the ČT1. Consequently the programme offer of the Czech Television defines the position of the station in the market as well as the identification of the brand.²³⁴

²³³ Questions no. 5-8

²³⁴ Question no. 9

From the offer of the perception of the brand the Czech Television, the participants determined the brand ČT as a public service broadcaster (26%), tradition (20%), and seriousness (18%). The selected perceptions of the brand ČT represent the main status and characteristics which belong to its history and Codex. The answers in choice *Other*, that was filled by 3% (15 respondents), show different point of view on the ČT as a brand. The answers such as “television without embarrassing mental wringing of viewers” in connection with news service, and on the other hand “commercialization (of news service), shabbiness, the effort to adapt to the tastes of the general concept of the degenerate viewer”, show the polarity of the viewer’s groups. Similar contradiction appears between replies “just television” and “the only television” on the Czech media market. Likewise, the depiction of the ČT’s brand as “quality” and on the other hand, the ČT representing “public television, which ceased to fulfil its public function”.²³⁵

As the most often used medium, where the respondents are watching content of the ČT, the combination of the television and internet (51%) were picked. Sport (26%), television series (23%) and news service (20%) were picked as the most frequent type of programme screened on the internet. The comparison with the programme preference in the programme of the ČT in general, where the news service (19%), films (18%) and documentaries (17%) were chosen, show the importance of the services of the ČT on the internet. The web site of the ČT produces a lot of extra information about sport, including online broadcasting, extra videos, chat, articles etc. as well as the content of the series, offering bonus material and possibility to watch series in video archive iVysílání. This resulted the establishment of the department of New media in 2011, as well as the rebranding of the web pages and transformation of video archive.²³⁶

The transformation of the main news service programme *Události* in 2012 was perceived by 64% of interviewee. For 91% of participants of the survey, the change of the structure, design and studio did not represented the reason for deciding on which channel the respondents would watch the main news service. The content of the broadcast (42%), hosts (13%) and time of the start of programme (10%) were picked as the most important criterions for selection of news service. This particular news service programme was radically rebranded for three times in 2007, 2012, and 2014. The rebranding of *Události* was the reaction on the low ratings of the main news service. The rival programme on TV Nova constitutes the most watched news programme, and time to time also the most

²³⁵ Question no. 20

²³⁶ Questions no. 21-23 and 9

watched programme across the whole spectrum of televisions. Because of that, the practises used by the commercial television, i.e. demonstration of the amount on the visible subjects (for example beer mugs) or the body activity of the hosts created in the relation with the report, were applied by public service broadcaster. This step has damaged the Czech Television's reputation.²³⁷

A particular programme (45%), non-existent of commercial during broadcasting (27%), and small number of commercials (24%), were chosen as the criteria for watching the ČT. News service (30%), the character of public service broadcaster (29%) and habit (13%) represented the reasons why the respondents watch the ČT. The character of public service broadcaster and amount of commercials is determined by law. One fact has to be pointed out - the Czech television market is constituted only by one public service broadcaster and two strong commercial stations, TV Nova and FTV Prima. It must be noted, that the market is very small, so the characteristics of the ČT are created within the comparison with the commercial stations TV Nova and FTV Prima.²³⁸

The percentage of respondents who noticed the series through the promotion in television was 61%, promotion on internet got 13% and off-air promotion such as reviews and critiques in newspapers and magazines (print as well as on the internet) gained 12%. The Czech Television works well with the content branding and its promotion, on air as well as off air. Positioning of a particular promotion of a specific programme based on the activity of the viewer on the web page of the Czech Television was the fundamental strategy. This step has the potential of use of video archives as advertising space, as well as the concentration of advertising to an individual viewer.²³⁹

The answer for the main research question is that the Czech Television is building its brand image especially through the programme strategies and production of formats for wide range of viewers according to the Status and the Code of ČT. From the inception of the New Media department in 2010, the focus on production of online services including applications and additional products were established. According to the technological changes, and progress of the Czech media market, the Czech Television has used these transformations and by adoption of branding strategies has strengthened its position and brand. With the establishment of new channels focused on the specific selection of the programme the extension of broadcast and expansion of the genre spectrum was launched.

²³⁷ Questions no. 25-28

²³⁸ Questions no. 33 and 36

²³⁹ Questions no.42-43

Thanks to these strategies, the brand image of a particular channel of the ČT group has been developed. After the emergence of the commercial television TV Nova in 1994, the rating of the ČT radically descended. But according to the average percentage of the ČT's rating (30, 33%) for a particular year in the period from 1998-2013, the position of the ČT on the Czech television market is stabilized. On the other hand, the rating of TV Nova in 1998 was 51, 61% but over the years in 2013 the average rating of whole TV Nova group settle on 31, 17%.

In the effort to cover whole period that was defined in the introduction of the Thesis, the analysis of the branding strategies focused on the most important milestones of the brand development. The principal/fundamental strategies were identified in the years of 1994, when the commercial television TV Nova entered the Czech media market and radically changed the relationship on the market. Another milestone was the year 1997, when the logo and programme schedule changed. In the context of the changes within the brand ČT, year 2007 was more important because of the radical redesign of the visual style of the whole ČT group and rebranding of the identification of the channels. Rebranding of the main news service programme in 2007 and then again in 2012 along with slogan and logo changes represented the major milestones for the audience perception of the brand ČT. Nevertheless, in order to analyse the exact development of the branding strategies of the company, it will be better to examine each year of the determined period with more detailed description of every strategy, which was used in the intention to form and strengthen the brand of the Czech Television. Even though each category and component of the branding was described/determined and the development of a particular element illustrated more or less the four principal milestones, it is not possible to achieve the continual insight into the approach of the Czech Television to its brand. In the case of a suggested attitude to the research of the ČT's brand, the minor nuances of a particular strategy could be found. The findings of the Thesis suggest that the frame of the research was fulfilled, but for the full understanding of the brand development and strategies which were applied in the intention of brand building, more in-depth research would be needed.

In the Czech context, there is not an academic book focused on the branding television or a bachelor's thesis focused on the brand of the Czech Television. The thesis focused on the Czech Television analysed especially the content of the news service in the connection with commercial televisions or public radio. It also provided a visual analysis of the programme offer or media partnership of the ČT. None of the works described the

development of the brand Czech Television, hence my Thesis could be seen as the outline for this approach and as an impulse to write an academic publication.

BIBLIOGRAPHY

SOURCES

INTERNET SOURCES

ATO. 2014. *Asociace televizních organizací* [online]. [citováno 15. 4. 2014]. Dostupné z WWW: < <http://www.ato.cz/>>.

ATO. 2014. *Asociace televizních organizací* [online]. [citováno 15. 4. 2014]. Dostupné z WWW: < <http://www.ato.cz/>>.

AUST, Ondřej. 2012. *ČT hledá slogan pro nové Události internetovou anketou mezi diváky* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: < <http://www.mediar.cz/ct-hleda-slogan-pro-nove-udalosti-internetovou-anketou-mezi-divaky/>>.

AUST, Ondřej. 2012. *Televize Prima spustila online videotéku Prima Play* [online]. Mediář.cz [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.mediar.cz/televize-prima-dnes-spousti-videoteku-prima-play/>>.

AUST, Ondřej. 2013. *Průhledně: novinky a podzimní programová schemata kanálů České televize* [online]. Mediář.cz [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.mediar.cz/online-ct-program-podzim-2013/>>.

BANDI. *Moderátory ČT Sport, pořadu BULY- hokej živě obléká Pánské obleky*. [online]. [citováno 3. 4. 2014]. Dostupné z WWW: < <http://www.bandi.cz/informace/informace-pro-klienty/reference/374-moderatory-ct-sport-poradu-buly-hokej-zive-obleka-panske-obleky-bandi>>.

ČESKÁ TELEVIZE. 2003. *Preambule a výklad pojmů*. [online]. [citováno 20. 2. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/kodex-ct/preambule-a-vyklad-pojmu/>>.

ČESKÁ TELEVIZE. 2012. *Veřejnoprávní media hledají zahraničního Čecha roku 2012*. [online]. [citováno 10. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/tiskove-zpravy/?id=6455>>.

ČESKÁ TELEVIZE. 2012. *ČT představila inovované logo i vizuální styl*. [online]. [citováno 13. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/ct24/media-it/172652-ct-predstavila-inovovane-logo-i-vizualni-styl/>>.

ČESKÁ TELEVIZE. 2012. *ČT4 se od září přejmenuje na ČT Sport* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: <http://www.ceskatelevize.cz/sport/exkluzivne-na-ct-sport/172801-ct4-se-od-zari-prejmenuje-na-ct-sport/>>.

ČESKÁ TELEVIZE. 2012. *Status ČT* [online]. [citováno 20. 2. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/statut-ct/>>.

ČESKÁ TELEVIZE. 2012. *Úsek komunikace marketingu* [online]. [citováno 10. 3. 2014]. Dostupné z WWW: <<http://img.ceskatelevize.cz/boss/image/contents/rada-ct/dokumenty/usek-komunikace-marketingu-2012.pdf?v=0>>

ČESKÁ TELEVIZE. 2013. *Adventní koncerty 2014* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10729757482-adventni-koncert-2014/>>.

ČESKÁ TELEVIZE. 2013. *Dobročinná akademie aneb Paraple 2013* [online]. [citováno 5. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10623362377-dobrocinna-akademie-aneb-paraple-2013/21352216040>>.

ČESKÁ TELEVIZE. 2013. *Sanitka 2.* [online]. [citováno 28. 3. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10361564316-sanitka-2/>>.

ČESKÁ TELEVIZE. 2013. *Základní informace o ČT.* [online]. [citováno 18. 3. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/zakladni-informace-o-ct/>>.

ČESKÁ TELEVIZE. 2014. *Český lev* [online]. [citováno 13. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10745766540-cesky-lev/21452216071/>>.

ČESKÁ TELEVIZE. 2014. *HBBTV aplikace České televize* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/hbbtv/>>.

ČESKÁ TELEVIZE. 2014. *iVysílání České televize je nejstahovanější českou aplikací pro iPad* [online]. [citováno 13. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/ct24/media-it/127422-ivysilani-ceske-televize-je-nejstahovanejsi-ceskou-aplikaci-pro-ipad/>>.

ČESKÁ TELEVIZE. 2014. *Mediální partnerství – kulturní projekty* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/medialni-partnerstvi-kulturni-projekty/archiv-kampani/kampane-2013/>>.

ČESKÁ TELEVIZE. 2014. *Pomozte dětem* [online]. [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.pomoztedetem.cz/>>.

ČESKÁ TELEVIZE. 2014. *Production services*. [online]. [citováno 19. 3. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/english/production-services/>>.

ČESKÁ TELEVIZE. 2014. *První republika* [online]. [citováno 1. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10532695142-prvni-republika/>>.

ČESKÁ TELEVIZE. 2014. *StarDance*. [online]. [citováno 30. 3. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/specialy/stardance-vi/>>.

ČESKÁ TELEVIZE. 2014. *TýTý 2013* [online]. [citováno 16. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10792304550-tyty-2013/>>.

ČESKÁ TELEVIZE. 2014. *TýTý 2013* [online]. [citováno 16. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10792304550-tyty-2013/>>.

ČESKÁ TELEVIZE. 2014. *Události v nových barvách: Modrou a červenou doplňuje bílá*. [online]. [citováno 13. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/ct24/media-it/267887-udalosti-v-novych-barvach-modrou-a-cervenou-doplnuje-bila/>>.

ČESKÁ TELEVIZE. 2014. *Výroční zprávy*. [online]. [citováno 20. 3. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/hospodareni-a-financni-situace/vyrocnizpravy/>>.

ČESKÁ TELEVIZE. *Československá televize zahájila pravidelné vysílání*. [online]. [citováno 8. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/ct24/kalendarium/46753-ceskoslovenska-televize-zahajila-pravidelne-vysilani/>>.

ČESKÁ TELEVIZE. *Deník Dity P*. [online]. [citováno 9. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10588743864-denik-dity-p/>>.

ČESKÁ TELEVIZE. *Kniha mého srdce*. [online]. [citováno 12. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/10214215895-kniha-meho-srdce/partneri/>>.

ČESKÁ TELEVIZE. *Marek Eben*. [online]. [citováno 3.4.2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/lide/marek-eben/>>.

ČESKÁ TELEVIZE. Nemocnice na krajie města ... po dvaceti letech: Fakta. [online]. [citováno 30.11.2000]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/1061555160-nemocnice-na-kraji-mesta-po-dvaceti-letech/>>.

ČESKÁ TELEVIZE. *Nemocnice na krajie města- I. série: Fakta*. [online]. [citováno 25. 3. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/899538-nemocnice-na-kraji-mesta/>>.

ČESKÁ TELEVIZE. *Události, komentáře*. [online]. [citováno 13. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/porady/1096898594-udalosti-komentare/>>.

ČESKÉ RADIOKOMUNIKACE. *Projekt digitalizace pozemního TV vysílání v ČR*. [online]. [citováno 15. 4. 2014]. Dostupné z WWW: < <http://www.radiokomunikace.cz/tv-a-rozhlasove-vysilani/televizni-vysilani/dvb-t.html> >.

ČESKÝ ROZHLAS. 2012. *Zahraniční Čech roku 2012*. [online]. [citováno 10. 4. 2014]. Dostupné z WWW: < <http://www.zahranicnicech.cz/>>.

ČTK. 2014. *ČT zahájila stáže pro student, vede je Ivo Mathé* [online]. Mediář.cz [citováno 16. 4. 2014]. Dostupné z WWW: < <http://www.mediar.cz/ct-zahajila-staze-pro-studenty-vede-je-ivo-mathe/>>.

FTV PRIMA. 2014. *O společnosti* [online]. [citováno 20. 2. 2014]. Dostupné z WWW: < <http://www.iprima.cz/o-spolecnosti>>.

IDNES.CZ. 2007. *ČT odtajnila novou grafickou podobu a loga*. [online]. [citováno 11. 4. 2014]. Dostupné z WWW: < http://kultura.idnes.cz/ct-odtajnila-novou-grafickou-podobu-a-loga-fi7-/filmvideo.aspx?c=A070821_165739_filmvideo_kot >.

IHNED.CZ. 2014. *ČT po dvou letech opět změní Události. Do program se vrací magazín Auto Moto Revue*. [online]. [citováno 13. 4. 2014]. Dostupné z WWW:< <http://zpravy.ihned.cz/cesko/c1-61728630-udalosti-promena-auto-moto-revue>>.

JANDA, Štěpán. 2011. *Digitalizace*. [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/digitalizace/?id=6021>>.

- JANDA, Štěpán. 2011. *Přechod na digitální vysílání skončil - digitalizace ČT pokračuje*. [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/press/digitalizace/?id=6117>>.
- KAIN, Petr. 2014. *Ředitel Děčka: Za pět měsíců jsme najsledovanější televizí pro děti v Evropě*. [online]. IHNED.CZ [citováno 13. 4. 2014]. Dostupné z WWW: <http://zpravy.ihned.cz/cesko/c1-61661590-ct-decko-nejsledovanejsi-detsky-kanal-evropy?utm_source=mediafed&utm_medium=rss&utm_campaign=mediafed>.
- LANDA, Jiří. *Proměny loga České televize*. [online]. Televize.cz [citováno 13. 4. 2014]. Dostupné z WWW: <<http://www.televize.cz/clanky/promeny-loga-ceske-televize-15203/>>.
- LUKĚŠOVÁ, Lenka a Vladimír LUKEŠ. *Američtí a čeští daběři* [online]. ČT+ [citováno 20. 3. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/873799-simpsonovi-i/2942-dabing/>>.
- MEDIADRESEARCH. 2014. *Měsíční zpráva o sledovanosti leden 2014*. [online]. [citováno 28. 2. 2014]. Dostupné z WWW: <<http://www.mediaaresearch.cz/file/743/mesicni-zprava-01-2014.pdf>>.
- MEDIAGURU. 2013. *Finále StarDance ovládlo sobotní večer*. [online]. [citováno 30. 3. 2014]. Dostupné z WWW: <<https://www.mediaguru.cz/2013/12/finale-stardance-ovladlo-sobotni-vecer/>>.
- MEDIAGURU. 2014. *Galerie: ČT od pondělí mění zpravodajské studio*. [online]. [citováno 12. 4. 2014]. Dostupné z WWW: <http://www.mediaguru.cz/2014/03/galerie-nova-podoba-zpravodajskeho-studia-ct/#.U1KpYFV_sW4>.
- MEDIAGURU. 2014. *První republika*. [online]. [citováno 4. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10532695142-prvni-republika/>>.
- MEDIAGURU. *Mediální slovník*. [online]. [citováno 12. 4. 2014]. Dostupné z WWW: <<http://www.mediaguru.cz/medialni-slovník/logo/>>.
- MEDIAGURU. *Úvod do televizního trhu*. [online]. [citováno 12. 4. 2014]. Dostupné z WWW: <<http://www.mediaguru.cz/typy-medii/televize/uvod/>>.

- MOUKLÍK, Karel. 2013. *Česká televise ve vysokém rozlišení*. [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/technika/obraz-s-vysokym-rozlisenim/ct-hd/>>.
- NADACE CHARTY 77. 2014. *konto bariéry* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: <<http://www.kontobariery.cz/home.aspx>>.
- NEVYHOŠTĚNÝ, Martin. 2013. ČT na billboardech přeje sama sobě. *Cenu tají* [online]. Lidovky.cz [citováno 8.4.2014]. Dostupné z WWW: <http://byznys.lidovky.cz/ceska-televize-si-na-billboardech-preje-sama-sobe-cena-neznama-pts-firmytrhy.aspx?c=A130507_145657_firmy-trhy_mev>.
- NOVÁČEK, Ondřej. 2014. *Hry v Soči na síti. Nová media mají web I aplikace*. [online]. Česká televise [citováno 15. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/sport/zoh-2014/260969-hry-v-soci-na-siti-nova-media-maji-web-i-aplikace/>>.
- POLÁK, Lukáš. 2012. *Programové změny ode dneška na Jedniče, Dvojce, i Prima family* [online]. DigiZone.cz [citováno 16. 4. 2014]. Dostupné z WWW: <<http://www.digizone.cz/clanky/programove-zmeny-ode-dneska-na-ct-1-ct-2/>>.
- POLÁK, Radek. 2013 *Start děčka zahájí Česká televise velkým dětským dnem na pražské Pankráci*. [online]. DigiZone.cz [citováno 10. 4. 2014]. Dostupné z WWW: <<http://www.digizone.cz/clanky/start-decka-zahaji-ceska-televize-velkym-detskym-dnem-na-prazske-pankraci/>>.
- POLESNÝ, David. 2014. *Česká televise točí reportáže iPhonem. Ani to nepoznáte* [online]. Živě.cz [citováno 14. 4. 2014]. Dostupné z WWW: <<http://www.zive.cz/clanky/ceska-televize-toci-reportaze-iphonem-ani-to-nepoznate/sc-3-a-172996/default.aspx>>.
- POTŮČEK, Jan. 2011. *Chceme, aby se ČT 1 do dvou let vrátila k podílu 20 procent, říká Milan Fridrich*. DigiZone.cz [online]. [citováno 20. 3. 2013]. Dostupné z WWW: <<http://www.digizone.cz/clanky/ct-1-ma-mit-do-dvou-let-20-procent-rika-fridrich/>>.
- SLÍŽEK, David. 2014. *Pavel Kohout (Česká televise): právě vybíráme nového provozovatele iVysílání*. [online]. Lupa.cz [citováno 10. 4. 2014]. Dostupné z WWW: <

<http://www.lupa.cz/clanky/pavel-kohout-ceska-televize-prave-vybirame-noveho-provozovatele-ivysilani/>>.

SOUDNÝ, Vojtěch. 2013. *ČT získala olympijský hokej. S Novou ho vyměnila za Chalupáře a Poledňákovou.* [online]. IHNED.CZ [citováno 13. 4. 2014]. Dostupné z WWW: < <http://zpravy.ihned.cz/c1-61261860-ct-ziskala-olympijsky-hokej-s-novou-ho-vymenila-za-chalupare-a-polednakovou> >.

ŠTICHA, Ladislav. 2008. *Česká televize má ocenění "Dobrá značka 2008"* [online]. Česká televize [citováno 12. 4. 2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/vse-o-ct/press/oceneni-poradu-tvurcu-a-osobnosti/?id=3047&strana-7=25&category=7>>.

ŠTICHA, Ladislav. 2009. *Videopůjčovna ČT se 17. Prosince rozloučí se svými diváky.* [online]. Česká televize [citováno 12. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/?id=4313>>.

ŠTICHA, Ladislav. 2010. *České televize představila nové programové schéma ČT1* [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/press/?id=5164&strana-2=1&category=2>>.

ŠTICHA, Ladislav. 2010. *Vizuální styl České televize získal prestižní zlatý Promax Awards* [online]. Česká televize [citováno 14. 4. 2014]. Dostupné z WWW: < <http://www.satcentrum.com/clanky/13189/vizualni-styl-ceske-televize-ziskal-prestizni-zlaty-promax-awards/?lang=sk>>.

STRATEGIE 2007. *Za 10 miliard let* [online]. [citováno 15. 3. 2014]. Dostupné z WWW: < <http://strategie.e15.cz/zurnal/za-10-miliard-let-428107>>.

SVATOŠ, Petr. 2008. *Česká televize chce na internet nabídnout video v televizní kvalitě.* [online]. Lupa.cz [citováno 13. 4. 2014]. Dostupné z WWW: < <http://www.lupa.cz/clanky/petr-svatos-ceska-televize-chce-na-internetu/>>.

TOTAL FILM. *ČT dnes představila nové Události, nejde jen o nový kabát, je to revoluce.* [online]. [citováno 10. 4. 2014]. Dostupné z WWW: < <http://www.totalfilm.cz/2012/03/ct-dnes-predstavila-nove-udalosti-nejde-jen-o-novy-kabat-je-to-revoluce/>>.

VÁCLAVÍK, Lukáš. 2013. *Česká televize má nový web. Redesign potěší vaše tablety a smartphony* [online]. [citováno 11. 4. 2014]. Dostupné z WWW: <

<http://www.cnews.cz/ceska-televize-ma-novy-web-redesign-potesi-vase-tablety-smartphony> >.

VÁLKOVÁ, Hana. *Obleky na míru a důkladná make-up. ČT finišuje s novými událostmi* [online]. iDnes.cz [citováno 13. 4. 2014]. Dostupné z WWW: < http://zpravy.idnes.cz/ct-predstavila-nove-udalosti-dji-/domaci.aspx?c=A120321_093159_domaci_hv>.

VÁLKOVÁ, Hana. *Události ČT se po dvou letech změní. Dostanou nové studio, moderátory ne* [online]. iDnes.cz [citováno 8. 4. 2014]. Dostupné z WWW: < http://zpravy.idnes.cz/zmena-udalosti-ceska-televize-dk7-/domaci.aspx?c=A140220_143911_domaci_hv >.

VOJTĚCHOVSKÁ, Martina. 2014. *Nechceme dělat nekonečné seriály* [online]. [citováno 29. 3. 2014]. Dostupné z WWW: < <http://www.mediaguru.cz/2014/04/nehceme-delat-nekonecne-serialy/>>.

VYLEŤAL, Martin. 2008. *Kanál ČT4 Sport byl přejmenován na ČT4* [online]. [citováno 29. 3. 2014]. Dostupné z WWW: < <http://www.parabola.cz/zpravicky/8631/kanal-ct4-sport-byl-prejmenovan-na-ct4/>>.

AUDIOVISUAL SOURCES

ČESKÁ TELEVIZE. 2010. *ČT1 Události 2007* [video]. YouTube [online]. Pavlovicr [3.4.2014]. Dostupné z WWW: <<http://www.youtube.com/watch?v=IcrsHqx2EUc&hd=1>>.

ČESKÁ TELEVIZE. 2010. *Velké politické retro* [video]. Česká televize [online]. Česká televize [10.4.2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/ivysilani/10300439824-velke-politicke-retro/210411033100714>>.

ČESKÁ TELEVIZE. 2012. *Ceska Televize 2012- Nove identity CTI* [video]. YouTube [online]. fmdxPL [8.4.2014]. Dostupné z WWW: < https://www.youtube.com/watch?v=Fqoa2hpG_VA&hd=1>.

ČESKÁ TELEVIZE. 2012. *Jsme Česká televize – spot k 60 letům* [video]. YouTube [online]. TVhistorieCZ [3.4.2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10729757482-adventni-koncert-2014/>>.

ČESKÁ TELEVIZE. 2012. *Redesign České Televize 2012- making of* [video]. YouTube [online]. Daniel Špaček [3.4.2014]. Dostupné z WWW: <<https://www.youtube.com/watch?v=HapazOrBLcs&hd=1>>.

ČESKÁ TELEVIZE. 2012. *UDÁLOSTI ČT (2012) Making of Nové Události* [video]. YouTube [online]. Totalfilm.cz [6.4.2014]. Dostupné z WWW: <<https://www.youtube.com/watch?v=M0M8Mo6J9F0&hd=1>>.

ČESKÁ TELEVIZE. 2013. *ČT :D – DÉČKO (promo spot nového dětského kanálu ČT) anim...* [video]. YouTube [online]. Totalfilm.cz [5.4.2014]. Dostupné z WWW: <https://www.youtube.com/watch?v=-ctni3PBn_E&hd=1>.

ČESKÁ TELEVIZE. 2013. *Jsme Česká televize – spot k 60 letům* [video]. YouTube [online]. TVhistorieCZ [3.4.2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/10729757482-adventni-koncert-2014/>>.

ČESKÁ TELEVIZE. 2014. *Otázky Václava Moravce* [video]. Česká televize [online]. Česká televize [8.4.2014]. Dostupné z WWW: <<http://www.ceskatelevize.cz/porady/1126672097-otazky-vaclava-moravce/>>.

FTV PRIMA. 2014. *TOP STAR magazín* [video]. FTV PRIMA [online]. FTV PRIMA [8.4.2014]. Dostupné z WWW: <<http://www.iprima.cz/porady/top-star-magazin>>.

PRIMA PLAY. 2014. *VIP ZPRÁVY* [video]. Play Prima [online]. Play Prima [8.4.2014]. Dostupné z WWW: <<http://play.iprima.cz/vip-zpravy>>.

LITERATURE

ALBARRAN, Alan B. *Management of electronic and digital media*. 5th ed. Boston: Wadsworth Cengage Learning, c2013, xxii, 307 s. ISBN 978-1-111-83685-6

Ano: týdeník Klubu TV Nova. Praha: Ano, 1995-. 52x ročně.

BEDNAŘÍK, Petr, Jan JIRÁK a Barbara KÖPPLOVÁ. *Dějiny českých médií: od počátku do současnosti*. Vyd. 1. Praha: Grada, 2011, 439 s. ISBN 978-80-247-3028-8.

BURTON, Graeme a Jan JIRÁK. *Úvod do studia médií*. 1. vyd. Brno: Barrister & Principal, 2001, 391 s. ISBN 80-85947-67-6.

CASEY, Bernadette et. al. *Television Studies: The Key Concepts*. 2nd ed. Abingdon, Oxon: Routledge, 360 p. ISBN 978-0415371506.

CIBULKA, Aleš. *Televizní idoly a další*. Vyd. 1. Praha: Česká televize, 2013, 171 s. ISBN 978-80-7404-113-6.

ČT+: *časopis plný televize*. Praha: Česká televize, 2007-2010. ISSN 1802-3517. 1x za 14 dní.

ČT+: *časopis plný televize*. Praha: Česká televize, 2007-2010. March 2008, 6 p. ISSN 1802-3517. 1x za 14 dní.

ČUŘÍK, Jaroslav. *Nové trendy v médiích*. Vyd. 1. Brno: Masarykova univerzita, 2012, s. 154 ISBN 978-80-210-5825-5.

DANIELIS, Aleš. *Česká filmová distribuce po roce 1989*. *Illuminace* 19, 2007, č. 1, s. 53-104. ISSN 0862-397.

Ellis, J. *Seeing things: Television in the age of uncertainty* London: I B Taurus, 2000, 193 p. ISBN 1-86064-489-9.

HEALEY, Matthew. *Co je branding?* Praha: Slovart, 2008, 256 s. ISBN 978-80-7391-167-6.

HENDL, Jan. *Kvalitativní výzkum: základní metody a aplikace*. Vyd. 1. Praha: Portál, 2005, 407 s. ISBN 80-7367-040-2.

JOHNOVÁ, Radka a Jitka ČERNÁ. *Arts marketing: marketing umění a kulturního dědictví*. Vyd. 1. Praha: Oeconomica, 2007, 243 s. ISBN 978-80-245-1276-1.

- JOHNSON, Catherine. *Branding Television*. 1st ed. Abingdon, Oxon: Routledge, 2012, 197 s. ISBN 9780415548434.
- KAPFERER, Jean- Noel. *Strategic Brand Management: New Approaches to Creating and Evaluating Brand Equity*. New York: The Free Press 1992, p. 341. ISBN 0029170451
- Keller, Kevin Lane. *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*. Upper Saddle River, N.J.: Prentice Hall, 2003, 788 p. ISBN 978-0132664257
- KELLY, Mary, Gianpietro MAZZOLENI and Denis MCQUAIL. *The media in europe, The euromedia handbook*. London: SAGE, 2004, 288 p. ISBN 0-7619-4132-0
- KOTLER, Philip a Gary ARMSTRONG. *Marketing*. 1. vyd. Bratislava: Slovenské pedagogické nakladateľstvo, 1992, 199 s.
- KOTLER, Philip a Kevin Lane KELLER. *Marketing management*. 1. vyd. [i.e. 3. vyd.]. Praha: Grada, 2007, 788 s. ISBN 978-80-247-1359-5.
- LOTZ, Amanda, *The Television Will Be Revolutionized*. New York: NEW YORK UNIVERSITY PRESS, 2007, 321 p. ISBN 978-0-8147-5220-9.
- MCDOWELL, Walter, BATTEN Alan. *Branding TV: Principles – Practices*, 2nd edition. Oxford: Focal Press; 2005, 176 p. ISBN 0-240-80753-7
- MOTAL, Jan. *Nové trendy v médiích*. Vyd. 1. Brno: Masarykova univerzita, 2012, str.124. ISBN 978-80-210-5826-2.
- Patton M. *Qualitative Evaluation and Research Methods*. 2nd ed. Newbury Park, CA: Sage Publications; 1990, p. 532 ISBN 0-8039-3779-2.
- POLÁCH, Vladimír. *Mediální teorie a praxe: sborník příspěvků*. 1. vyd. Olomouc: Univerzita Palackého v Olomouci, 2008, 103 s. ISBN 978-80-244-2056-1.
- POUPEROVÁ, Olga. *Regulace médií*. Praha: Leges, 2010, 272 s. ISBN 978-80-87212-48-6.
- PROKOP, Dieter. *Boj o média: dějiny nového kritického myšlení o médiích*. 1. české vyd. Praha: Karolinum, 2005, 409 s. ISBN 80-246-0618-6.
- SATURKOVÁ, Jitka, Vít ŠNÁBL a Jiří PITTERMANN. *(Prvních) 10 let České televize*. Praha: Česká televize, c2002, 372 s., [14] s. příl. ISBN 80-85005-37-9.
- Scheduling: Last creative Act in Television. Media & Society, 2000, year 22, ed.1

SCHNEIDEROVÁ, Soňa. *Informace - text - kontext: nad současnou situací médií*. 1. vyd. Olomouc: Univerzita Palackého v Olomouci, 2008, 44 s. ISBN 978-80-244-2059-2.

ŠTĚTKA, Václav. *Mediální integrace národa v době globalizace*. 1. vyd. Brno: Masarykova univerzita, Mezinárodní politologický ústav, 2007, 197 s. ISBN 978-80-210-4376-3.

Strategie: marketing - reklama - média. Praha: Strategie Praha, 1993-. ISSN 1210-3756. 1x týdně.

ŠTROBLOVÁ, Soňa. *Film a televize jako audiovizuální zprostředkování světa: Filmová a televizní dramaturgie a programová skladba*. Vyd. 1. Praha: Univerzita Jana Amose Komenského, 2009, 164 s. ISBN 978-80-86723-73-0.

TRAMPOTA, Tomáš a Martina VOJTĚCHOVSKÁ. *Metody výzkumu médií*. Vyd. 1. Praha: Portál, 2010, 293 s. ISBN 978-80-7367-683-4.

VYSEKALOVÁ, Jitka a Jiří MIKEŠ. *Image a firemní identita*. 1. vyd. Praha: Grada, 2009, 190 s. ISBN 978-80-247-2790-5.

Www.ceskatelevize.cz. Praha: Česká televize, 2006, 20 s. ISBN 80-85005-61-1.

LIST OF ABBREVIATIONS

ATO	Asociace televizních organizací (Association of the television organizations)
ATS	average time spent
BBC	British Broadcasting Corporation
CNN	Cable News Network (1 st international satellite News television broadcasting from the USA)
ČT group	ČT 1, ČT 2, ČT 4 SPORT, ČT 24, ČT:D and Art
ČT	Czech Television
DTB	digital terrestrial broadcasting
DVD	digital versatile disk
HBO	Home Box Office
HDTV	High Definition Television
MTV	Music Television
Nova group	Nova, Nova Cinema, Fanda, Telka, Nova Sport
Prima group	Prima, Prima COOL, Prima love a Prima ZOOM
PSB(s)	public service broadcasting
VOD	video on demand

LIST OF SUPPLEMENTS

Table 1	Periodization of television history by Amanda Lotz
Table 2	Historical rating changes of whole Czech television market including a particular station of groups
Table 3	Representation of the different programme types
Table 4	Current broadcasting of the main news service programme on a particular television
Chart 1	Historical rating changes of whole Czech television market
Chart 2	Historical rating changes of whole Czech Television group
Fig. 1	Logo ČT 1993
Fig. 2	Logo ČT 1997
Fig. 3	Logo ČT 2007
Fig. 4	Logo ČT 2012
Fig. 5	Redesign of web page in 2013
SURVEY	Brand perception of ČT by audience

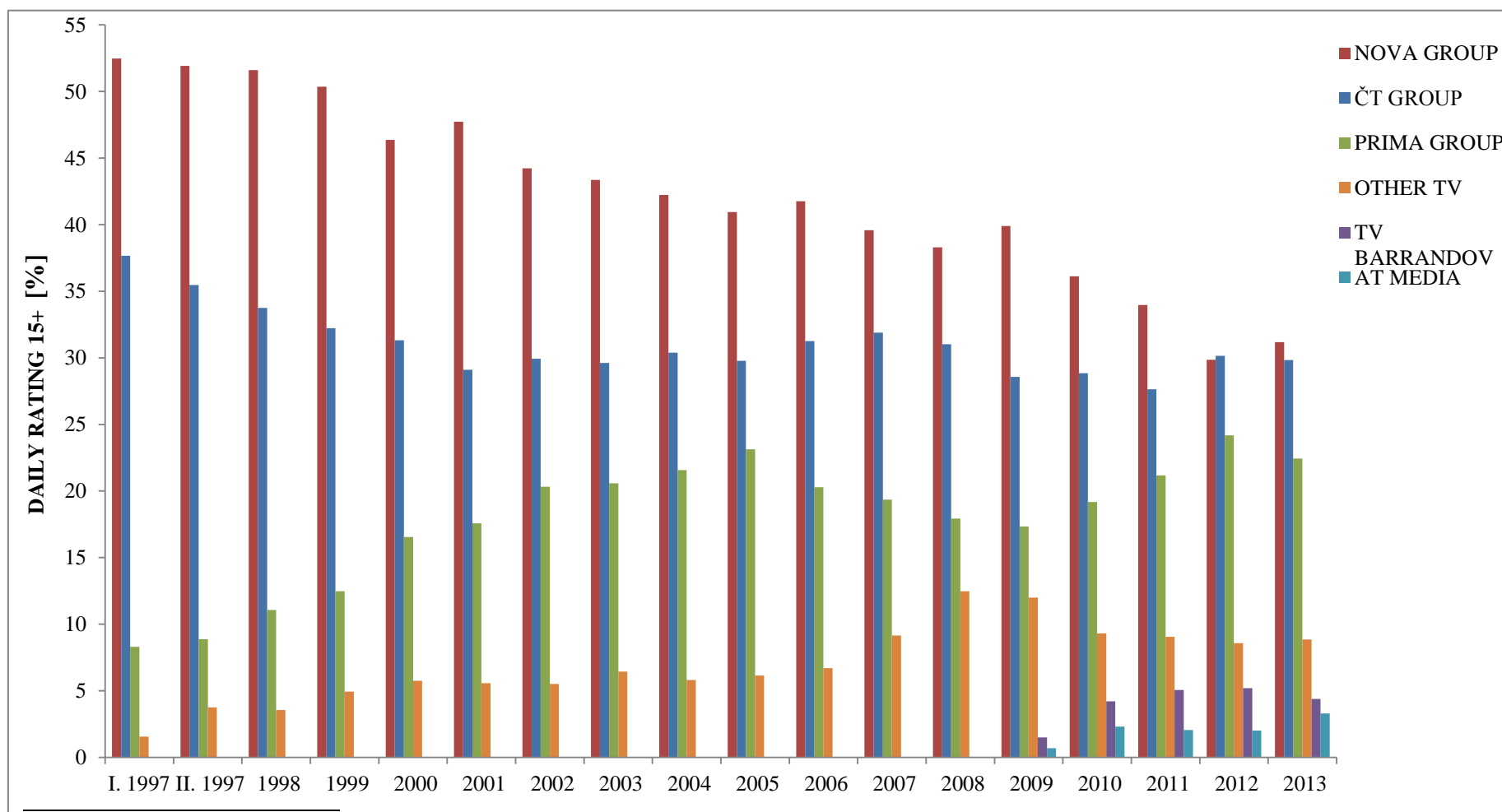
SUPPLEMENTS

Table 1 - Periodization of television history by Amanda Lotz²⁴⁰

Characteristics of Production Components in Each Period			
<i>Production Component</i>	<i>Network Era</i>	<i>Multi-Channel Transition</i>	<i>Post- Network Era</i>
Technology	Television	VCR	DVR, VOD
		Remote control	Portable devices (iPod, PSP)
		Analog cable	Mobile phones
			Slingbox
			Digital cable
Creation	Deficit financing	Fin-syn rules, surge of independents, end of fin-syn	Multiple financing norms
		conglomeration and co-production	variation in cost structure and aftermarket value; opportunities for amateur production
Distribution	bottleneck, definite windows, exclusivity	Cable increases possible outlets	Erosion of time between windows, and exclusivity; content anytime, anywhere
Advertising	:30 ads, upfront market	Subscription, experimentation with alternatives to :30 ads	Co- existence of multiple models- :30, placement intertainment, sponsorship; multiple user supported- transactional and subscription
Audience Measurement	Audimeters, diaries sampling	People Meters, sampling	Portable People Meters, census measure

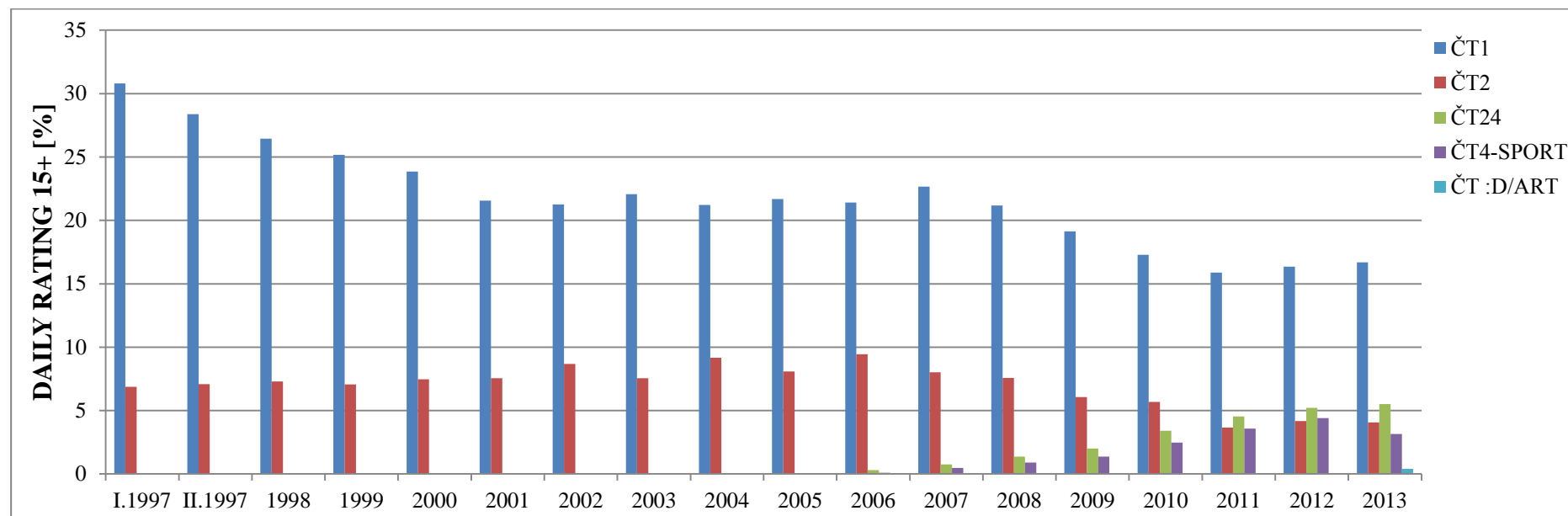
²⁴⁰ LOTZ, Amanda, *The Television Will Be Revolutionized*. New York: NEW YORK UNIVERSITY PRESS, 2007, 8 p. ISBN 978-0-8147-5220-9.

Chart 1 - Historical rating changes of whole Czech television market²⁴¹



²⁴¹ ČESKÁ TELEVIZE. 2014. Grafy. [online]. [citováno 5. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/sledovanost-a-spokojenost/grafy-divackeho-ohlasu-kolace/>>., ČESKÁ TELEVIZE. 2014. Ročenka 1. díl a 2. díl 1997. [online]. [citováno 5. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/publikace/rocenky/>>.

Chart 2 - Historical rating changes of whole Czech Television group ²⁴²



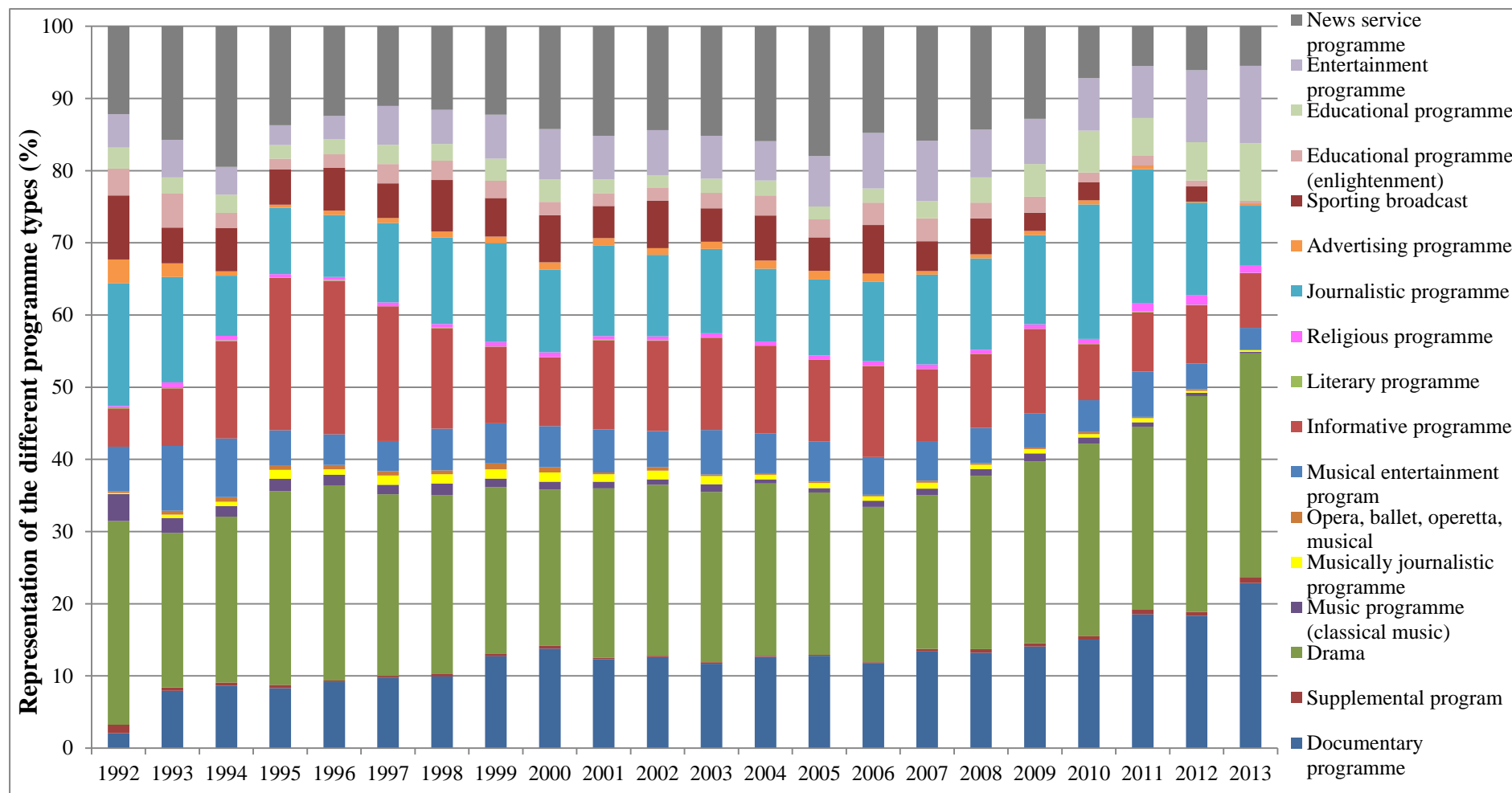
²⁴² ČESKÁ TELEVIZE. 2014. Grafy. [online]. [citováno 5. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/sledovanost-a-spokojenost/grafy-divackeho-ohlasu-kolace/>>., ČESKÁ TELEVIZE. 2014. Ročenka 1. díl a 2. díl 1997. [online]. [citováno 5. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/publikace/rocenky/>>.

Table 2 - Historical rating changes of whole Czech television market including a particular station of groups ²⁴³

	1/2 1997	2/2 1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
ČT1	30,79	28,37	26,45	25,16	23,85	21,56	21,26	22,07	21,21	21,69	21,41	22,66	21,18	19,14	17,28	15,88	16,36	16,69
ČT2	6,88	7,09	7,29	7,07	7,47	7,55	8,67	7,55	9,17	8,08	9,44	8,01	7,58	6,06	5,69	3,66	4,17	4,06
ČT 24	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,31	0,75	1,37	2,00	3,40	4,53	5,22	5,52
ČT4	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,10	0,47	0,90	1,37	2,48	3,57	4,41	3,16
ČT ART/:D	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,40
ČT GROUP	37,67	35,46	33,74	32,23	31,32	29,11	29,93	29,62	30,38	29,77	31,26	31,89	31,03	28,57	28,85	27,64	30,16	29,83
NOVA	52,47	51,91	51,61	50,35	46,37	47,73	44,23	43,36	42,23	40,95	41,76	39,59	37,92	38,16	32,92	29,13	24,66	23,61
NOVA CINEMA	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,38	1,73	3,20	4,84	4,88	4,33
FANDA	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,31	1,46
SMÍCHOV	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,96
TELKA	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,81
NOVA GROUP	52,47	51,91	51,61	50,35	46,37	47,73	44,23	43,36	42,23	40,95	41,76	39,59	38,30	39,89	36,12	33,97	29,85	31,17
PRIMA	8,30	8,88	11,08	12,47	16,55	17,58	20,33	20,58	21,58	23,13	20,28	19,36	17,93	16,71	16,74	17,91	18,08	14,60
PRIMA COOL	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,63	2,44	2,44	3,88	3,68
PRIMA LOVE	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,83	2,23	2,16
PRIMA ZOOM	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	2,00
PRIMA GROUP	8,30	8,88	11,08	12,47	16,55	17,58	20,33	20,58	21,58	23,13	20,28	19,36	17,93	17,34	19,18	21,18	24,19	22,44
TV BARRANDOV	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	1,50	4,22	5,07	5,20	4,39
AT MEDIA	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,69	2,32	2,05	2,01	3,31
OTHER	1,57	3,75	3,57	4,95	5,76	5,58	5,51	6,44	5,81	6,15	6,70	9,16	12,47	12,01	9,31	9,05	8,59	8,86

²⁴³ ČESKÁ TELEVIZE. 2014. Grafy. [online]. [citováno 5. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/sledovanost-a-spokojenost/grafy-divackeho-ohlasu-kolace/>>., ČESKÁ TELEVIZE. 2014. Ročenka 1. díl a 2. díl 1997. [online]. [citováno 5. 4. 2014]. Dostupné z WWW: < <http://www.ceskatelevize.cz/vse-o-ct/publikace/rocenky/>>.

Chart 2 - Representation of the different programme types on ČT1 and ČT2 channel²⁴⁴



²⁴⁴ Czech Television, The department of Programming and Audience Research

Programme structure	Documentary programme	Supplemental programme	Drama	Music programme (classical music)	Musically journalistic programme	Opera, ballet, operetta, musical	Musical entertainment programme	Informative programme	Literary programme	Religious programme	Journalistic programme	Advertising programme	Sporting broadcast	Educational programme (enlightenment)	Educational programme	Entertainment programme	New service programme
1992	2,1	1,2	28,2	3,7	0,2	0,2	6,2	5,3	0,1	0,2	17,0	3,3	8,9	3,7	2,9	4,6	12,2
1993	7,9	0,5	21,4	2,1	0,4	0,6	9,0	8,0	0,1	0,7	14,6	1,9	5,0	4,7	2,2	5,2	15,8
1994	8,6	0,5	23,0	1,5	0,6	0,6	8,1	13,5	0,1	0,6	8,4	0,6	6,1	2,0	2,5	3,8	19,5
1995	8,3	0,5	26,8	1,7	1,3	0,6	4,9	21,1	0,1	0,5	9,2	0,4	4,9	1,4	1,9	2,7	13,7
1996	9,1	0,2	27,0	1,5	0,7	0,6	4,2	21,3	0,1	0,4	8,6	0,6	5,9	1,9	2,1	3,2	12,4
1997	9,7	0,3	25,2	1,3	1,3	0,6	4,2	18,7	0,0	0,5	11,0	0,7	4,8	2,7	2,6	5,4	11,0
1998	10,0	0,4	24,7	1,6	1,3	0,5	5,8	13,9	0,1	0,5	12,0	0,9	7,1	2,7	2,3	4,7	11,6
1999	12,7	0,4	23,0	1,2	1,3	0,8	5,5	10,6	0,0	0,6	13,7	0,9	5,4	2,4	3,1	6,1	12,3
2000	13,8	0,4	21,6	1,1	1,3	0,7	5,7	9,5	0,0	0,6	11,5	1,0	6,5	1,8	3,1	7,0	14,2
2001	12,3	0,2	23,5	0,9	1,0	0,2	5,9	12,4	0,1	0,5	12,6	1,0	4,5	1,8	1,9	6,1	15,2
2002	12,6	0,2	23,7	0,8	1,2	0,5	5,0	12,5	0,1	0,5	11,3	1,0	6,5	1,8	1,7	6,2	14,4
2003	11,7	0,2	23,6	1,1	1,1	0,2	6,2	12,8	0,0	0,6	11,7	1,0	4,6	2,2	2,0	6,0	15,2
2004	12,6	0,2	23,9	0,6	0,6	0,2	5,5	12,2	0,0	0,6	10,1	1,1	6,2	2,8	2,1	5,5	15,9
2005	12,8	0,2	22,5	0,6	0,7	0,2	5,6	11,3	0,0	0,6	10,5	1,2	4,6	2,5	1,8	7,0	18,0
2006	11,8	0,1	21,5	0,9	0,6	0,2	5,2	12,6	0,0	0,6	11,0	1,1	6,7	3,1	2,0	7,7	14,8
2007	13,4	0,3	21,3	0,9	0,8	0,3	5,4	10,0	0,1	0,6	12,4	0,5	4,1	3,1	2,4	8,4	15,8
2008	13,2	0,5	24,0	0,9	0,6	0,2	4,9	10,3	0,0	0,6	12,6	0,6	5,0	2,2	3,5	6,6	14,3
2009	14,1	0,5	25,2	1,1	0,6	0,2	4,7	11,7	0,1	0,6	12,4	0,6	2,5	2,2	4,6	6,3	12,8
2010	15,0	0,4	26,7	0,8	0,5	0,3	4,4	7,8	0,0	0,7	18,6	0,6	2,5	1,3	5,8	7,3	7,2
2011	18,5	0,7	25,3	0,6	0,6	0,2	6,3	8,2	0,1	1,2	18,5	0,5	0,0	1,4	5,2	7,2	5,5
2012	18,4	0,5	29,9	0,5	0,3	0,3	3,5	8,1	0,1	1,4	12,8	0,1	2,1	0,8	5,3	10,0	6,1
2013	22,9	0,8	31,0	0,2	0,2	0,0	3,1	7,6	0,0	1,1	8,2	0,2	0,1	0,4	8,0	10,7	5,5

Table 3 - Representation of the different programme types²⁴⁵

²⁴⁵ Czech Television, The department of Programming and Audience Research

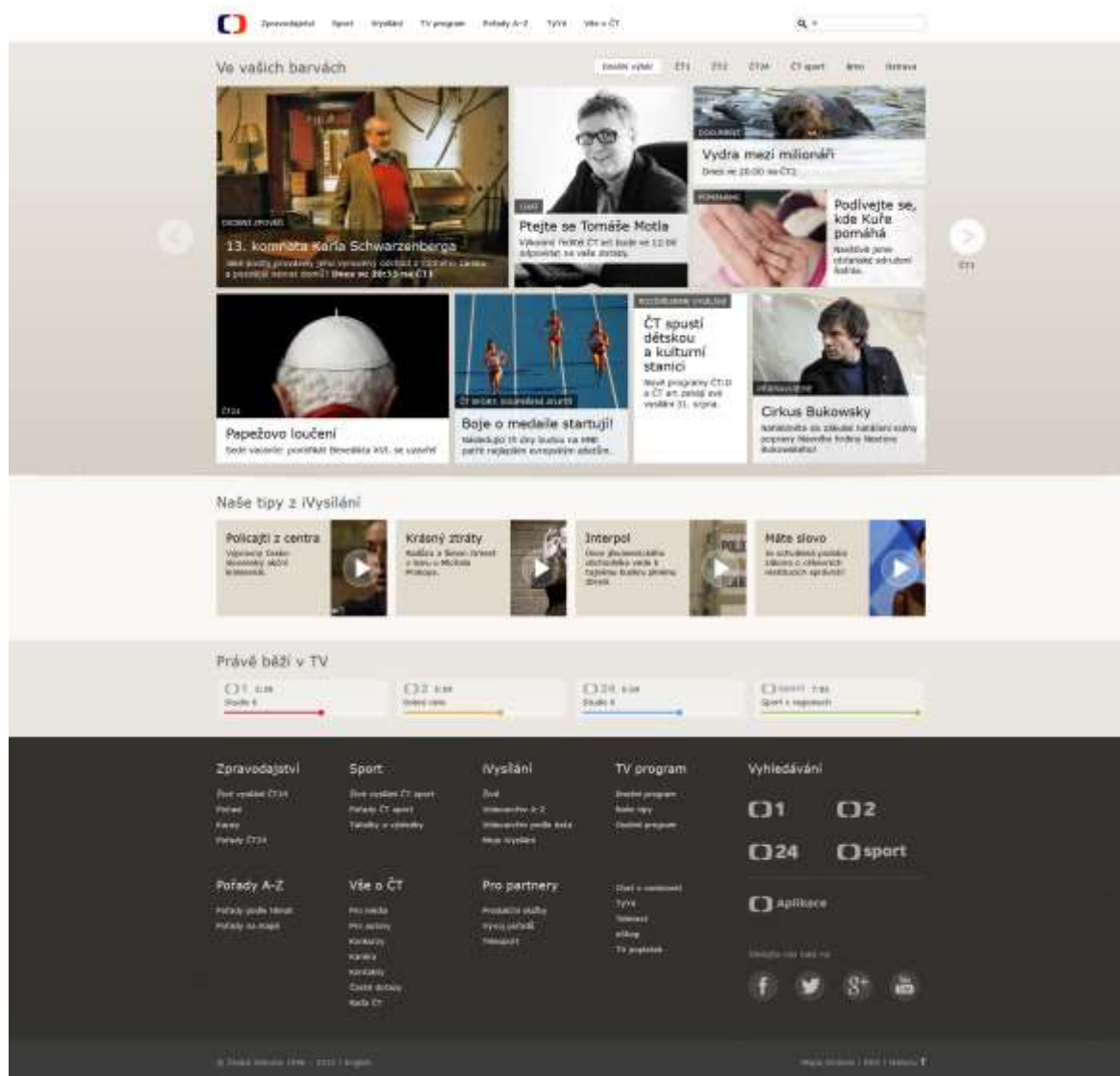
Table 4 – Current broadcasting of the main news service programme on a particular television²⁴⁶

	ČT 1	ČT 24	NOVA	PRIMA	TV Barrandov
18:00		Události v regionech (new service from regions)			
18:05					
18:10					
18:15					
18:20					
18:25					
18:30					Naše zprávy (main news service)
18:35					
18:40					
18:45					
18:50					
18:55	Události za okamžik, Počasí (promo of news service and weather forecast)	Události za okamžik, Počasí (promo of news service and weather forecast)		Zprávy (main news service)	
19:00	Události (main news service)	Události (main news service)	Televizní noviny, Sportovní	Krimi zprávy (crime news)	
19:05					
19:10					
19:15					
19:20					
19:25					
19:30					
19:35					
19:40					

²⁴⁶ TV PROGRAM. 2014. Televizní program 564 stanic. [online]. [citováno 21. 4. 2014]. Dostupné z WWW: <<http://tv.sms.cz/>>.

19:45	Branky	Branky	noviny,	Divácké
19:50	body	body	Počasí	zprávy
19:55	vteřiny (sport news)	vteřiny (sport news)	(main news service	(viewer's news)
20:00			including	VIP
20:05			sport and	zprávy
20:10			weather	(VIP
20:15			forecast)	news)
20:20				

Fig. 5 - Redesign of web page in 2013²⁴⁷

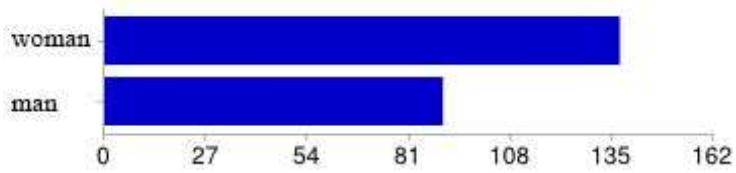


²⁴⁷ ČESKÁ TELEVIZE. 2014. Česká televize. [online]. [citováno 5. 4. 2014]. Dostupné z WWW: <http://www.ceskatelevize.cz/>.

SURVEY: Brand perception of ČT by audience

Number of respondents: 227

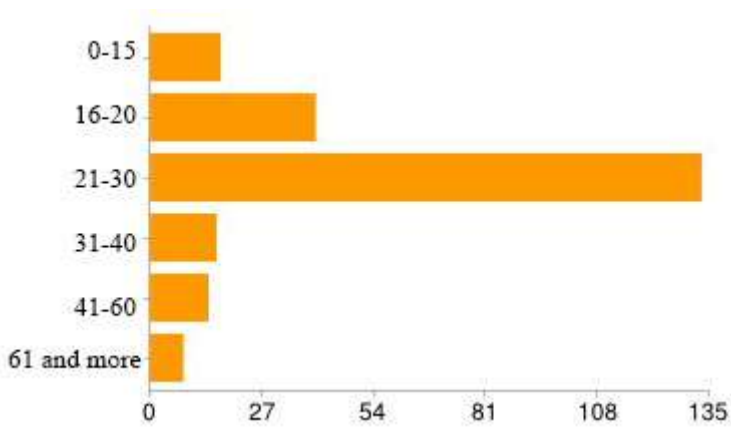
1. Are you woman, or man?



woman 137 60 %

man 90 40 %

2. Your age is



0-15 17 7 %

16-20 40 18 %

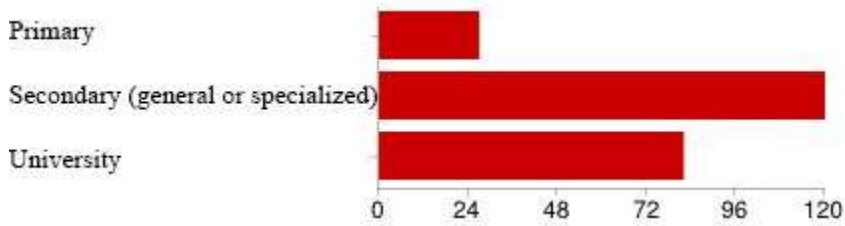
21-30 133 58 %

31-40 16 7 %

41-60 14 6 %

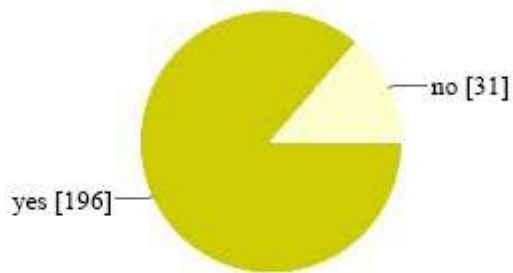
61 and more 8 4 %

3. Your education is



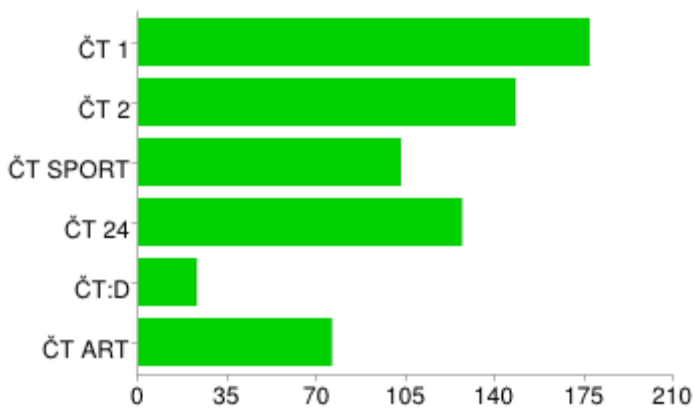
Primary	27	12 %
Secondary (general or specialized)	120	52 %
University	82	36 %

4. Are you watching Czech Television (ČT 1, ČT 2, ČT sport, ČT 24, ČT: D, ČT Art)?



Yes	196	86 %
No	31	14 %

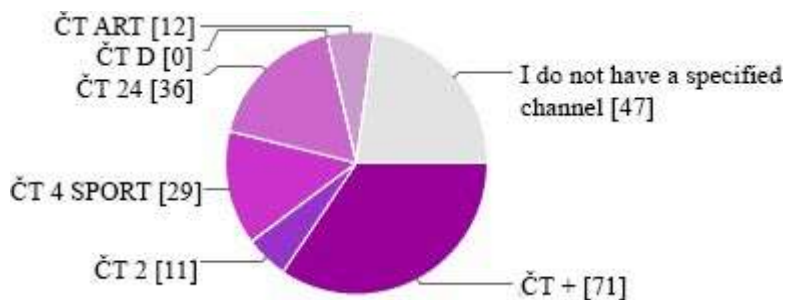
5. Which channels on Czech Television are you watching?



ČT 1	177	27 %
------	-----	------

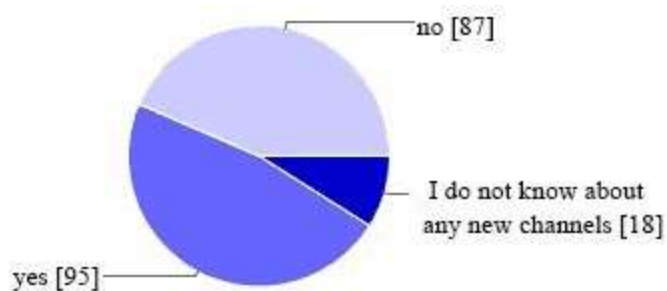
ČT 2	148	23 %
ČT SPORT	103	16 %
ČT 24	127	19 %
ČT:D	23	4 %
ČT ART	76	12 %

6. On which channel are you watching the most?



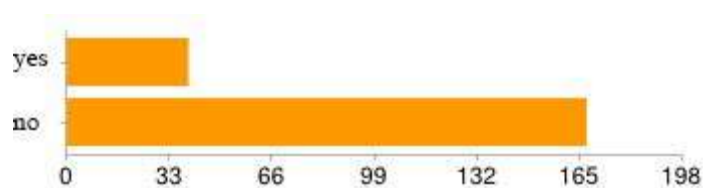
ČT 1	71	34 %
ČT 2	11	5 %
ČT 4 SPORT	29	14 %
ČT 24	36	17 %
ČT:D	0	0 %
ČT ART	12	6 %
I do not have a specified channel	47	23 %

7. Are you watching new channels of ČT?



I do not know about any new channels	18	9 %
Yes	95	48 %
No	87	44 %

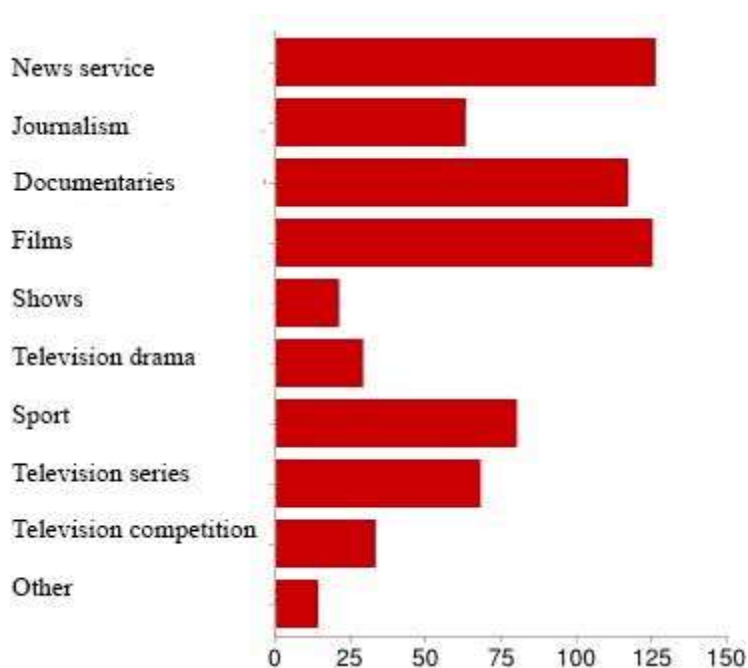
8. Have you ever have any problems with searching of channels?



Yes 39 19 %

No 167 81 %

9. On which types of programme are you watching regularly on ČT?



News service (*168 hodin, Studio 6 vikend, Studio ČT 24*) 126 19 %

Journalism (*Černé ovce, Kultura s Dvojkou, Testoviny, Reportéři ČT*) 63 9 %

Documentaries 117 17 %

Films 125 18 %

Shows (talk show, reality show) 21 3 %

Television drama 29 4 %

Sport 80 12 %

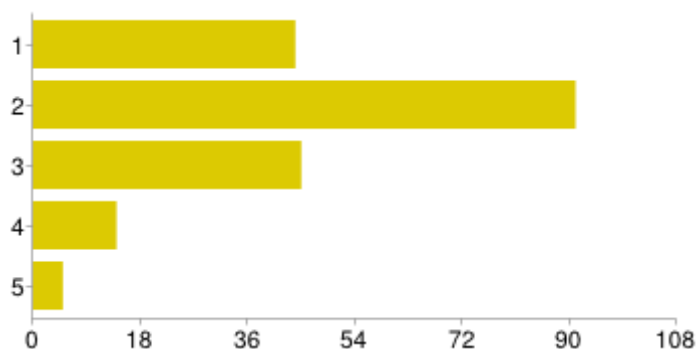
Television series 68 10 %

Television competition 33 5 %

Other 14 2 %

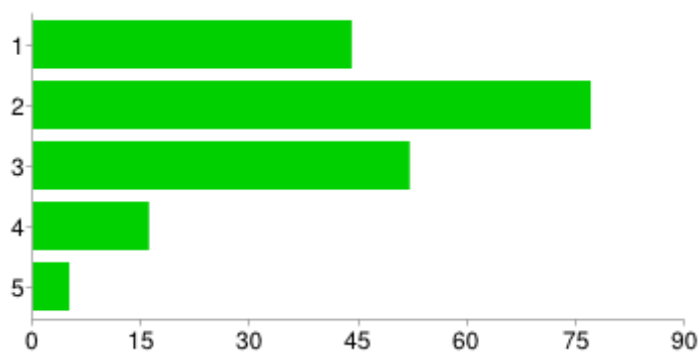
SCALE 1 – the best, 5 – the worst

10. Programme offer (range of genres, variety) [Assign an evaluation of the characteristics of ČT]



1	44	22 %
2	91	46 %
3	45	23 %
4	14	7 %
5	5	3 %

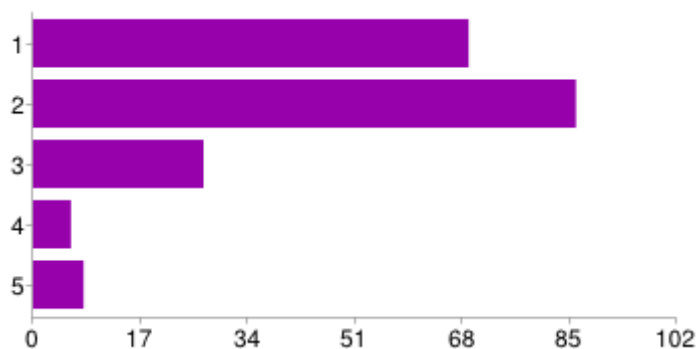
11. Production of Czech Television (series, films, documentaries, ...) [Assign an evaluation of the characteristics of ČT]



1	44	23 %
2	77	40 %
3	52	27 %
4	16	8 %
5	5	3 %

12. Programme production of ČT (news service, investigative journalism, ...)

[Assign an evaluation of the characteristics of ČT]



1 69 35 %

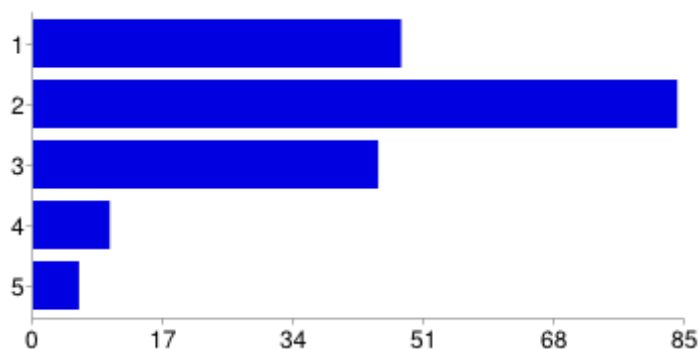
2 86 44 %

3 27 14 %

4 6 3 %

5 8 4 %

13. Support of Czech cinematography (coproduction of films) [Assign an evaluation of the characteristics of ČT]



1 48 25 %

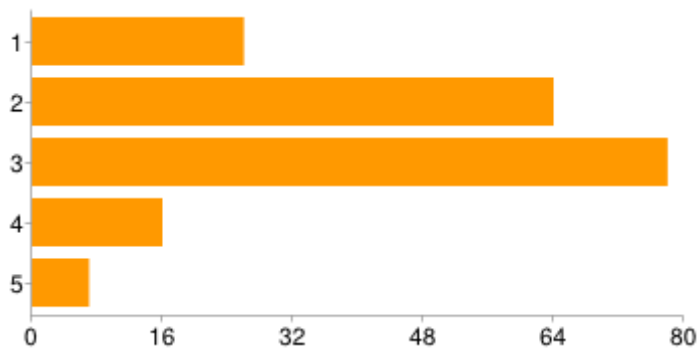
2 84 44 %

3 45 23 %

4 10 5 %

5 6 3 %

14. The amount of programs for minority groups [Assign an evaluation of the characteristics of ČT]



1 26 14 %

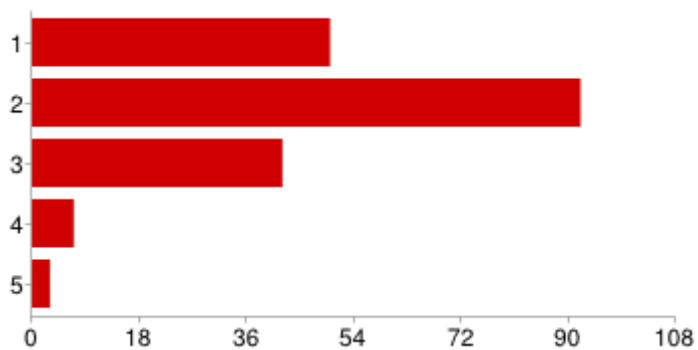
2 64 34 %

3 78 41 %

4 16 8 %

5 7 4 %

15. People in ČT (hosts, actors/actress, reporters, ...) [Assign an evaluation of the characteristics of ČT]



1 50 26 %

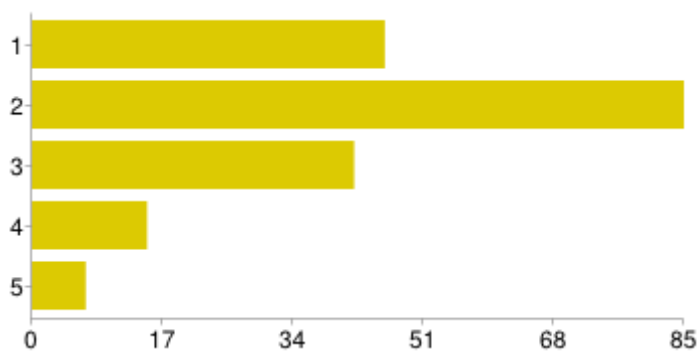
2 92 47 %

3 42 22 %

4 7 4 %

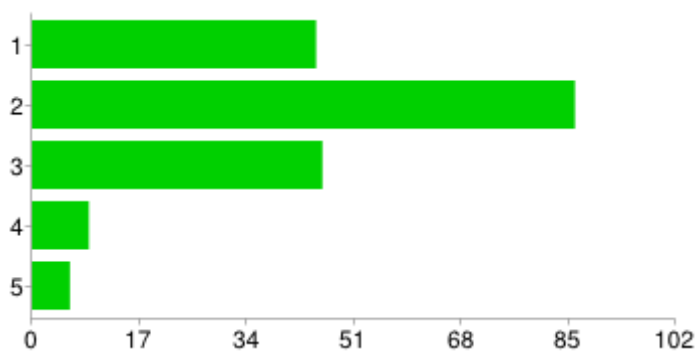
5 3 2 %

16. Design, visual image of ČT [Assign an evaluation of the characteristics of ČT]



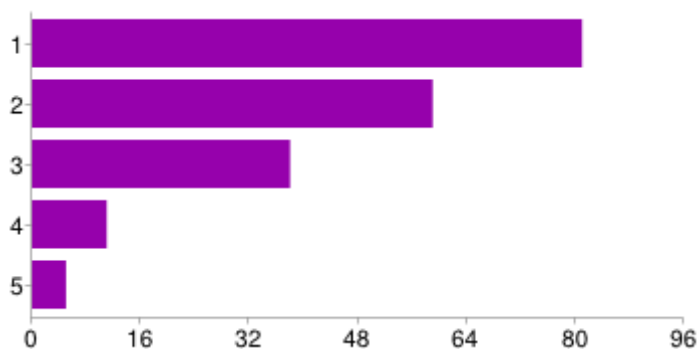
1	46	24 %
2	85	44 %
3	42	22 %
4	15	8 %
5	7	4 %

17. Quality of the programme (cast, interesting guest, themes, ...) [Assign an evaluation of the characteristics of ČT]



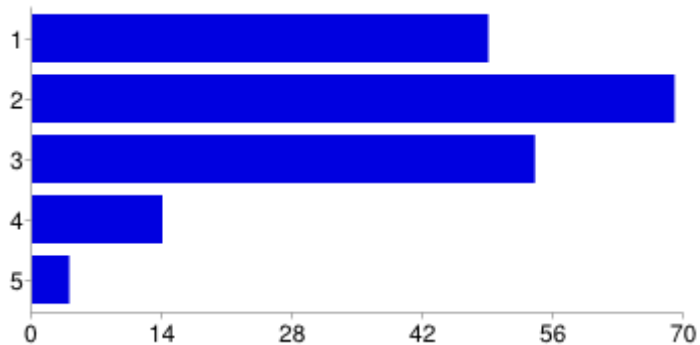
1	45	23 %
2	86	45 %
3	46	24 %
4	9	5 %
5	6	3 %

18. Programme scheduling on channels of ČT (start of news service, broadcasting time of the feature film, ...) [Assign an evaluation of the characteristics of ČT]



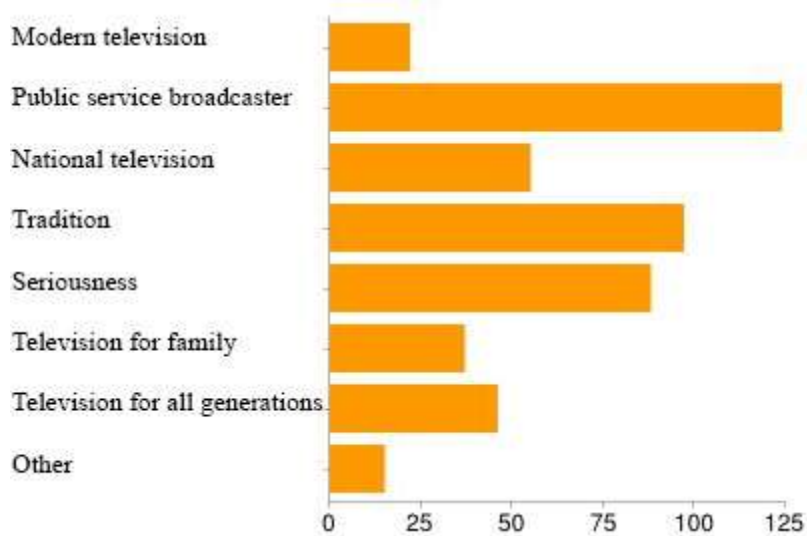
1	81	42 %
2	59	30 %
3	38	20 %
4	11	6 %
5	5	3 %

19. Charitable, educational, humanitarian campaigns [Assign an evaluation of the characteristics of ČT]



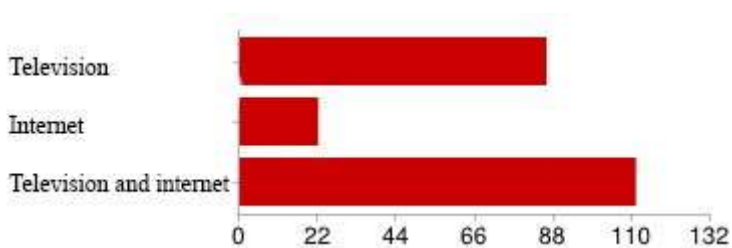
1	49	26 %
2	69	36 %
3	54	28 %
4	14	7 %
5	4	2 %

20. How do you perceive Czech Television as brand?



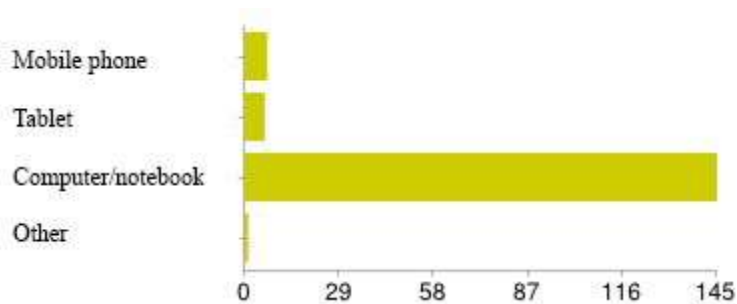
Modern television	22	5 %
Public service broadcaster	124	26 %
National television	55	11 %
Tradition	97	20 %
Seriousness	88	18 %
Television for family	37	8 %
Television for all generations	46	10 %
Other	15	3 %

21. Are you watching ČT on



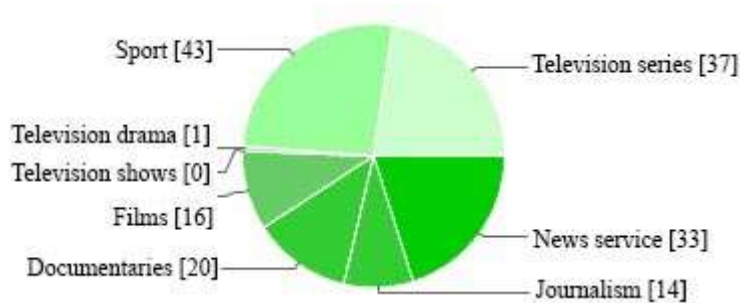
Television	86	39 %
Internet	22	10 %
Television and internet	111	51 %

22. If you watch ČT on INTERNET, you use



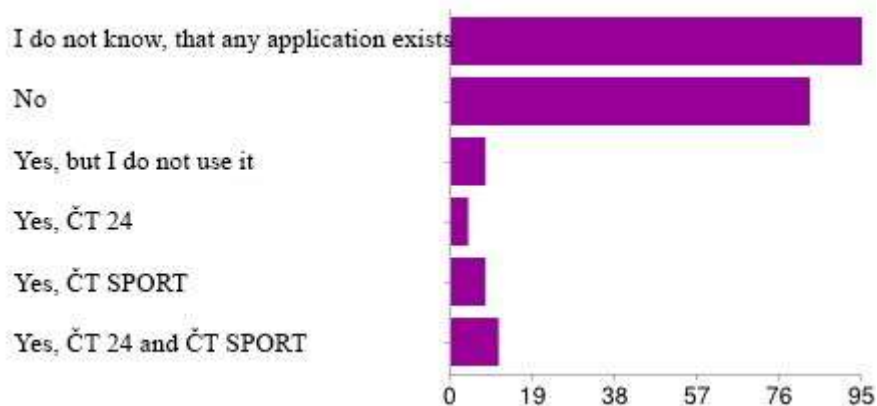
Mobile phone	7	4 %
Tablet	6	4 %
Computer/notebook	145	91 %
Other	1	1 %

23. Which type of programme do you watch on INTERNET?



News service	33	20 %
Journalism	14	9 %
Documentaries	20	12 %
Films	16	10 %
Television shows	0	0 %
Television drama	1	1 %
Sport	43	26 %
Television series	37	23 %

24. Did you download the application of ČT?



25. I do not know, that any application exists 95 45 %

No 83 40 %

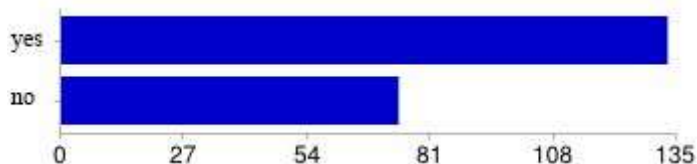
Yes, but I do not use it 8 4 %

Yes, ČT24 4 2 %

Yes, ČT SPORT 8 4 %

Yes, ČT24 and ČT SPORT 11 5 %

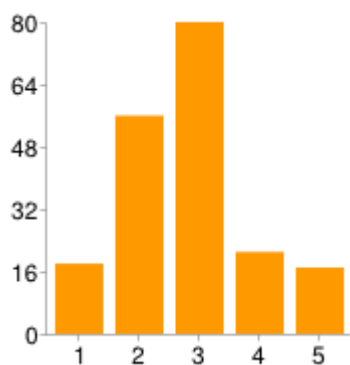
26. Did you perceive the transformation of main news service programme Události in 2012?



Yes 133 64 %

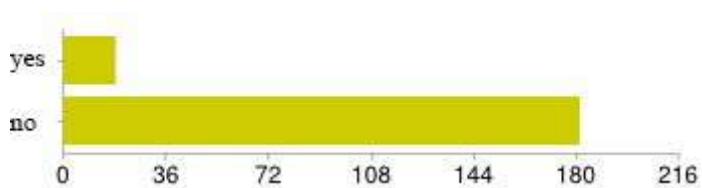
No 74 36 %

27. Did you like new version of programme?



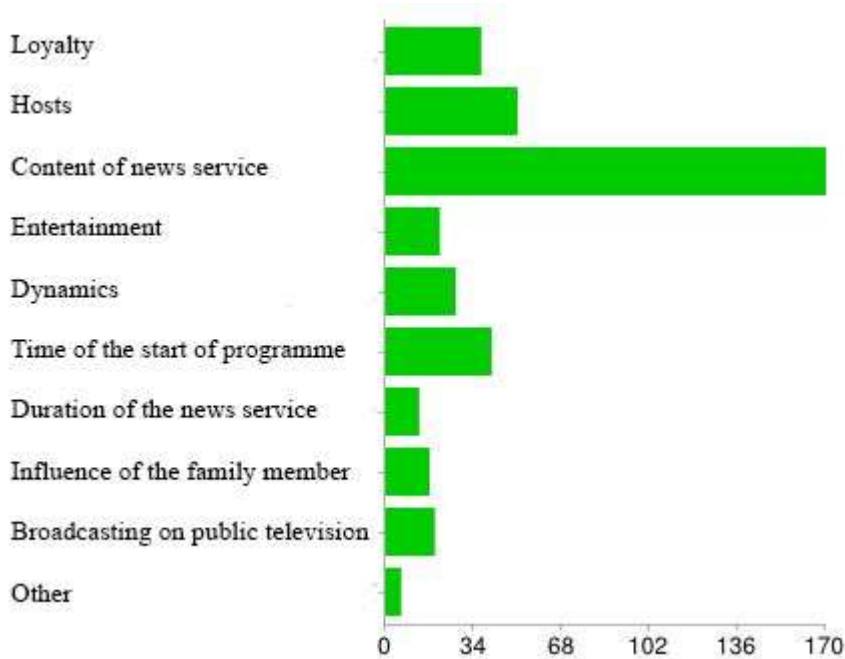
1	18	9 %
2	56	29 %
3	80	42 %
4	21	11 %
5	17	9 %

28. Was the transformation of Události the main reason for deciding on which channel you will be watching the main news service?



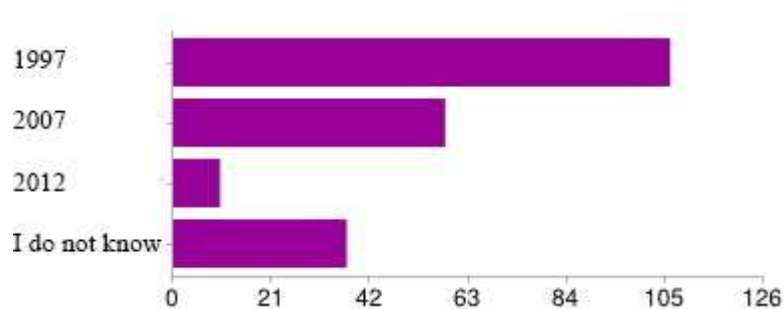
Yes	18	9 %
No	181	91 %

29. What is your criterion in deciding which news broadcast you will watch?



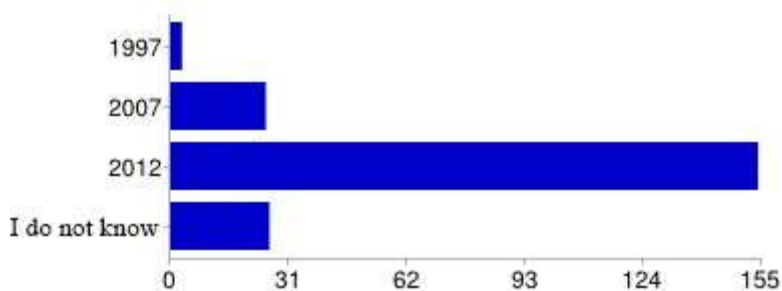
Loyalty	37	9 %
Hosts	51	13 %
Content of news service (objective information)	170	42 %
Entertainment	21	5 %
Dynamics	27	7 %
Time of the start of programme	41	10 %
Duration of the news service	13	3 %
Influence of the family member	17	4 %
Broadcasting on public television	19	5 %
Other	6	1 %

30. Select the year for the current logo of ČT.



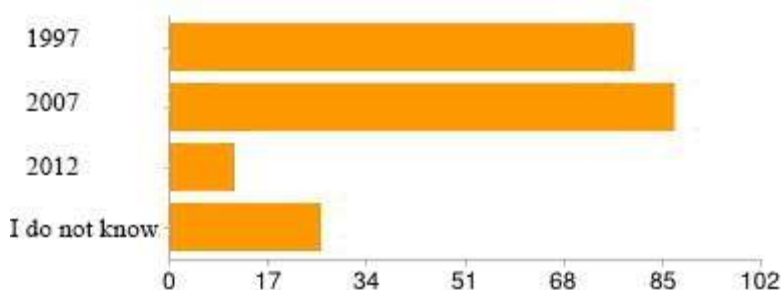
1997	106	50 %
2007	58	27 %
2012	10	5 %
I do not know	37	18 %

31. Select the year for the current logo of ČT.



1997	3	1 %
2007	25	12 %
2012	154	74 %
I do not know	26	13 %

32. Select the year for the current logo of ČT.

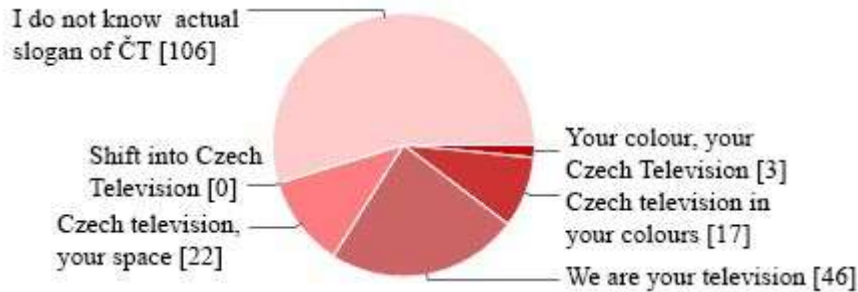


1997	80	39 %
2007	87	43 %

2012 11 5 %

I do not know 26 13 %

33. Select the actual slogan of Czech Television.



Your colour, your Czech Television=Vaše barva, vaše Česká televize 3 2 %

Czech Television in your colours=Česká televize ve vašich barvách 17 9 %

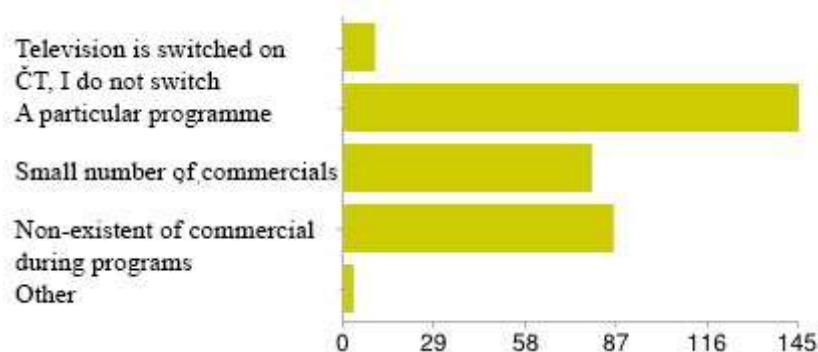
We are your television=Jsme vaše televize 46 24 %

Czech television, your space=Česká televize, váš prostor 22 11 %

Shift into Czech Television=Zařad'te Českou televizi 0 0 %

I do not know actual slogan of ČT 106 55 %

34. What is your criterion for watching ČT?



Television is switched on ČT, I do not switch 10 3 %

A particular programme 145 45 %

Small number of commercials 79 24 %

Non-existent of commercial during programs 86 27 %

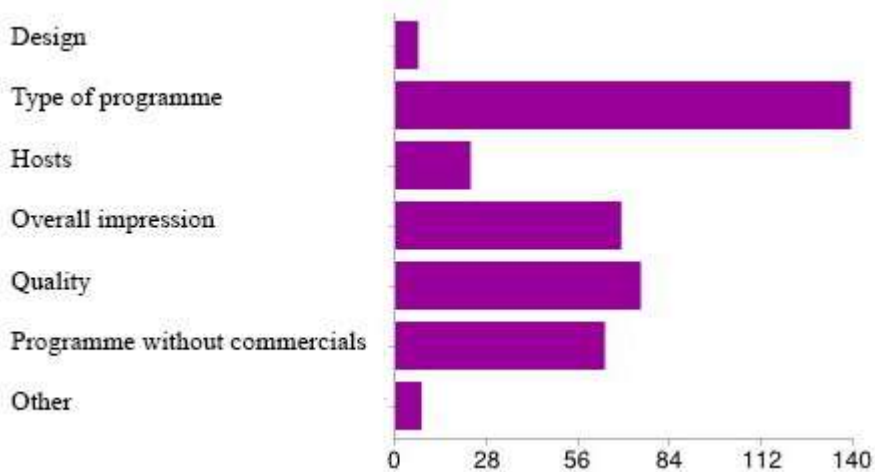
Other 3 1 %

35. What enticed you to a specific programme on Czech Television?



Promotion of the programme in Czech Television or Czech Radio	39	21 %
Promotional materials in newspaper and magazines	9	5 %
Promotional materials on advertising areas (billboards, posters)	2	1 %
Recommendation from friends	14	7 %
Promotion on internet	13	7 %
Coincidence	29	15 %
A particular programme	82	44 %

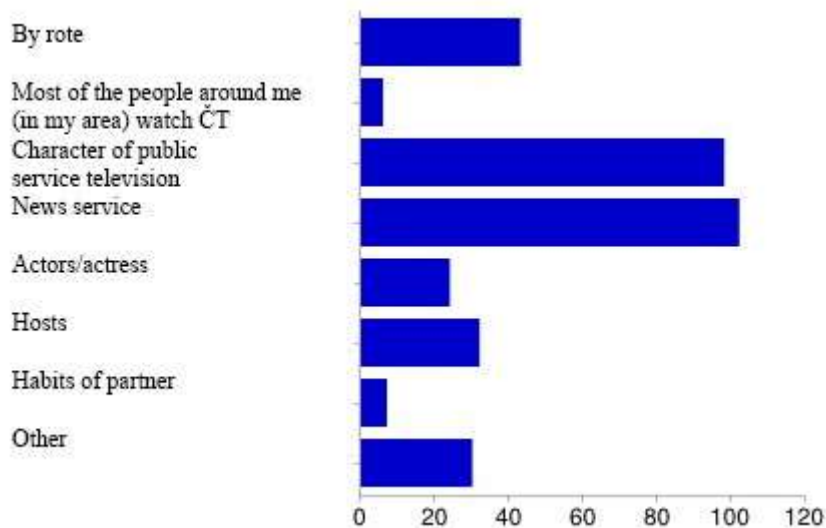
36. What enticed you to a specific channel on Czech Television?



Design	7	2 %
Type of programme	139	36 %
Hosts	23	6 %

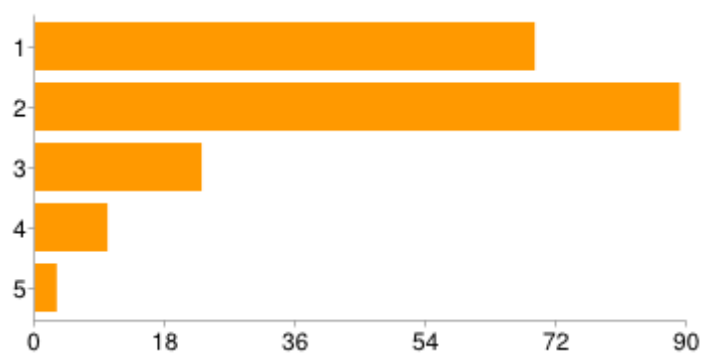
Overall impression	69	18 %
Quality	75	19 %
Programme without commercials	64	17 %
Other	8	2 %

37. Why are you watching Czech Television?



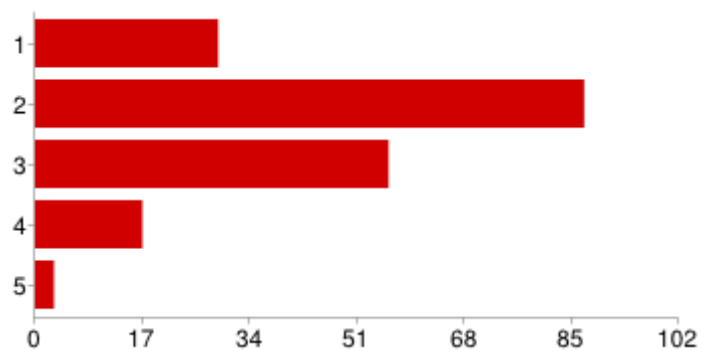
By rote	43	13 %
Most of the people around me (in my area) watch ČT	6	2 %
Character of public service television	98	29 %
News service	102	30 %
Actors/actress	24	7 %
Hosts	32	9 %
Habits of partner	7	2 %
Other	30	9 %

38. Objective [Assign an evaluation of the characteristics of ČT by your priority]



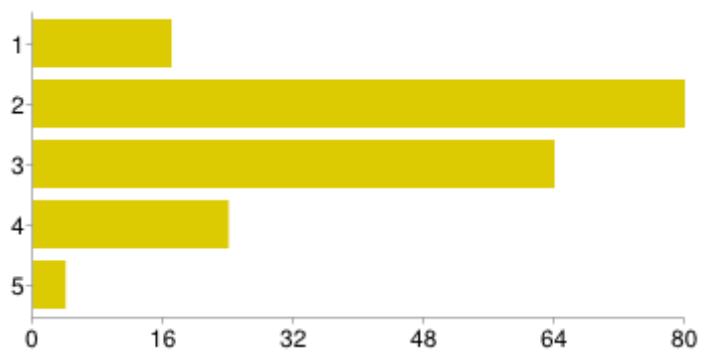
1	69	36 %
2	89	46 %
3	23	12 %
4	10	5 %
5	3	2 %

39. Modern [Assign an evaluation of the characteristics of ČT by your priority]



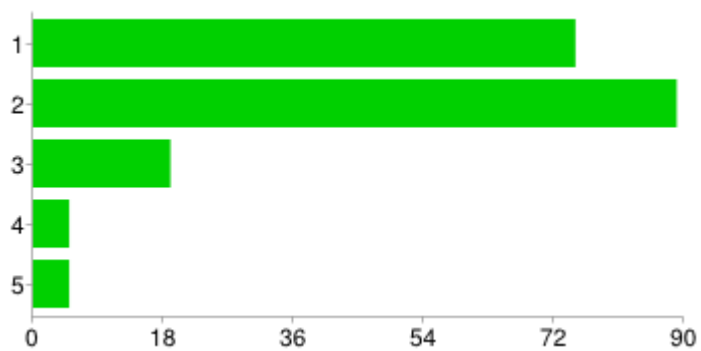
1	29	15 %
2	87	45 %
3	56	29 %
4	17	9 %
5	3	2 %

40. Amusement [Assign an evaluation of the characteristics of ČT by your priority]



1	17	9 %
2	80	42 %
3	64	34 %
4	24	13 %
5	4	2 %

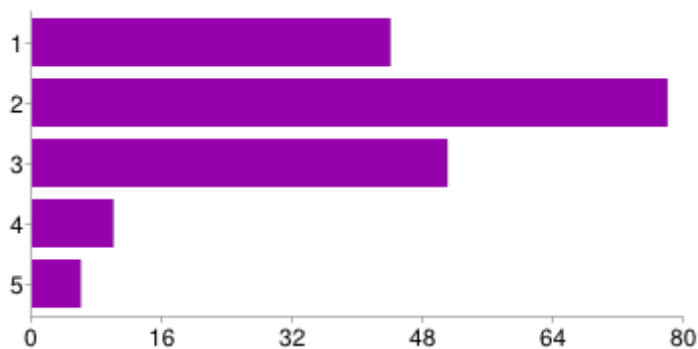
41. Serious [Assign an evaluation of the characteristics of ČT by your priority]



1	75	39 %
---	----	------

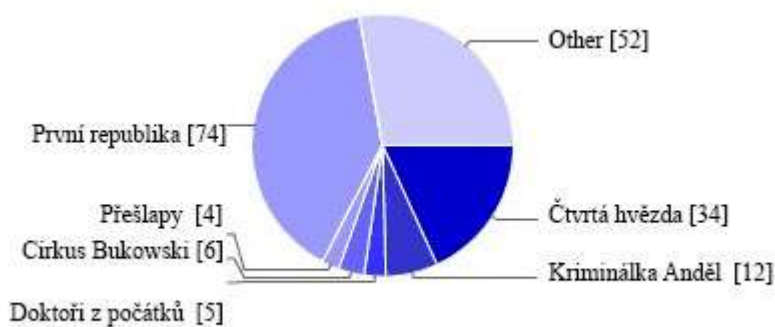
2	89	46 %
3	19	10 %
4	5	3 %
5	5	3 %

42. For each [Assign an evaluation of the characteristics of ČT by your priority]



1	44	23 %
2	78	41 %
3	51	27 %
4	10	5 %
5	6	3 %

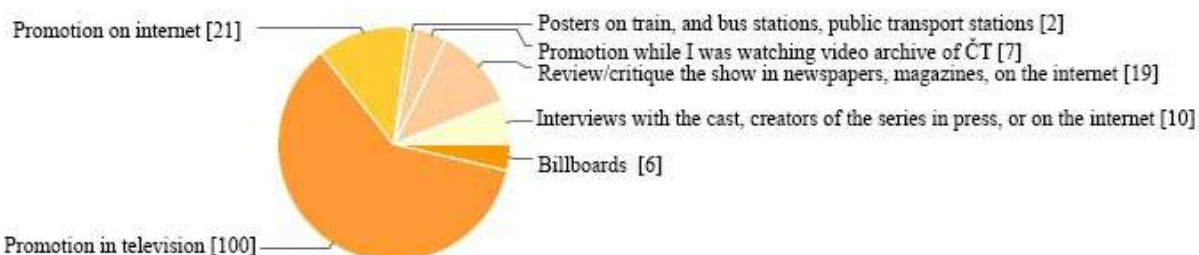
43. What series do you remember when you say ČT?



Čtvrtá hvězda	34	18 %
Kriminálka Anděl	12	6 %
Doktoři z počátků	5	3 %
Cirkus Bukowski	6	3 %

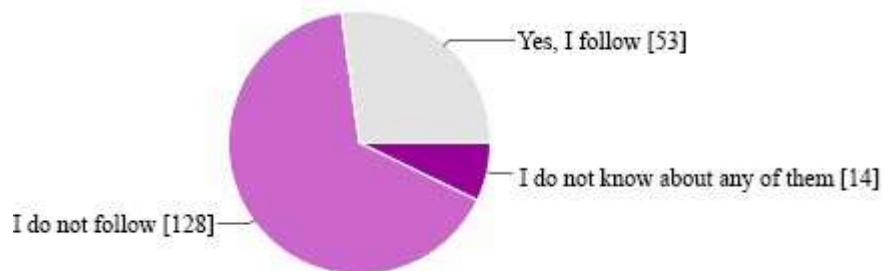
Přešlapy	4	2 %
První republika	74	40 %
Other	52	28 %

44. What makes this series that you noticed it?



Billboards	6	4 %
Promotion in television	100	61 %
Promotion on internet	21	13 %
Posters on train, and bus stations, public transport stations	2	1 %
Promotion while I was watching video archive of ČT	7	4 %
Review/critique the show in newspapers, magazines, on the internet	19	12 %
Interviews with the cast, creators of the series in press, or on the internet	10	6 %

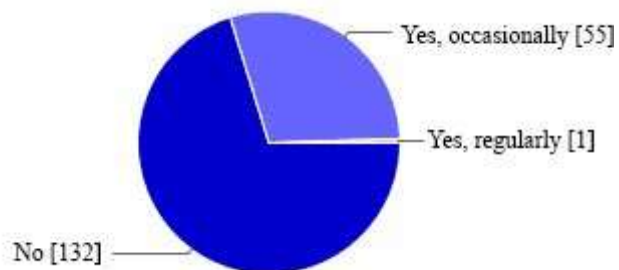
45. Are you following a charity event organized by the Czech Television?



I do not know about any of them	14	7 %
---------------------------------	----	-----

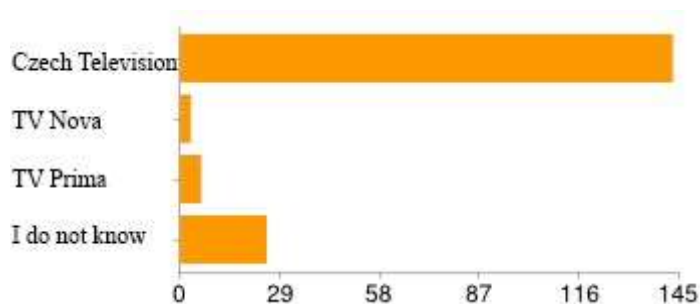
I do not follow	128	66 %
Yes, I follow	53	27 %

46. Do you contribute to ČT charity projects?



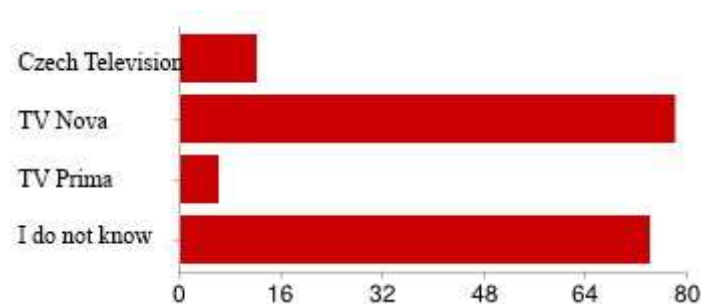
No	132	70 %
Yes, occasionally	55	29 %
Yes, regularly	1	1 %

47. Pomozte dětem [Select the charity project to the television]



Czech Television	143	81 %
TV Nova	3	2 %
TV Prima	6	3 %
I do not know	25	14 %

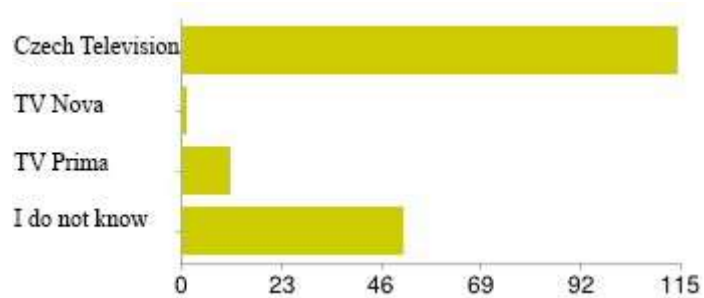
48. Dobrý anděl [Select the charity project to the television]



Czech Television	12	12 %
------------------	----	------

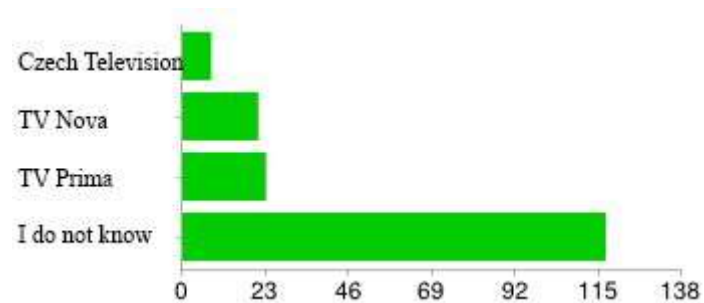
TV Nova	78	46 %
TV Prima	6	4 %
I do not know	74	44 %

49. Paraple [Select the charity project to the television]



Czech Television	114	64 %
TV Nova	1	1 %
TV Prima	11	6 %
I do not know	51	29 %

50. Zapište se někomu do života! [Select the charity project to the television]



Czech Television	8	5 %
TV Nova	21	12 %
TV Prima	23	14 %
I do not know	117	69 %

Number of the answers in the time span from the 1st to the 14th of April

