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**THE MODEL OF RADIO BROADCASTING
IN THE SECOND POLISH REPUBLIC.
CONCEPTS – STRUGGLE FOR THE LICENSE –
EXPERIMENTAL RADIO OF THE POLISH
RADIO TECHNICAL SOCIETY**

Summary: The Second Polish Republic was re-established as a whole composed of peripheral areas of three powers. In these circumstances, after regaining independence, the idea of restoring unity at various levels became the focus of the Polish *raison d'état*. At that time the radio, which at the end of World War I revolutionised communication and the transfer of information, could prove useful in supporting the process of unifying the state and society by means of extensive propaganda campaigns. Two main attitudes were presented in a public debate on the shape of the national radio in Poland. The citizens' movement promoted a model of the radio as a monopolistic organisation subject to the State, operating on the basis of a license and subscription, responsible for carrying out a mission for the benefit of the state and society. Polish Radio S.A. preferred the private and commercial model of radio. In this configuration, two interesting personalities faced each other, Zygmunt Chamiec with the support of Polish Radio and Stanisław Odyniec, a participant and co-coordinator of the social radio amateur movement for the development of national broadcasting, closely associated with the Polish Radio Technical Society.

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The Second Polish Republic was re-established as a whole composed of peripheral areas of three powers and as a result, it was permanently exposed to a number of internal forces and restitution-minded Germany and Soviet Russia, mindful of over 100 years of ruling over the neighbouring lands. In these circumstances, the country almost spontaneously became a fundamental value and its integration became the focus of the Polish *raison d'état*. In view of the multigenerational experience of partitions, and the accompanying “trialism”, creating favourable circumstances to facilitate identification with the newly recovered country was considered self-evident. The acceptance of the idea of restoring unity at various levels, especially in the

first years after regaining independence, was therefore quite common, and as far as the general public was concerned – it was to some extent intuitive and spontaneous, and in the politically biased and committed circles it seemed to be a more intentional and premeditated process, derived from the ideological facade. In the complex Polish reality, the relative universality of the concept of the state was no less important, as it created, at least hypothetically, the prospect of constituting the community and defining its identity over antagonisms which derived from multiple district, social, ideological, political, national-ethnic, religious, or, later on, generational disparities.

At that time the radio, which at the end of World War I revolutionised communication and the transfer of information and quickly became popular around the world could prove useful in supporting the process of unifying the state and society by means of extensive propaganda campaigns. It was the United States which first adopted Guglielmo Marconi's invention on a mass scale. In 1920, the first radio station in Pittsburgh, broadcasting a regular program was launched. At the European forefront there was Soviet Russia with its radio station in Moscow operating since January 1922, followed by Great Britain with the British Broadcasting Company (BBC) operating from November of the same year¹. The new medium was relatively cheap to operate; it worked like an instantaneous conveyor belt between the sender and the receiver of information and was picked up by large numbers of listeners at the same time, regardless of borders, distance and illiteracy.

The avant-garde interested in the creation and development of the modern means of communication in Poland consisted mainly of professionals – engineers, electricians and radio technicians, supported by radio amateurs and clubs of radio enthusiasts. The Association of Polish Radio Engineers (*Stowarzyszenie Radiotechników Polskich – SRP*) founded in 1921 in collaboration with the Association of Polish Electrical Engineers (*Stowarzyszenie Elektryków Polskich – SEP*) founded in 1919, proved to be particularly active and creative in this respect. Between 1922 and 1924 it prepared a number of studies on key issues – from the radio engineering industry through a network of receiving stations and transceivers, and broadcasting, or radio services for the general public – in the form of guidelines intended for central authorities².

The pressure to start broadcasting in Poland was also intensified by radio amateurs. It should be clarified that amateurs and professionals did not act separately; on the contrary, they jointly contributed to the amateur radio movement and united forces

¹ M.J. Kwiatkowski, *Tu Polskie Radio Warszawa...*, Państwowy Instytut Wydawniczy, Warszawa 1980, p. 23.

² The most important initiatives included: *Opinia Zarządu SRP w sprawie wytycznych do ustawy radiotelegraficznej*, 11 kwietnia 1923; *Stanowisko Zarządu SRP w sprawie projektu Ustawy o Radiotelegrafii, wniesionej przez MPiT do Sejmu z września 1923 r.*; Alexis M. Cheftel, *Radiotelefonía na usługach szerokiego ogółu. Broadcasting : a novel approach to this issue*, „Przegląd Radiotechniczny” 1924, nr 1,2,3; S. Miszczak, *Historia radiofonii i telewizji w Polsce*, Wydawnictwo Komunikacji i Łączności, Warszawa 1972, pp. 33-34; M.J. Kwiatkowski, *Tu Polskie Radio Warszawa...*, pp. 12-22, 27-31.

for the creation and dissemination of wireless communication and the radio in the country. The seat of the “Radioamator. Dwutygodnik dla miłośników radiotelegrafii i radiofonii”³ (a biweekly for fans of radiotelegraphy and radio broadcasting) magazine edited for the first time in September 1924 by the Odyniec brothers, Stanisław – the editor and Janusz – the publisher, became the coordination centre of the so far disjointed community. In the first issue, editors defined the purpose and nature of the magazine: “In Poland the Radio is an area previously known only from hearsay. [...] The radio as a new factor in social life, whether private or public, a factor of vast cultural importance, [...] will perhaps soon become as important as the press in the life of a civilised society [...]

The purpose of our magazine is to complete two tasks.

First of all, to acquaint the general public with the radio and convince everybody who shows even the slightest interest that actively operating it does not require any special skills, whether scientific or technical. [...] everyone may stand in the ranks of radio enthusiasts, learn to construct a better or worse radio set, be able to use it, then gradually improve and expand it, carry out experiments etc. [...]

And this is where our magazine would be of aid, the other important task of which is to provide its readers with technical and scientific material, including practical tips, descriptions, charts, etc.”⁴

From 1925, the Odyniec brothers also began to publish a weekly, the “Radiofon Polski.”⁵ These periodicals were highly professional, and they were published regularly, which was not common for radio magazines of that period. They focused on technical issues and educational and instructional materials. Both magazines were highly influential and well-informed in current broadcasting issues. The “Radiofon Polski” was the first weekly in Poland to publish weekly radio program listings, and an overview and reviews of the broadcasts.

Activists grouped around the “Radioamator”, with Stanisław Odyniec taking the leading position, strengthened their resilience and effectiveness by consistent self-organisation. As a result of their activities in September 1924, the Association of Radio Engineering Companies (*Zrzeszenie Przedsiębiorstw Radiotechnicznych – ZPR*) was founded and the idea of creating “radio-clubs” was implemented with the Interclub Committee of Radio Amateurs (*Międzyklubowy Komitet Radioamatorów*) at the top created on February 5, 1925, under the leadership of Stanisław Odyniec.

³“Radioamator” was published in the years 1924-1927. In the last year there were five issues of the magazine, in later years the publication of the magazine was resumed. M.J. Kwiatkowski, *Narodziny Polskiego Radia. Radiofonia w Polsce w latach 1918-1929*, Państwowe Wydawnictwo Naukowe, Warszawa 1972, p. 196; M.J. Kwiatkowski, *Tu Polskie Radio Warszawa...*, p. 34; S. Miszczak, *op. cit.*, p. 42.

⁴*Nasze cele*, “Radioamator” 1924, nr 1.

⁵The “Radiofon Polski” was initially published as an addition to the “Radioamator” and later as an individual magazine; it included an insert with Polish and foreign radio listings; in 1925 – 25 issues, 1926 – 52, 1927 – 30. M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, p. 196; M.J. Kwiatkowski, *Tu Polskie Radio Warszawa...*, pp. 36-37; S. Miszczak, *op. cit.*, p. 42.

The integration process of the radio enthusiasts movement was concluded with a chief representation of all radio engineering associations, that is the Central Committee of the Polish Radio Engineering Associations (*Centralny Komitet Polskich Zrzeszeń Radiotechnicznych – CK PZR*) established in March/April 1925, with the task of presenting common objectives to the authorities and the public, promoting domestic production, vocational training and disseminating information about radio engineering⁶.

Overlapping professional and amateur communities exerted pressure in various ways on policy makers and at the same time provided them with expertise in order to speed up legislation and to influence the choice of a radio variant capable of carrying out tasks resulting from the circumstances and the needs of the Polish state and society. The knowledge, experience and interests broadened the horizons and awareness of these groups, allowing them to see the great potential of the new invention and develop the concept of its operation in Poland, taking into account not only the technical and organisational aspects, but also its social purpose.

The implementation of plans for the radio which would involve the general public, and not just a small group of enthusiasts, required the introduction of radio legislation in Poland⁷. Both professional and amateur circles involved in radio communication insisted on it. An extensive campaign for legal standardisation of radio issues was initiated by the Polish Association of Radio Engineers, including formulating “The opinion of the SRP Board on the guidelines of the telegraphic act” of April 11, 1923, as well as “The position of the Board of the SRP on the draft act on radiotelegraphy, submitted by the Ministry of Posts and Telegraphs to the Parliament” in September 1923.

Internal instability – an economic downturn manifested by severe hyperinflation, fluctuation of governments and changes in the state apparatus forced by the necessity to seek savings, were certainly not conducive to legislative activities. In December 1923, after the appointment of Władysław Grabski’s intervention government, the Ministry of Posts and Telegraphs (MP&T)⁸ was abolished, and its tasks with regard

⁶ Central Committee of Polish Radio Engineering Associations was composed of the following organisations: Interclub Committee of Radio Enthusiasts in Warsaw – Stanisław Odyniec, dr. Witold Kasperowicz, the Association of Polish Radio Engineers – Eng. Bolesław Zieleniewski, Eng. Władysław Heller, the Polish Association of Radio Engineering Companies – Kazimierz Siennicki, Leon Bergman. Presidium: president – W. Heller, vice president – S. Odyniec, secretary – K. Siennicki. „Radioamator” 1925, nr 7; M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 61-64; Ryszard Miazek, *Przemięgło z radiem. Opowieść o Zygmuncie Chamcu – założycielu i pierwszym dyrektorze Polskiego Radia*, Wydawnictwo Wyższej Szkoły Informatyki i Zarządzania z siedzibą w Rzeszowie, Rzeszów 2005, pp. 71-74.

⁷ The advent of radio communication made it necessary to upgrade applicable Polish regulations under the *Ustawa o państwowej wyłączności poczty, telegrafu i telefonu z 27 V 1919*, Dziennik Ustaw Rzeczypospolitej Polskiej (DzURP) z 1919, nr 44, poz. 310, and the *Ustawa o pocztach, radiotelegrafach, telegrafach i telefonach z 18 XII 1920*, Dziennik Ustaw Rzeczypospolitej Polskiej (DzURP) z 1921, nr 7, poz. 36; M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 70-76.

⁸ The Ministry of Posts and Telegraphs was reestablished on January 19, 1927.

to wireless communication were taken over by the General Directorate of Posts and Telegraphs (GDP&T) created on January 18, 1924 and reporting to the Ministry of Industry and Trade (MI&T).

The issue of organising the Polish radio on specific, formal basis was finally aided by the Act on the post office, telegraph and telephone of June 3, 1924⁹. It introduced the order in the area of remote transfer of information, derived from the exclusive right of the State to establish, maintain and operate any electrical equipment to send, receive and intercept remote messages. In connection with the accepted principle, all activities in the regulated area were conditioned by being granted a state license¹⁰. The Act also outlined a protectionist policy towards the national production of radio equipment stating that “any license for the establishment and operation of, and any authorization for the possession and use of radiotelegraphic reception or radiotelephone devices must contain a condition that all receivers and all their parts shall be constructed in the country.”¹¹ Radio equipment factories and traders were obliged to register at the GDP&T and keep detailed records of devices and their buyers, while maintaining the stringent right of the government to intervene in the realm of electronic communication, typical of the state of emergency¹².

The Act of June did not treat the issues of radio as individual ones; its content did not include expressions such as “broadcasting”, “radiophone” or “radio.” However, it was extended to include radio communication by clarifying that “the expressions such as a telegraph and a telephone also mean a radiotelegraph and a radiotelephone.” Thus, it introduced a general legal framework in order to continue with the efforts to establish standards for the creation and operation of the radio in Poland.

Important legal foundations for the prospects of developing radio communication and a broadcasting institution required urgent and important additions. The matters of

⁹ The Act passed by the Parliament on April 18 and adopted by the Senate on June 3 was signed by: President Stanisław Wojciechowski, Prime Minister Władysław Grabski, Minister of Industry and Trade Józef Biedroń and Minister of Justice Włodzimierz Wyganowski, DzURP z 1924, nr 58, poz. 584; M.J. Kwiatkowski, *Tu Polskie Radio Warszawa...*, pp. 32-33.

¹⁰ “The Minister of Industry and Trade is authorized to grant, in consultation with the Ministers of Internal Affairs and Military Affairs, within their competence, individual and legal persons licenses for establishment and operation, as well as permits for the possession and use of telegraph and telephone equipment, under the conditions laid down in each individual license or permit, and consent to assign these licenses and permits” according to art. 8 of the Act, a key to starting the procedures to develop radio broadcasting in Poland.

¹¹ “The Minister of Trade and Industry may, however, grant licenses and permits for the use of radio receiving devices or parts of foreign origin subject to the payment by licensees or permit holders an additional fee, the amount of which shall be established by the Minister of Industry and Trade, in view of the development and improvement of the radio technical domestic industry” as the Act further states. Unfortunately, in practice this statutory guideline was not enforced categorically, despite the fact that the Polish market was flooded by foreign radio equipment of questionable quality at inflated prices – mainly from Germany but also from France and England, which became a real and growing problem.

¹² Art. 12 of the Act.

radio broadcasting – within a narrow scope, limited to identifying legal and natural persons able to apply for a license and determining the subscription system – were specified by the “Regulation of the Minister of Industry and Trade issued in consultation with the Ministers of Military and Home Affairs on the establishment, maintenance and exploitation of radio technical devices and on the production of radio technical equipment and trade in such equipment” of October 10, 1924¹³.

The MI&T took advantage of the Act on the post office, telegraph and telephone of June 3, 1924 and announced a radio license competition, but without specifying the terms of such license, which the responsible government agencies simply did not develop in time. In this instance, the representatives of society yet again acted more quickly than the authorities. In June 1925, having grown impatient with the procedures being stalled, the community of radio enthusiasts specified the licensing rules as follows:

1. Maintaining Polish control over the radiophone due to its cultural and national significance, a requirement for the licensee to indicate the capital with a Polish majority stake.
2. The licensee is to guarantee an appropriate quality of programs and radio equipment.
3. A ban on combining the radio license with the privileges or burdens in the production of radio technical equipment to prevent harmful monopoly and impeding the development of minor companies in the industry, ensuring that all Polish manufacturing companies may contribute to the future licensing company¹⁴.

The project under the auspices of the Central Committee of Polish Radio Engineering Associations with the Association of Radio Engineering Companies, the Association of Polish Radio Engineers and the press was submitted to the MI&T and the GDP&T. As it was assessed to coincide with the intentions of the government, it was taken into account in the preparation of the final terms of licensing.

In the concepts of expanding radio services across the country, experts pointed to the extraordinary social significance of a mass radio. The Association of Polish Radio Engineers created a special Commission to Develop Organisational Forms of Broadcasting in Poland at the end of 1923¹⁵. “For general reasons and due to local circumstances, Polish broadcasting should be available not only for the rich, but for the working intelligentsia and the multitudes of factory workers in the villages and in the countryside. As a cultural factor, Polish broadcasting should not be a way of

¹³ DzURP z 1924, nr 99, poz. 915; see also M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 82-86.

¹⁴ *Zebranie w sprawie radiofonii*, „Radioamator” 1925, nr 12.

¹⁵ The Committee was headed by Kazimierz Jackowski – vice president of the SRP, also including: Alexis Cheftel and Witold Scazighino – representatives of the radio technical industry employed in the Polish Radio Technical Society, Konrad Piotrowski, Czesław Jankowski – representatives of the Polish Scouting Association and Janusz Groszkowski, *Powołanie Komisji dla opracowania formy organizacyjnej dla broadcasting w Polsce*, “Przegląd Radiotechniczny” 1924, nr 2.

compensating for the deficiencies of other state radio technical devices”¹⁶ – claimed Kazimierz Jackowski, chairman of the committee and vice president of the Association of Polish Radio Engineers.

Procedures to be granted a state radio license gave rise from 1924 to a lively public debate on the shape of the national radio, also called a “radiophone” at that time. The tone of these considerations was set by professional journals of the time, the “Przegląd Radiotechniczny,” the “Radioamator” and the “Radiofon Polski.” Analyses of the issue published in them were impressive due to their insight, understanding of the radio and expertise in European broadcasting matters, including an accurate assessment of the strengths and weaknesses of solutions tested in the developed countries of the West, and sensitivity to the Polish specificities and needs in this area.

“One of the unpleasant symptoms that accompany the resurrection of the Republic, is regional particularism, which poses a serious obstacle to the spiritual unity of the parts of our nation torn by the invaders. [...] We believe that the radio should be a factor that will seek to compensate for the differences that divide people of different areas of our country. But to achieve this, radio should beware of particularism.”¹⁷ The position expressed in the quoted text was shared by wider circles of radio enthusiasts, convinced that broadcasting in Poland, in addition to being a business enterprise, should also be an ideological one.

Experts de facto representing the social and professional movement preferred a model of a uniform radio, for which a nation-wide monopolistic enterprise would assume responsibility. One of the ideas for fulfilling this condition was combining radio engineering companies in Poland into one broadcasting company, as was the case of the BBC¹⁸. The system was to encourage the development and efficient employment of the radio – primarily to facilitate the construction of a central high-powered broadcasting station, and thus trigger the mechanism of events driving one another: reception with simple low-cost radios – increasing the numbers of radio users – the reduction of rates for the use of broadcasting – an increase in the income from subscription – accumulation of funds for a high quality program. The forecasts also raised the question of reception abroad – a chance to strengthen the international position of Poland and maintain ties with the Polish community.

The projects called for the introduction of a solid warranty of radio functionality for the benefit of state, national and social affairs, that is, to maintain the exclusive right of the government to grant a license, the state’s participation in its operation and management of broadcasting by one company in which Poland would naturally hold a majority stake. A centralised system, uniform with regard to the license and

¹⁶ K. Jackowski, *Sprawozdanie z prac podkomisji wyłonionej przez SRP dla opracowania zasad polskiego broadcastingu*, „Przegląd Radiotechniczny” 1924, nr 11.

¹⁷ Stanisław Odyniec, *Partykularyzm dzielnicowy*, „Radiofon Polski” 1926, nr 13.

¹⁸ S.O. [Stanisław Odyniec], *Jakim będzie broadcasting w Polsce*, „Radioamator” 1924, nr 1; R. Miazek, *op. cit.*, p. 74.

organisation, was perceived as a way of securing control functions of the state and its right to use broadcasting for, say, administrative or military purposes¹⁹.

As part of the citizens' initiative, the pragmatists and idealists both promoted a model of the radio as a monopolistic organisation subject to the State, operating on the basis of a license and subscription, responsible for carrying out a mission for the benefit of the state and society. At the same time they rejected the private and commercial model of the radio.

By the official deadline (by August 31, 1924, and then extended by one month) ten applications were submitted in the competition for the radio license. No official list of applicants remained. The licensing proceedings were exciting only for narrow circles of the informed, but for the public, including big-circulation popular press, the radio was still a niche curiosity. This is the fundamental reason why all the gaps in knowledge about the entities applying for a license cannot be filled with the help of the mass media of that time²⁰. Ultimately, the fiercest rivalry took place between the Polish Radio Technical Society SA (*Polskie Towarzystwo Radiotechniczne – PTR*) and the Polish Radio company. In this configuration, two interesting personalities faced each other, Zygmunt Chamiec with the support of Polish Radio and Stanisław Odyniec, a participant and co-coordinator of the social radio amateur movement for the development of national broadcasting, closely associated with the Polish Radio Technical Society.

Zygmunt Chamiec came from a landowning family. He was a man of many talents and versatile interests. Academic centres where he studied formed a long European trail – from Dublin, Lviv, via Vienna, Geneva to Strasbourg. The range of studies in the field of agriculture, medicine, finance and treasury as well as musicology was impressive and he completed some of those majors with a degree. He had

¹⁹ S.O., *Jakim będzie broadcasting w Polsce...*; *Broadcasting (Radiofonia) w Polsce*, „Radioamator” 1924, nr 5; M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 86-98.

²⁰ M.J. Kwiatkowski found in his research that apart from the Polish Radio Engineering Society and the Polish Radio S.A., Polish Philips Factory S.A. (*Polskie Zakłady Philipsa SA*) also applied. M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, p. 81. R. Miazek points to a series of articles in the weekly “Świat” promoting radio engineering companies with an indication of the licensing procedure, which suggests with a high degree of probability that they took part in the competition. These were: Inter Society (*Towarzystwo Inter*) – a radio from Warsaw – a manufacturer of telephone sets to pick up radio programs, Polish Siemens Factory – a manufacturer of popular Telefunken radios, Franbola – the Polish Telephone Factory, the Polish Joint Stock Telephone Company (PAST) with Swedish Ericsson – the majority shareholder and the Polish Joint Stock Electric Company (the daughter company). The author has found yet another indirect confirmation of a set of applicants for a license, namely the company which declared voluntary taxation in order to extend the operations of a Trial PTR Station which on April 25, 1925 suspended broadcasting due to lack of funds (Siemens, Ericsson, Phone – Radio, Natavis, Polish Radio Factory and the Polish Radio-Technical Society PTR). The license was also sought for by the cities: Warsaw (as determined by Ryszard Miazek, the Polish Radio company was the actual candidate), Toruń, Crakow, Lviv and Bydgoszcz. R. Miazek, *Przemięło z radiem...*, pp. 67-70; see also S. Miszczak, *op. cit.*, pp. 54-60.

a well-deserved reputation of being erudite and a polyglot as he was fluent in French, German, English, Russian and Italian. His origin, an excellent education, international contacts, initiative, and an easy-going and affable manner made him a person to be reckoned with great possibilities in the area of entrepreneurship²¹.

In 1918 in Paris, Zygmunt Chamiec met Guglielmo Marconi, the inventor of the radio and a Nobel Prize winner in 1909 for the discovery and use of electromagnetic waves. Both were the delegates of their countries, Poland and Italy, to the peace conference. They grew closer in London where Chamiec was getting acquainted with the radio at the source, often visiting Marconi's laboratory. Moreover, the ingenious Italian personified academic and business success. He was able in fact, together with the family, to take advantage of a new technology based on electromagnetic waves in practice on a large scale by establishing an economic association which over time turned into a powerful European corporation and reap great financial benefits. From 1919, the company also had a branch in Warsaw, mainly for the benefit of the Polish army. For Chamiec, a man of a managerial disposition, the contact proved to be inspiring. He had an opportunity to broaden his knowledge of the wireless medium, this time of its mass application, during an official visit to the USA in 1923. He was impressed by the dynamic development of American radio engineering, including the production of a cheap radio.

Having completed the diplomatic mission in the West, Chamiec returned to the country at the end of 1922 with the intention to create a Polish radio. He was employed by the largest private Commercial Bank and also researched the conditions for the implementation of innovative projects and consulted a number of people and institutions with contacts in the electronic communications industry, including the Minister of Industry and Trade, Czesław Klarnier, a key decision-maker in this area. A major achievement of the enterprising manager was to bring a powerful energy company Siła i Światło round to his project, especially its managing director, Eng. Tadeusz Sułowski. It was the first joint stock company in re-established Poland, laying the foundation for the Polish industry, which after a few years grew into a multi-unit company with an established, high economic position²². Janusz Regulski, a director of administration and finance of the energy company at the time, recalled the power of persuasion Chamiec demonstrated along with a thorough knowledge of the facts during the negotiations – from the essence of the radio, to the prospects of profits from the production and sale of radio equipment and exploitation of broadcasting.

²¹ Zygmunt Chamiec was remembered by Ryszard Miazek in his biography *Przemięło z radem...*; Zbigniew Chomicz, *Ziemanin w Radiu. Rozmowa z Ryszardem Miazkiem*, „Z dziejów polskiej radiofonii” 2004/2005, nr 1, pp. 17-24; *Zygmunt Chamiec* [a biographic note], *ibidem*, pp. 25-26; M.J. Kwiatkowski, *Narodziny Polskiego Radia ...*, pp. 142-143; M.J. Kwiatkowski, *Tu Polskie Radio Warszawa...*, p. 81, *passim*.

²² After five years of existence, Siła i Światło owned 10 business units with a total capital of about 2 million \$, R. Miazek, *op. cit.*, p. 62-63.

At the end of 1923, Zygmunt Chamiec led to the establishment of the Polish Radio company, the news of which was released on February 5, 1924 and passed unnoticed. Not surprisingly, the group which was initially part of the structures and based in the seat of the Siła i Światło company, had a modest share capital of just 2,000 zlotys, employed only one person, and did not develop open business activities²³. The long-term goals of the company – first of all, to gain a radio license, and if it was granted, to launch a radio station in Warsaw, funded solely by Poles, and in the future to create a nationwide radio – so far had not been made public. The company was headed by: CEO – Tadeusz Sułowski and Director – Zygmunt Chamiec. The other shareholders were: Leopold Skulski, Ludwik Chelmiński, Janusz Regulski, Paweł Mackiewicz and Józef Lipkowski. At the stage of pursuing the license the group was also joined by Władysław Heller and Piotr Drzewiecki²⁴. These influential persons identified for cooperation purposes proved to be extremely effective in lobbying in industrial, political, and governmental circles.

Therefore, ambitions to create a radio in Poland in Chamiec's case were supported by knowledge of the potential of the radio from a technical and economic standpoint, a specified and methodically carried out action plan and the corresponding political and business contacts.

The Polish Radio Technical Society was a typical company created from scratch in the radio industry in the re-established country. It was founded in 1923 with the merger of two private companies, Farad and Radiopol, operating since 1919 in Warsaw and thriving thanks to contracts with the military. Polish engineers, Władysław Heller and Roman Rudniewski were the founders of Farad and foreign companies, i.e. Marconi Wireless Telegraph Co. Ltd. in London and Societe Francaise Radioelectrique in Paris were its shareholders. Radiopol established by Eng. Józef Plebański initially functioned as a company with Polish capital, then joined the French company Compagnie General de Telegrafie sans fil. and adopted the name of Societe Radiotechnique Polonaise – Radiopol. The Polish Radio Technical Society continued production for the army. It set up the first Polish radio valve factory manufacturing radio equipment, and in 1924 expanded its range to include radio sets. It represented an interesting example of combining corporate functions and that of a research facility in the field of radio engineering.

Research activities and close ties with the military were the probable factors which prompted the governmental approval to set up a trial broadcasting station and a radio studio in the PTR works in Warsaw at 29 Narbutta Street. The director of the Polish Radio Technical Society, Eng. Roman Rudniewski officially argued that this was an

²³ Janina Zaskórska is the only full-time employee, a trusted person of Zygmunt Chamiec from the period when he held the position of Director of the Polish National Loan Fund, remunerated out of his own pocket. The story behind the establishment of the "Polish Radio" is revealed by: M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 140-148; R. Miazek, *op. cit.*, p. 66.

²⁴ Biographic notes of mentioned persons M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 141-143, 151, 158-160; R. Miazek, *op. cit.*, p. 62-65.

experiment undertaken by the company with the aim of establishing radio stations for Polish broadcasting and training professional staff for the benefit of the future radio company. This was interpreted, not unreasonably so, as self-promotion, a deft lobbying move and a brilliant asset, which in the course of the licensing procedure placed the PTR in a favourable position. Allowing a participant to launch such an experimental station during the licensing procedure could be seen as controversial. The General Directorate of Posts and Telegraphs, however, was of the opinion that it worked for the benefit of the future radio broadcasting, because it fuelled interest in the radio and radio technology, and was also a welcome boost to the development of Polish radio engineering industry²⁵. Additionally, setting up the station was consistent with the provisions, i.e. the Regulation of the Minister of Industry and Trade of October 10, 1924 on the establishment, maintenance and the operation of radio technical devices and the production of radio technical equipment and trade in these devices – providing authorization for “the establishment, maintenance and operation of broadcasting stations [...] for factories of radio technical devices for the purposes of testing and endorsing manufactured devices and carrying out experiments.”²⁶

Technical trials of the manufacturing PTR station lasted a few months (from October 1924 to January 1925). The “Radioamator” magazine enthusiastically followed these activities²⁷. The amounts spent on a thorough preparation of broadcasting studios (until the launch of the licensed station by the broadcasting company) could prove that the investor was almost certain of victory in the contest for the radio license. The station started broadcasting on January 1, 1925. Every day between 6 p.m. and 7 p.m. it broadcast short programs originally consisting mainly of concerts and readings. The program was arranged and hosted by an amateur team of PTR employees, mostly engineers and technicians. The first Polish radio speaker with an excellent radio voice was Halina Wilczyńska, a graduate of the State Radio Engineering Courses. The radio was headed by the PTR director, Eng. Roman Rudniewski responsible for organisational matters, Eng. Władysław Rabęcki in charge of the technical issues, Karol Stromenger,²⁸ a composer and a music critic responsible for the program, later supported by Adam Wieniawski and Janusz Warnecki responsible

²⁵ *Dookoła próbnej stacji radiofonicznej PTR. Wywiad z dyr. R. Grudniewskim*, „Radioamator” 1925, nr 7; S. Miszczak, *op. cit.*, p. 60-64; M.J. Kwiatkowski, *Narodziny Polskiego radia...*, pp. 99-101; R. Miazek, *op. cit.*, pp. 67-69.

²⁶ DzURP of 1924, No. 99, item 915. It was a regulation to the Act of June 3, 1924, on the post office, telegraph and telephone, DzURP of 1924, No. 58, item 548, see also: M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 99-101.

²⁷ *Pierwsza polska radiofoniczna stacja nadawcza. Próby fabrycznej stacji PTR*, „Radioamator” 1925, nr 2.

²⁸ *Leksykon twórców Polskiego Radia*, t. I, Polskie Radio SA Centrum Historii Polskiej Radiofonii, Warszawa 2006, pp. 167-168.

for the literary content²⁹. Generally speaking, newspapers did not react to the launch of an experimental radio in Poland, with the exception of the magazine published by the Odyniec brothers. Since its creation, the “Radioamator” magazine encouraged interest in a unique project: “For several days the manufacturing PTR station has been conducting broadcasting tests. These tests usually take place every evening from 6 to 7 p.m. on the 385 m wave. The program consists of musical and vocal productions by the most talented artists in the capital city. [...]”

As we know today, the attempts are yielding excellent results. In Warsaw, the PTR station is quite easily picked up on crystal radio receivers. We are receiving information from all over the country that the station can be heard.

All radio amateurs are requested to communicate to us the reception quality every day, in this way we will get an idea as to its requirements and shortcomings.³⁰

The situation was gradually changing; newspapers in the capital city printed PTR listings next to foreign stations, and journalists began to frequently visit the studio at Narbutta Street. Some newspapers, especially the “Rzeczpospolita,” actively supported the station in the financial need. The radio program was still of limited practical importance and reached a modest group of about five thousand radio owners and was picked up in a radius of about 200 km³¹. Radio enthusiasts, however, were still impressed by the novel innovation, so the news that the station could be heard in the Eastern Borderlands, and even abroad, in England or Germany, aroused great excitement. The “Radioamator” magazine kept the public informed about the activities of the station and encouraged still a limited number of listeners to voice their comments and expectations concerning the broadcast. The PTR’s endeavours to quickly improve the program, both in terms of content and technology were notable.

In the first three months of broadcasting the program was concluded with weather reports of the National Institute of Meteorology and news of the Polish Telegraph Agency (*Polska Agencja Telegraficzna – PAT*). Organisational talents of the station’s managers and pure curiosity encouraged a number of prominent and popular artists of the time who worked either for free or for minimal rates to cluster around the radio microphone. The station’s asset was a fixed team headed by Antoni Adamus specialising in popular music, including dance music, performing 5-6 times a week. Chamber music was broadcast 1-2 times a week. Soloists (reciters, singers, musicians) performed daily, including artists and bands. The program offered several occasional talks and scholarly lectures.

²⁹ M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 104-105; Janusz Warnecki is mistakenly listed under the name of Warneński in the monograph by R. Miazek, *op. cit.*, p. 105.

³⁰ *Próby fabrycznej stacji PTR*, „Radioamator” 1925, nr 3.

³¹ *Dookoła próbnej stacji radiofonicznej PTR*, „Radioamator” 1925, nr 7; M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, p. 105.

“The Grand Gala Concert,” organised to commemorate the national holiday of May 3 in which many stars of the day took part, was an extraordinary event³². For advertising purposes, it was broadcast through loudspeakers in the streets provided by radio companies and shops.

The assumption was that the station would continue broadcasting until the licensee was selected, which was delayed by the authorities despite numerous social prompts. Its regular operation was very expensive, and after two months it proved to be an unreasonable financial burden on the PTR. Other radio technical companies offered their help in this situation which, through temporary taxation and contributions, maintained the continuity of broadcasting in April and May. Later on, programs were broadcast sporadically. The “Radioamator” magazine also responded to the threat of closing the station by suggesting a voluntary payment of a 3 zloty monthly fee by radio owners and a 1 zloty fee by radio club members. This civic initiative resurfaced on June 10 in an appeal of the Central Committee of Polish Radio Engineering Associations addressed to radio enthusiasts, including references to the vision of pro-social broadcasting in Poland, already outlined in publications by the radio amateur movement. “The factory of the Polish Radio Technical Society established a radio station for its own use, which was expanded to such a degree that soon it almost became a public radio institution. [...] The news of a national broadcasting station was received with exhilaration by a great number of radio enthusiasts. Perhaps it was not technically perfect – but it was our own Polish station. [...] We believe that all radio enthusiasts endowed with a sense of civic duty should stand to appeal. [...] We are eagerly hoping that the moment the Central Committee of Radio Engineering Associations takes action, the PTR’s temporary station will become a social institution – supported by all radio enthusiasts [...]”³³

At this difficult stage Stanisław Odyniec personally got involved in an experiment to create a radio for the general public. He came from an aristocratic family (his father held the title of a duke), forced out of the Caucasus by the Russian Revolution. For a time he studied in Paris and worked at the Ministry of Foreign Affairs hoping for a career in diplomacy. The radio changed his plans. A great aficionado and advocate of the construction of Polish Radio, he became deeply committed, as has already been mentioned, to the social movement of radio amateurs. He was determined to win the radio license competition. He was therefore extremely active – he embarked on organisational publishing and journalistic tasks, and eventually took the leading position in the Trial PTR Station³⁴.

³² The following artists performed on that occasion: Helena Burska, Maria Budziszewska, Józef Chmeliński, Fryderyk Jarossy, Ludwik Lawiński, Jerzy Leszczyński, Maria Malicka, Mariusz Maszyński, Hanka Ordonówna, Marian Rentgen, Stanisław Stanisławski, Janusz Warnecki, Zofia Zabiegło, Zofia Zdzienicka-Bergerow, Aleksander Zelwerowicz. *Przed czterestatu laty*, „Antena” 1939, nr 4; M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, p.115.

³³ *Odezwa*, “Radioamator” 1925, nr 13; The text of the appeal published in the “Radioamator” is also quoted by M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 117-119.

³⁴ Biographic note on Stanisław Odyniec: M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 58-60; M.J. Kwiatkowski, *Tu Polskie Radio Warszawa...*, pp. 34-35.

The action opened a new era and developed a new approach to the operation of the PTR station – the private and business enterprise unexpectedly assumed a socio-ideological role. The difficult situation necessitated a division of responsibility for the continued operation of a public radio substitute. The Central Committee of Polish Radio Engineering Associations assumed the responsibility for funding as well as organisational and programming management of the station, while the PTR was accountable for the co-financing of maintenance and organising concerts. The daily newspaper, the “Rzeczpospolita,” got involved in the latter. As far as the content of the broadcasts was concerned, the principle of promoting the national culture was adopted. A pioneering radio version of “Halka” by Stanisław Moniuszko was prepared for the inauguration³⁵.

While the PTR program tried to be salvaged, the winner of the license competition was selected. The decision was made on August 18, 1925 by the Minister of Industry and Trade, Czesław Klarnier and the deputy director of the General Directorate of Posts and Telegraphs responsible for the licensing procedure, Władysław Dobrowolski. The nationwide state license for “broadcasting” was granted to the Polish Radio Company, newly established specifically for this purpose³⁶.

On air of the trial PTR station Stanisław Odyniec commented on the long-awaited decision.

“I am moved and happy to stand in front of the microphone today [...] For over a year now all of our radio activity has seemed temporary [...] And it is today that we receive such happy news – Polish radio has been initiated with the official act being signed. [...]

The “Polish Radio” Society, on account of its participants, offers a sufficient guarantee that the intention of the Society will be widely and most beautifully implemented – which is much expected by the whole great family of radio enthusiasts.

On the occasion of signing the licensing act today we congratulate the organisers of the Society and wish they could vastly develop for the benefit of Polish culture. Long live Polish broadcasting.”³⁷

The choice of the licensee made by the established centres of power was equivalent to a personal defeat of S. Odyniec. Therefore, it is worth noting that in his public reaction to the event he gave priority to the public interest.

The strengths of both parties might have appeared to be equal, but only to a certain extent. Both leaders demonstrated extensive knowledge and acumen in radio matters, were distinguished by their lively spirits, drive, and a similar determination in involving supportive forces in the struggle for a license able to introduce radio

³⁵ *Warszawska Stacja Radiofoniczna. Dotychczasowa działalność i projekty na przyszłość*, „Radioamator” 1925, nr 15/16.

³⁶ S. Miszczak, *op. cit.*, pp. 50-51. Polish Radio started as a limited liability company, and after its conversion into a joint stock company boasted a share capital of 1,250,000 zlotys divided into 100 zloty shares, *Dziesięć lat Polskiego Radia*, Polskie Radio, Warszawa 1935, no pagination.

³⁷ *Nareszcie dostaniemy radiofon*, „Radioamator” 1925, nr 15-16.

services in Poland in the future. For this purpose, Zygmunt Chamiec relied mainly on influential people from industrial and political circles, while Stanisław Odyniec mobilised the radio amateur movement associated with experts and business people of the radio engineering industry and related fields. The community cantered around the trial PTR station seemed to have a significant advantage over competitors after all, because – on a small experimental scale, yet successfully – they managed to handle broadcasting in terms of its technical and programming aspects in practice. This factor, clearly important for the pace of professionalization of Polish radio, did not determine the outcome of the competition.

For many observers the final decision was not evident. Janusz Regulski, the co-founder, justified the victory of Polish Radio in an extremely biased manner, by misinterpreting facts and belittling the skills and achievements of the opponents. In his memoirs years later he wrote: “The PTR set forth an argument of having a strong base in the form of foreign professional industrial centres. However, this argument, contrary to the expectations of its initiators, clearly turned against them.

It was forgotten that the purpose of the radio network is to reach each house, and even apartment all over the country, it is to be the information and propaganda centre of such enormous importance and influence that it would be unacceptable to find it at the disposal of foreign industrial organisations. Especially in our situation, of a country just emerging, placing the radio network in their hands would be rather reckless. It is also understandable that neither running a small radio transmitter, nor having a group of technicians in the field at one’s disposal could have meant much in the competitive struggle. [...]

The excellence of the people comprising Polish Radio, their extensive experience in a large-scale industry organisation, regardless of foreign influence or capital and, finally, the fact that Zygmunt Chamiec studied this area for a few years in the West took precedence in this case.”³⁸

Competitors representing an amateur social movement and working with the trial PTR radio station developed and disseminated a coherent vision of Polish broadcasting long before the Polish Radio company voiced its opinions on the subject. They believed entrusting radio broadcasting to the predominantly Polish capital was a priority and advocated it in the “Radioamator” and the “Radiofon Polski.” Admiring the success of the BBC, they even suggested an agreement between all radio technical companies in the country willing to create a radio company. The fact that the PTR had foreign shareholders did not tarnish the concept of a majority share of domestic capital in licensed broadcasting. Solutions that were adopted showed that radio amateurs recognised more important social and national concerns, exceeding individual, limited interests prompted by links with some companies.

³⁸ Janusz Regulski, *Blaski i cienie długiego życia*, PAX, Warszawa 1980, pp. 292-293; see also R. Miazek, *op. cit.*, pp. 66-79.

Thus, the balance was as follows: the losers had a broadcasting station, a studio and a team with some experience in “making” the radio, the winners however, had to build a similar base from scratch. Since granting the license merely changed the formal status, the Central Committee of Polish Radio Engineering Associations gave its consent to the PTR station to continue broadcasting until the licensed Polish Radio company was ready to operate. As a result of an agreement reached in such unusual circumstances, the Polish Radio Technical Society made its station available for the Central Committee of Polish Radio Engineering Associations and declared its readiness to cover technical costs, and Polish Radio agreed to temporary broadcasting via the PTR station and to cover a part of the expenses incurred for the preparation of the program. The approach of Polish Radio might have been prompted by its attempt to protect its image; however, this generous gesture was also evidence of a pragmatic stance. Broadcasting sustained the emerging habits of listening to the radio and aroused interest in radio equipment, which helped to increase the number of radio subscribers conditioning profitability of broadcasting.

A tripartite arrangement forced by circumstances unexpectedly offered the station financial stability. Thanks to this, a period of dynamic creative development started, supported by individuals responsible for its management, namely Stanisław Odyniec, Roman Rudniewski and Alojzy Mikołaj Kaszyn, the head of the literary department and Poland’s first full-time radio employee. After a three-month break, the regular program was resumed on November 26, 1925. The station was active for two hours a day, between 6 and 8 p.m. The New Year’s Eve show, which lasted 4 hours and 15 minutes, was a technical and programming challenge for the PTR radio³⁹.

The selection of the licensee, and therefore temporary nature of the station, did not deprive the team of its enthusiasm. On the contrary, this phase of activity was characterized by the desire to achieve a high professional level though a creative and conceptual approach towards the radio program. Mikołaj Kaszyn demonstrated his true vocation in this area (i.e. creating a radio program). He was both skilled and knowledgeable in the subject. He was a well-educated graduate of medicine at the University of Dorpat, Drama School in Cracow and the Drama Department of the State Conservatory in Poznań. His expertise in the humanities, particularly useful in his work as a radio host, was complemented by studies in philosophy, art history, and linguistics. He spent three years gaining stage experience as an actor in Poznań, Grudziądz, Płock and Warsaw. He was also interested in directing. In order to develop his skills he studied voice production in the conservatory in Brussels. He learned about radio abroad. He followed its development by studying foreign professional literature. He knew French, German, English, Italian and Russian⁴⁰.

The PTR station employed Kaszyn on October 1, 1925 as a manager of the programming department, on the recommendation of his brother-in-law, Stanisław

³⁹ M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, p. 127.

⁴⁰ *Leksykon twórców Polskiego Radia...*; M.J. Kwiatkowski, *Dr Mikołaj Alojzy Kaszyn* [an obituary], “Radio i TV” 1977, nr 13.

Odyniec. Years later in correspondence with M.J. Kwiatkowski he explained the circumstances of his employment. “Stanisław excitedly told me about his attempts to create a Polish radio station. I learned then that the trial PTR station began broadcasting and that the broadcasting stopped, that it was to be resumed, that the prospect for the development of broadcasting in Poland was very favourable, that a team of skilled technical experts was being selected, etc. Mr. Stanisław urged me strongly to give up my acting career for the benefit of the radio. Having got to know me better then and having learnt about my past activities, he said that I had perfect qualifications to work in the radio’s programming department.”⁴¹

Although Kaszyn was to explore a yet unknown area in Poland, he did not seem to improvise and did not resort to *ad hoc* activities. He proceeded to work with an overall vision of the program and a virtually universal set of public radio operating principles such as mixing business with pleasure, satisfying all listeners, improving the quality of programs, avoiding routine and maintaining a creative approach to his work. He carefully crafted a varied and high quality program not on a daily basis, but within a broader perspective – for a week ahead and for 14 hours of broadcasting⁴². Theoretical knowledge and specific skills combined with an extraordinary sense of the radio earned him the position of the first programming expert in the history of Polish radio broadcasting, also successful in the role of a professional announcer and director. He had a passion for the arts, courage to experiment and developed various forms of radio broadcasts. He was a forerunner of the radio play, which would later become a classic form of broadcasting as he introduced both the concept and the name of a “radio play” itself and directed the first broadcast of this type, adapting Stanisław Wyspiański’s “Warszawianka” for this purpose. He played the role of Chłopicki next to his wife and actress, Mira Łaniewska. The program also included a serialised novel and lessons in French taught by Prof. Lucien Roquigny⁴³.

“We live in between two dangerous neighbours, who quickly grasped the importance of the radio and even though the Soviet government did not have enough money to feed the hungry in Russia, it still found the money to expand radio services in the country because it needed to. [...] Similarly, the social and national importance of the radio was comprehended by Germany which built 18 radio stations to prove that” Janusz Odyniec wrote. The idea that public enlightenment is one of the most urgent issues in newly independent Poland was used by the author as the basis for further argumentation. “Being aware of that, the public made a titanic effort in order to establish a network of primary schools all over the country. [...] children, who will form a society in a few decades are being enlightened [...] but nothing, or almost nothing is done in order to enlighten citizens who comprise society today. [...]

⁴¹ A. Kaszyn’s letter to M.J. Kwiatkowski of September 28, 1963, Archiwum Polskiego Radia, the legacy of M.J. Kwiatkowski.

⁴² „Radiofon Polski” 1926, nr 6.

⁴³ *Leksykon twórców Polskiego Radia...*; M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 124-127; R. Miazek, *op. cit.*, pp. 101-103, passim.

The radio is simply a perfect, ideal medium for this purpose. It does not require great financial contributions or complex administration, as is the case of general education and professional training, and most importantly – without any compulsion, almost imperceptibly it educates the society of today, and at a time when enlightenment is so important. [...]

With the help of the radio, therefore, not only social education is being improved, but also by the proper selection and arrangement of broadcasts – society is being taught principles, those principles that are the foundations of the accelerated development of the state. [...]

Having said that, it is needles to clarify the importance of the radio to unify three Polish districts subject to the influence of three separate cultures for hundreds of years.”⁴⁴

The text, along with the arguments, is representative of a civic initiative of radio amateurs, which was adopted in practice in the programming policy and in the content of broadcasts of the Warsaw PTR Radio Station.

The founders and supporters of the PTR station run by the Central Committee of Polish Radio Engineering Associations consistently pursued the idea of the radio endowed with a social mission, serving the community and the state – integrative and educational in its nature, referring to the national culture and traditions and presenting a positive vision of the future. The radio university was an example of a methodical, efficient use of the radio for educational purposes. The Central Committee of Polish Radio Engineering Associations developed the concept of the radio as a means supporting school and extramural education (for children, youth and adults) of the parties concerned, i.e. state educational and socio-cultural organisations. For this purpose, on Feb. 8, 1926, it organised a conference for the stakeholders on the use of the electronic device for educational purposes. The result was the establishment of a six-member committee that endeavoured to develop “Public lectures on the Radio.” It was on February 22 that it inaugurated the university, initiating an educational radio program in Poland⁴⁵. The lectures were broadcast four times a week and comprised a total of 64 readings from different areas by 28 speakers, including Prof. Henryk Mościcki, who had a series of readings on recent Polish history, Prof. Eugeniusz Porębski, Prof. Stanisław Kazura, Prof. Aleksander Janowski, Dr. Tadeusz Klimowicz, MD Jerzy Rutkowski, Emil Zegadłowicz, Cezary Jellenta, Edward Wrocki, ed. Radosław Krajewski and others.

The PTR station can be credited with a lasting contribution to the development of literary programs, including the radio play. In addition to Wyspiański’s “Warszawianka” referred to above, “Betlejem Polskie” by Lucjan Rydel and “Świeczka zgasła” by Aleksander Fredro were also broadcast as radio plays. “Kwadransy literackie” (Literary

⁴⁴ Janusz Odyniec, *Znaczenie radiofonii dla Polski*, „Radiofon Polski” 1926, nr 6/7.

⁴⁵ *Wykłady powszechne przez radio*, „Radiofon” 1926, nr 8; M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, pp. 130-131.

shows lasting a quarter of an hour) introduced serialised novels, from classics to contemporary Polish literature as well as new publications. The series opened with Alojzy Kaszyn reading “Wierna Rzeka” by Stefan Żeromski. A radio premiere preceding the printed version of the works was a novel development. A series of programs popularising Polish poetry was also prepared. Furthermore, children’s programs, the specialty of Benedykt Hertz and Wanda Tatarkiewiczówna, were broadcast regularly. The prestige of traditions and culture in the independent country was reflected in commemorative broadcasts to celebrate the anniversaries of the November and January uprisings and prominent writers, shaping national consciousness and representing socially committed literature, Stefan Żeromski and Władysław Reymont.

Of course, most of the program, as much as 75%, consisted of music broadcasts – more than half (52%) of popular, light music, and the rest of classical music⁴⁶. In the repertoire of the radio Polish music played a significant role, including thematic programs such as “Polish folk songs,” “Polish love songs” and “Polish soldiers’ songs.” Individual broadcasts were devoted to Chopin and Moniuszko, as was also the case with composers such as Władysław Burkath and Aleksander Wielhorski. Foreign classics, Beethoven, Haydn, Schubert and Schumann were also taken into account, and additionally, national – French, Italian, Scandinavian, Czech and Slavic music evenings were organised. Antoni Adamus’ quartet, Prof. Bronisław Lebenstein’s quartet and Kmita trio were the bands which performed on the radio most frequently.

Another form of direct contact with the listeners through the “Answer box,” hosted by Stanisław Odyniec on Sundays at the end of the program, is also worth mentioning.

The station stopped broadcasting on March 14, 1926. The last important event in its activities were the celebrations of the one hundredth radio broadcast which attracted many artists, representatives of the press and supporters to the seat of the PTR. After two days the radio finally fell silent. The immediate cause was of a technical nature, because attempts to start a new station of Polish Radio had already begun, and the use of the same antenna interfered with broadcasting simultaneous programs by the PTR station.

Between November 26, 1925 and March 14, 1926, the Temporary PTR Broadcasting Station broadcast 102 programs. The team responsible for the program went far beyond the scope of entertainment, that is, a radio concert. In a short time it developed a well-crafted program, it also enriched it with a radio play – an original creative form of broadcasting. At the end of the activity the professional level of its program was comparable to that of developed European radio broadcasters and had no reason to feel in any way inferior. The wealth of the station’s offer comprised such categories of broadcasts as popular and entertainment music, chamber music, choirs, composers’ evenings, singing, literary evenings, celebrations, commemorations, lectures, talks and narratives. The achievements of the station and the assets accumulated in the period of its activity from February 1925 to March 1926, of which its successor could

⁴⁶M.J. Kwiatkowski, *Narodziny Polskiego Radia...*, p. 134.

take advantage, also included the listeners, as well as artists and speakers who were experts in various fields and who cooperated with it⁴⁷. Many of them maintained the relationship with broadcasting, but within the framework of the “Polish Radio.”

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⁴⁷ Individuals who hosted shows on the radio were as follows: Stanisława Argasińska, Maria Bielska, Lucyna Bobowska, prof. Władysław Burkach, Adelina Czapska, Adam Dobosz, Antoni Gołębiowski, Nina Grudzińska, Stanisław Gruszczyński, Lili Hakowska, Gustaw Iwo, Stefan Jaracz, Jan Kiepusza, Lidia Kmitowa, prof. Tadeusz Leliwa, prof. Bronisław Lewenstein, prof. Aleksander Michałowski, Eugeniusz Mossakowski, Tadeusz Orda, Irena Solska, dr. Marian Stępowski, Feliks Szymanowski, prof. Józef Śmidowicz, Maria Świącicka, prof. Aleksander Wielhorski, Stanisława Wysocka. *Ibidem*, p. 135; S. Miszczak, *op. cit.*, pp. 60-70.

MODEL RADIOFONII W II RZECZPOSPOLITEJ. KONCEPCJE – WALKA O LICENCJĘ – EKSPERYMENTALNE RADIO POLSKIEGO TOWARZYSTWA RADIOTECHNICZNEGO

Streszczenie: Prezentowany artykuł koncentruje się na zagadnieniach roli radia do powszechnego odbioru w międzywojennej Polsce – czyli, według ówczesnego nazewnictwa zaczerpniętego wprost z języka angielskiego, broadcastingu. W kręgach zaangażowanych w sprawy rozwoju rodzimej radiofonii w pierwszej połowie lat dwudziestych krystalizowały się dwa podstawowe modelowe ujęcia funkcjonowania radia dla mas. Społeczny ruch radiofilów promował koncepcję radia jako instytucji ideowej, służebnej wobec państwa i obywateli. Kręgi biznesowe natomiast traktowały radio jako przedsięwzięcie głównie komercyjne, mimo że nie wyrzekały się misji społecznej. Z obu nurtów wyłonili się liderzy, którzy odegrali ważną rolę w rywalizacji o koncesję radiową. Zygmunt Chamiec, założyciel Towarzystwa Polskie Radio, oparł się w tym celu przede wszystkim na wpływowych osobach ze sfer przemysłowych i politycznych. Stanisław Odyniec zmobilizował zaś społeczny ruch pasjonatów radia, amatorów i profesjonalistów branży radiotechnicznej i dziedzin pokrewnych. To środowisko z sukcesem współtworzyło eksperymentalne radio uruchomione przez Polskie Towarzystwo Radiotechniczne, zapisując się tym samym w historii jako pionierzy polskiego broadcastingu.

Słowa kluczowe: radio, nadawanie programów, integracja, państwo.