

# Children and youth programmes on the Hungarian Broadcast of the (Czech)Slovak Radio in the second half of the 20th century

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## Abstract

The history of the Hungarian Broadcast of the (Czech)Slovak Radio is closely linked to the history of the Hungarian culture in Slovakia. In its programmes, it devoted a significant role to children and young people. It broadcast programmes that were in line with the social and educational needs and pedagogical goals of the second half of the 20th century. The programmes for children and young people reflected on the society of the time, and the influence of the socialist ideology was evident in their content. At the same time, these programmes also conveyed values which were important in terms of education, knowledge and entertaining. In this study, our main aim is to map, interpret and analyse the pedagogical character of the children's and youth programmes of the Hungarian Broadcast of the (Czech) Slovak Radio. We will present the history of the Hungarian Broadcast of the (Czech)Slovak Radio and provide a summary of programmes for children and young people. The educational character of these programmes, their educational aims and intentions will be analysed. Three programmes are highlighted, and the circumstances of their creation, their content and their educational aims are examined in more detail.

**Key words:** the Hungarian Broadcast of the (Czech)Slovak Radio; children and youth programmes; culture; education

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## Introduction

Children's and youth programmes have played an important role in the Hungarian Broadcast of the (Czech)Slovak Radio. Our research contributes to the exploration of a yet unexplored segment of the Hungarian cultural history in Slovakia. We point out that the history of culture and public education were and are still closely connected. The programmes of the Hungarian Broadcast of the (Czech)Slovak Radio, as a segment of Hungarian national culture in Slovakia, had an impact on the educational and pedagogical processes in the 20th century. In our research, we will explore the history of the Hungarian Broadcast of the (Czech)Slovak Radio, the programmes for children and youth, analyse their educational character, and the role of children and youth in education.

In this reaserch, we will refer to the broadcast as the Hungarian Broadcast of the (Czech)Slovak Radio. The reason for this is that the Hungarian broadcast in Bratislava, Košice, and briefly in Prague, has been referred to in many different ways from its creation to the present day. Due to historical and social changes and radio restructuring, it was sometimes known as Slovak or Czechslovak, but today it is known as *Pátria Rádió* (Radio *Pátria*).<sup>1</sup>

## 1 Research questions and methodology

### 1.1 Research questions

The research questions of our study aim to answer the following questions:

1. Under what social and ideological conditions were the children's, youth, music and school radio programmes of the Hungarian Broadcast of the (Czech)Slovak Radio created from the beginning to the present day?
2. What were the educational aims and tools used in the production of these children's and youth programmes by the Hungarian Broadcast of the (Czech)Slovak Radio?

### 1.2 Methodology

Our research strategy includes secondary source research, primary archival source and document research, content analysis, and interviewing.

Secondary sources are publications on the history of the Hungarian Broadcast of the (Czech)Slovak Radio. Primary sources can be found in the Archives of the Slovak Radio, these documents contain the transcripts of earlier audio materials.<sup>2</sup> (Most of the audio material of the Hungarian Broadcast of the (Czech)Slovak Radio has not been preserved.) In addition, semi-structured interviews were conducted with editors and creators who are alive today and who had an active connection with the programmes of the Hungarian Broadcast of the (Czech)Slovak Radio in the period under study, in the second half of the 20<sup>th</sup> century. The final part of the research is content analysis, which aims to map and organise the programmes for children and youth, to explore the pedagogical context, and to examine the educational and pedagogical aims and tools of the individual programmes.

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<sup>1</sup> '*Pátria Rádió*' has been used since 2000

<sup>2</sup> These are the so-called programme covers, scripts, detailed transcripts of audio texts.

## 2 Theoretical framework

### 2.1 Philosophy of education, educational goals in the second half of the 20th century

In the second half of the 20<sup>th</sup> century, the (Marxist) conception of education of the time was expressed in terms of educating people. According to Mihály (1974), man is an integral unit of the individual and society. Human nature cannot be separated from the nature of the society in which it lives. This concept rejected individualism. The human nature, therefore, was not the individual man, the personality of the future, but the personality type of the age. The Marxist ideal of a man is the 'all-round and harmoniously developed man'. Along with this, the educational goals were linked to the needs of society (Mihály, 1974). This meant the versatile man. In terms of the image of children at that time, the important aspects were the possibility of education and training. This was possible in both institutional, formal and informal settings. In the Soviet-style concept of education, pedagogical and psychological aspects were not important (Géczi, 2006). After the regime change, the concept of the human ideal was transformed. A diversity of values emerged. This process was linked to the political transformation. In this change, the different social subsystems were given an important role and had to choose between different values (Zrinszky, 2002). The emerging consumer society and the world of consumption encouraged children to value carefree play and experiences much more than the world represented by schools and adults (Szabolcs, 2004).

### 2.2 Media and education

The functions of media communication are: *informative, orientational; value-bearing, norm-creating; entertaining* (László, 2011).

Nagy and Trencsényi (2012) extended these functions: *public-political function and documentary function* (Nagy & Trencsényi, 2012).

According to Nagy (2002), the functions of the media are related to mass media and the dissemination of literacy. They can also be used for self-cultivation. Its most important role is the *value-creating* function, as well as the *transmission of literacy, moral values and tolerance*. Aesthetics and morality in the world of media are interrelated. Finally, the media also have a *personality-forming* function (Nagy, 2002).

The positive attitudes of children and young people towards mass media were studied in the second half of the 20<sup>th</sup> century. According to this view, the media bring them closer to the world and allow them to follow values and role models. Overall, they have a positive attitude towards technical devices (Zrinszky, 2002: 237). The literature and research findings show that the media have become an important mean of education (Gombocz & Trencsényi, 2007).

## 2.3 History of radio

Regular broadcasting of radio programmes began in the 1920s in most countries in Europe and in the United States. Radio broadcasting was launched by the BBC in 1922, in the USA in 1923, in Germany in 1924 and in Hungary in 1925 (Kiss, 2015). In Czechoslovakia, the first private company, Radiojournal, was established in 1923 and became state-owned in 1925. The first transmission was broadcast from Prague on 18 May 1923. Broadcasting in Slovakia started in 1926 (Reznik, 2003).

Radio can be considered as the first established part or segment of mass media.

## 2.4 School radio

The term school radio is interpreted in different ways in different sources and literature. In general, school radio is the term used for programmes produced and broadcast by a radio for schoolchildren for educational purposes. However, the term 'school radio' is still used today to refer to institutional radio stations and programmes created and run by schools. For example, Magyar Rádió (Hungarian Radio) used the title Iskolarádió (School Radio) to refer to programmes for schoolchildren until 1986 (Mezei & Szunyogh, 1990).

In England, the first school radio programmes began in 1927 thanks to BBC, in Hungary in 1928 (Nagy, 2002), and in the former Czechoslovakia, fairy tales and youth programmes were broadcast at the same time as the radio broadcasts started in 1923 (Regrutova, 2014). School radio broadcasts were so important that educational journals, pedagogical writings and methodological articles often dealt with the subject (e.g. Szocialista Nevelés – Socialist Education, Köznevelés – Public Education).

At the end of the 20<sup>th</sup> century, due to the informational and technological revolution, educational content moved to television and then online. Despite this, BBC still broadcasts its School Radio programme, which is also available online.<sup>3</sup>

## 3 History of the Hungarian Broadcast of the (Czech)Slovak Radio

Hungarian language radio broadcasting in Slovakia began on 16 December 1928, initially from the studio in Košice. However, regular broadcasting started only a year later from the Bratislava and Košice studios. Between the two world wars, the most important elements of these programmes were the news and literary and scientific lectures. The Košice Government Programme in 1945 silenced the Hungarian programme for a few years, before it was relaunched in 1949. Thereafter, the Hunga-

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<sup>3</sup> Available: BBC School Radio, <https://www.bbc.co.uk/programmes/p007g5y4>

rian Broadcast of the (Czech)Slovak Radio initially broadcast 40-60 minutes twice a day, and then, increased its broadcasting time in the following decades through repeated reorganisations. Many genres and programme formats appeared. Literary and music programmes, reports, entertainment programmes, youth and children's programmes, magazines, theatre broadcasts. The most prominent editors during this period were Jenő Nagy, Gábor Delmár, István Krivošik, Juraj Molnár, István Jakál, János Protič, and Sándor Papp. After the regime change in 1989, the structure of the programme responded to the changing needs of society, regularly dealing with issues of public interest, including nationality issues. In 1922, a structural transformation took place. The programme ceased to be fragmented, with a live programme being broadcast daily from 14:00 to 18:00. In 1998, another restructuring took place, with the broadcasting time being extended again, first to 45 and then to 57 hours per week, with a wide range of programmes and news. Since 2000, the programmes are broadcast on the channel called Patria (Delmár, 2003).

Radio Patria now broadcasts twelve hours a day, on ultra-shortwave and online.<sup>4</sup>

## 4 Children and youth programmes of the Hungarian Broadcast of the (Czech)Slovak Radio

After the relaunch of the Hungarian broadcast in 1949, children's and youth programmes were added and became an integral part of the broadcasts. In our research, we explored those programmes that were broadcast at regular intervals on the Hungarian broadcast. Based on the research carried out so far and the sources available, these are<sup>5</sup>:

1953: Pionírhíradó (Pioneer News)

1960: Iskolások műsora (Schoolchildren's Programme)

1963: Szlovák nyelvecske iskolásoknak (Slovak Language Lesson for Schoolchildren)

1965: Pionírhíradó – Pionírvisszhang (Pioneer News – Pioneer Echo)

1967: Reflektor – ifjúsági magazinműsor (Reflector – Youth Magazine)

1968: Fiatalokról fiataloknak (About Young People for Young People)

1971: Fiatalok a mikrofon előtt (Young People in front of the Microphone)

1971: Kontaktus (Contact)

1977: Ifjúsági magazin (Youth Magazine)

1977: Vasárnapi randevú (Sunday Rendezvous)

1983: Ritmus – fiataloknak (Rhythm – for Young People)

1985: Fiatalok stúdiója (Youth Studio)

1991: Utam Bartókhhoz (My Way to Bartók)

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<sup>4</sup> Medium wave broadcasts ceased in 2022.

<sup>5</sup> The years refer to the start of these broadcasts.

1994: Vasárnapi randevű<sup>6</sup> (Sunday Rendezvous)

1996: Radezvues (Rendezvous)

1998 után: X generáció, Y generáció, Gyerekzsúr, Kölyökvilág, Kamaszrádió (Generation X, Generation Y, Kid's Party, Children's World, Teenager's Radio)

The programmes listed above can be grouped into the following categories:

a/ educational programmes (e.g. Iskolások műsora – Schoolchildren's Programme, later Kölyökvilág – Children's World, Kamaszrádió – Teenager's Radió)

b/ music – entertainment programmes (e.g. Vasárnapi randevű – Sunday Rendezvous, Ritmus – Rhythm, Fialatok stúdiója – Youth Studio, Ifjúsági magazin – Youth Magazine),

c/ programmes of journalistic nature – talks, interviews, reports (e.g. Pionírhíradó – Pioneer News, Kontaktus - Contact, Reflektor - Reflector, Fialokról fiataloknak - About Young People for Young People, Fialatok a mikrofon előtt - Young People in front of the Microphone),

d/ classical music – education (e.g. My way to Bartók).

However, the characteristics of the individual programmes overlap, for example, Kontaktus (Contact) included musical elements, as well.

In addition to these programmes, the Hungarian broadcast of the (Czech)Slovak Radio weekly broadcast stories for pre-school children from the early 1950s. Most of these were on Sunday mornings.

#### 4.1 Iskolások műsora – Schoolchildren's Programme

Iskolarádió – School Radio was a precursor of the Schoolchildren's Programme broadcast by the Hungarian Broadcast of the (Czech)Slovak Radio in the 1930s. The szlovenszkói<sup>7</sup> iskolarádió – the Slovak School Radio was broadcast from Prague from 19 December 1930, but it did not yet serve Hungarian schools. This was replaced by the broadcasting station in Košice, when it began broadcasting for Hungarian language schools on 6 March 1934. In 1936, the school radio station was operating one hour a week, alternating between the studios in Košice and Bratislava (Kemény, 1936).

From 1960, Iskolások műsora – Schoolchildren's programme was produced for Hungarian pupils by the Slovak Radio's editorial office under the direction of Helena Soldinová. At first, the programmes focused on the lives of pioneers, later more

<sup>6</sup> In 1996, Fialatok Stúdiója (Youth Studi) was replaced by Vasárnapi Randevű (Sunday Rendezvous).

<sup>7</sup> Between the two world wars, Slovakia was called Szlovenszkó by Hungarians living in Slovakia.

varied themes were included, e.g. on science and culture. In 1969, Ilona Jakab<sup>8</sup> took over the editorship, and under her leadership, the programme was formally renewed. In the following decade, from 1970, Imre Kamocsai, Gábor Delmár<sup>9</sup>, and later Iván Janda and Vladimir Hayduk became editors. In addition to the life of the pioneers, the programme covered geography, history, literature, poetry, music, folk customs and folklore. Formally, the programmes were characterised by dialogues, role-plays and dramatisation.

From 1980, Irén Gémesi joined as an editor of the programme. The authors of the content of the programmes were Magdolna Szuchy, István Péntes, Alajos Csicsay, who also worked as textbook authors.<sup>10</sup> The programmes continued to cover a wide range of cultural and scientific topics. The programmes were adapted to the curriculum, textbooks, and in many cases they were based on real lessons. The latest teaching methods were also presented. The Szlovák nyelvlecke – Slovak Language Lesson was also connected to Iskolások műsora – Schoolchildren's Programme.

After the change of regime, from 1990 onwards, Irén Gémesi, Ilona Jakab and Ágota Duka-Zólyomi continued to edit the programmes. The authors were: György Batta, Csanaky Eleonóra, Magdolna Suchy, István Péntes, Ágota Várady, Alajos Csicsay, Irén Gémesi, Judit Izsák, Mária Bertóková, György Szénási. During this period, more attention was paid to national themes such as Hungarian history and literature.

After the restructuring of the radio in 1992, Iskolások műsora – Schoolchildren's Programme's broadcasts became irregular. Irén Gémesi launched new programmes called Kamaszrádió – Teenager's Radio and Kölyökvilág – Children's World. (Kiss, 2023).

#### **4.1.1 Pedagogical goals, intentions, didactic principles in Iskolások műsora – Schoolchildren's Programme**

The following pedagogical aims and didactic principles can be identified by studying and analysing the scripts of the individual programmes of Iskolások műsora – Schoolchildren's Programme:

a/ *Education*. The different materials were selected by subject, according to the curricular requirements of the time, the age group and grade of the pupils. The materials were appropriate to the primary school level of the time, but they were

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8 Ilona Jakab (1936-2023) was an educator, linguist and language editor of Magyar Adás (Hungarian Broadcast).

9 Gábor Delmár (1934-2009) was a chess player, later a radio editor, and the chief editor of the journalistic section of the Hungarian Broadcast of the (Czech)Slovak Radio. He summarized the history of Magyar Adás (Hungarian Broadcast) in several studies.

10 E.g. Magdolna Suchy (1992): Tollbamondásgyűjtemény, SPN, Bratislava; István Péntes (1996): Anyanyelvi játékok, Liliium Aurum, Dunajská Streda; Alajos Csicsay (2004): Hires és hírhedt személyek a magyar történelemben, Liliium Aurum, Dunajská Streda

combined with modern, new knowledge.

b/ *Illustration*. The audio material was not only verbal, but the musical and sound accompaniment also illustrated the emotions of the text. The musical accompaniment and literary texts were closely related to the themes discussed. A selection of masterpieces from world literature and Hungarian literature were chosen, and the musical ‘inserts’ were also well-known pieces of classical music. They also used elements of Hungarian folk music and folk traditions.

c/ *Activating, motivating*. The nature of the programmes provided an opportunity for this. This was more likely to be the case in music education, where singing together is particularly activating. The means of activation were the instructions and tasks appropriate to the lesson, which were carried out in dramatised form with the participation of children.

d/ *Regularity*. The logical arrangement and structure of the curriculum was reflected in the fact that longer topics were dealt with in series. These could be literary, historical or scientific topics. The individual ‘chapters’, i.e. parts of the series, were systematically built on each other.

e/ *Science*. The broadcasts provided up-to-date knowledge in line with the latest research. This was guaranteed by the fact that prominent figures from the Hungarian academic world in Slovakia, such as historian Katalin Vadkerty, were included as authors. The knowledge about computers and informatics was considered innovative. They sought to present the world, including the fields of natural sciences, geography and geology.

In *emotional education*, the programmes emphasised solidarity, justice, the values of cooperation, respect for history, folklore and the arts.

The educational theory of the time was based on a multi-faceted approach. The broadest possible range of knowledge was made available for children and pupils. The contents were compiled in the interest of the basic educational goal - general knowledge.

## 4.2 Music and entertainment programmes

In 1977, the programme *Vasárnapi randevú* (Sunday Rendezvous) started to be broadcast, preceded by *Kontaktus* (Contact), and from 1985 onwards *Fiatalok Stúdiója* (Youth Studio) became popular. *Kontaktus* (Contact) featured both reflections on the problems of young people and requests for popular music. As listener demands grew, two new programmes were launched to replace it, separating the two types of programme. *Kontaktus* (Contact) was replaced by *Vasárnap randevú* (Sunday Rendezvous) and *Ifjúsági Magazin* (Youth Magazine). The programme *Randevú* (Rendezvous), was intended to be primarily a light music programme. The main aim was to introduce Hungarian bands, including Hungarian productions



from Slovakia (-hr-, 1977).<sup>11</sup> The main aim of *Randevú* (Rendezvous) was to fulfill requests, and so the creation of *Fiatalok stúdiója* (Youth Studio) became a real need. The aim was to include reports and conversations for and about young people in between the music. The concept of the programme was developed by László Polák and Sándor Papp. Well-known presenters and editors were Imre Kamocsai, László Polák, Erika Tóth, Ágnes Bárdos, Igor Balla and Ferenc Csenger. As the social situation of the time demanded, the programme included reports e.g. on the Socialist Youth League, but the editors were also able to 'smuggle in' progressive, or even oppositional, works of Hungarian popular music; such as the musical piece *Kőműves Kelemen*, or songs by József Dinnyés, János Bródy or Zsuzsa Koncz. Censorship was therefore not strict, but the ratio between music and spoken word was set. The programme was very popular, with thousands of letters and requests from listeners every week. This responsibility was used by the editors to educate and influence young people listening to the programme. On the one hand, the programme introduced young intellectuals or workers who they believed could serve as role models for young people. On the other hand, in addition to providing up-to-date information, they consciously intended to shape national identity through culture in minority existence (Bárdos, interview, 2024). Education for national consciousness was also indirectly expressed in the cultivation of the mother tongue. The perfect, flawless use of the mother tongue was ensured by the language lector (Hritz, interview, 2024).

The work of the music editors was supervised by the editors-in-chief. Mainly, Western' music was reduced in number, but Hungarian works were allowed to be performed (Hritz, interview, 2024).

#### **4.3 Journalism - *Fiatalok a mikrofon előtt* (Young People in front of the Microphone), *Ifjúsági magazin* (Youth Magazine)**

The programme *Fiatalok a mikrofon előtt* (Young People in front of the Microphone) was launched in 1971 and had a journalistic nature. A prominent editor was Erika Tóth.<sup>12</sup> Each episode focused on a specific topic. The editorial staff regularly travelled to the countryside, where they recorded the words of the interviewees with the technical equipment of the time, a tape recorder. They talked about daily life, their homeland, countries less familiar to them – foreign countries, other nations. In the Hungarian press in Slovakia, including the radio, the names of places could only be used in Slovak, which sounded foreign to the Hungarian text. Small 'tricks' were used, e.g. the name of the place in interviews were said by the interviewees, or the titles of Hungarian books were quoted. There were also obligatory elements in this programme, such as reports on certain programmes of the Socialist Youth League. Such a propaganda event was the climbing of Rysy, which was also a national youth meeting. But it was also presented as a sporting event. In connection to education, visits to schools were subject to authorisation, which made the work

<sup>11</sup> [https://library.hungaricana.hu/hu/view/Ujlfusag\\_1977\\_1/?pg=56&layout=s](https://library.hungaricana.hu/hu/view/Ujlfusag_1977_1/?pg=56&layout=s)

<sup>12</sup> Erika Tóth was a radio editor and reporter between 1984 and 2009.

more difficult. At the same time, editors did not feel very strong influence from editors-in-chief or other managers. They tried to choose topics and subjects, and tried to edit with an educational aim, by which they directed the attention of young people to follow the moral imperatives of the time (Tóth, interview, 2024). *Ifjúsági magazin* (Youth Magazine) also had a journalistic nature. Its well-known editors were Éva Lacza<sup>13</sup> and János Mészáros. There were frequent discussions on scientific topics such as biology, genetics, medicine. They interviewed students from different schools, introducing the institution, the course of study. They talked about career choices and the difficulties of choosing a career, but also about the increasingly popular cultural clubs (e.g. József Attila Ifjúsági Klub (Attila József Youth Club – JAİK) in Bratislava, Juhász Gyula Ifjúsági Klub (Gyula Juhász Youth Club – JUGYIK) in Nitra, Kazinczy Ferenc Diákklub (Kazinczy Ferenc Students' Club – KAFEDIK) in Brno, Ady Endre Diákkör (Ady Endre Students' Club -AED) in Prague).

There have also been discussions on public issues, moral values, such as honesty, or analysis of the relationship between adults and young people. Educational intentions were implicit, often as a backdrop to socialist ideology, but can be detected by examining the documents.

## Summary – conclusion

From the beginning until today, the children's and youth programmes of the Hungarian Broadcast of the (Czech)Slovak Radio have made a significant contribution to the education of Hungarian youth in Slovakia. In the second half of the 20<sup>th</sup> century, the programmes were produced in a socialist spirit in accordance with the expectations of the time, but some of the moral and ethical guidelines are still relevant today. The ideological background was mainly reflected in the choice of topics, especially in youth entertainment and report programmes. Educational and journalistic programmes were used to shape the young generation's view on the world, to inform them and to strengthen their identity. Particularly in the 1980s and after the regime change in 1989, the strengthening of the national consciousness was also an important element of the educational impact.

The editors' intention to educate was not always conscious. The most prominent in this respect is the *Iskolások műsora* (Schoolchildren's Programme), in which education, development and cooperation with public education were the pedagogical activities of the creators. In the entertainment programmes, the educational impact was shaped by the programme structure, the journalistic tools and the personalities of the editors. In report programmes, the pedagogical aspects were expressed through the choice of topics and the young people, social classes and characters portrayed.

After the change of regime, especially from the 2000s, the editorial aspects of children's and youth programmes became increasingly child-centred. They tried to introduce the world from their point of view (Csenger, interview, 2023). This also

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<sup>13</sup> Éva Lacza was a radio editor and reporter between 1970 and 2009.

coincides with the changing image of the child, which has become typical in our region as well.

A pedagogical analysis of the scripts of children's and youth programmes from several perspectives and a content analysis of the interviews with the editors are the next part of our research.

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## Archival source

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