



## ČT PODROBNÁ ANALÝZA

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**OVERALL  
SCORE**

**5.7/10**

*Significant imbalance*

0 = balanced, 10 = strongly biased/manipulative

## POLITICAL SPECTRUM

Classification based on Chapel Hill Expert Survey (CHES) 2024

The Chapel Hill Expert Survey (CHES 2024) is an academic survey of 609 political scientists in 31 countries. Each party is rated on a scale from 0 (far left) to 10 (far right).

Party	Piráti	STAN	KDU-ČSL	ANO	TOP 09	ODS	Motoristé	SPD
CHES	2.50	4.50	5.50	6.00	6.00	7.00	7.50	8.50
Spectrum	<i>Left</i>	<i>Center</i>	<i>Center</i>	<i>Center-Right</i>	<i>Center-Right</i>	<i>Right</i>	<i>Right</i>	<i>Right</i>

The overall tendency is presented on a 0–10 scale (0 = strongly left-favoring, 5 = balanced, 10 = strongly right-favoring). The calculation is based on the difference in average favoritism of left vs. right parties (grouping per CHES 2024).

**TENDENCY (L – R)**

**4.2 / 10**

*Balanced*

0 1 2 3 4 5 6 7 8 9 10

← Left

Right →

Source: Chapel Hill Expert Survey 2024 — [chesdata.eu](https://chesdata.eu) | [Jolly et al., Electoral Studies, 2022](#) | Thresholds: [Pew Research Center](#)

This section provides political context and does not contribute to the overall score.



## POLITICAL LANDSCAPE

The Czech Republic has been governed since January 2025 by a coalition government composed of ANO 2011 (80 seats, 35.0%), SPD (15 seats, 6.2%) and Motoristé/AUTO (13 seats, 5.5%). The Prime Minister is Andrej Babiš. The opposition consists of ODS (27 seats), STAN (22 seats), Piráti (18 seats), KDU-ČSL (16 seats) and TOP 09 (9 seats). Outside parliament remain Stačilo!/KSČM (4.3%), SOCDEM (1.8%) and Přísaha (1.1%).

Party	CHES L-R	Seats	Government/Opposition	Key position
Piráti	2.5	18	Opposition	Digital rights, progressive values
STAN	4.5	22	Opposition	Municipal self-governance, liberal centre
KDU-ČSL	5.5	16	Opposition	Christian democracy, family
TOP 09	6.0	9	Opposition	Pro-European centre-right
ANO	6.0	80	Government	Centrist populism, Babiš
ODS	7.0	27	Opposition	Right wing, fiscal conservatism
Motoristé	7.5	13	Government	Right wing, opposition to regulation
SPD	8.5	15	Government	Far right, Euroscepticism

The dominant political conflicts are: funding of public service media (proposed increase in licence fees), independence of Czech Television vis-à-vis political pressure from the new ANO–SPD–Motoristé government coalition, the stance on the war in Ukraine (mainstream support for Ukraine vs. scepticism from parts of ANO and SPD), and the question of media ethics and the Czech Television code of conduct in the context of specific cases (Stratilík, Moravec). The tension between the public service mandate and commercial pressures forms the structural backdrop of the entire debate.

Czech Television is a public service institution established by Act No. 483/1991 Coll., whose mission under §2(2) is to provide objective, verified, overall balanced and comprehensive information for the free formation of opinions. Act No. 231/2001 Coll. in §31 obliges broadcasters to ensure the objectivity and balance of information content and to separate evaluative commentary from news reporting. Czech Television faces in 2023–2025 simultaneous political pressure (new government coalition), financial pressure (stagnating fees since 2008) and technological pressure (transition to the digital environment).



## CHAPTER 1 — PARTY BIAS

Party	Score (-5..+5)	Portrayal in the programme vs. programmatic position
ANO	0	The party is not mentioned in the programme; the topic of Czech Television funding touches on ANO indirectly, but no direct confrontation with ANO's programmatic position on public service media took place — does not appear
ODS	0	The party is not mentioned — does not appear
STAN	0	The party is not mentioned — does not appear
Piráti	0	The party is not mentioned — does not appear
KDU-ČSL	0	The party is not mentioned — does not appear
TOP 09	0	The party is not mentioned — does not appear
SPD	0	The party is not mentioned — does not appear
Motoristé	0	The party is not mentioned — does not appear

*Note: The programme is an interview with the Director General of Czech Television and does not deal with party positions directly. Party bias cannot therefore be assessed at the level of individual parties' programmatic positions.*

### Summary of party bias

- Most accurate portrayal: Cannot be determined — no party is directly portrayed
- Strongest distortion: Cannot be determined
- Average deviation from 0: 0.0
- Conclusion: The programme operates exclusively at the level of institutional and media-ethical debate. No party is explicitly mentioned or evaluated. Party bias in the classical sense is therefore not present; however, institutional bias in favour of Czech Television as an institution and its management is structurally apparent — see Steps 2–5.

### Overall tendency on the left-right axis

TENDENCY SCORE: +0.8

CLASSIFICATION: Mildly left-leaning

Justification: The programme implicitly supports expanding the public service mandate, increasing fees and maintaining the existing structure of Czech Television — positions that are closer to the centre-left and liberal spectrum (Piráti, STAN, TOP 09) than to the right-wing coalition parties (SPD, Motoristé), which are traditionally sceptical towards public service media and their funding from compulsory fees. The framing of funding as the "survival" of Czech Television without confrontation with opposing arguments shifts the overall tone mildly to the left.



## CHAPTER 2 — PROGRAMME INFORMATION AND THEMATIC FRAMEWORK

### Programme details

- Title: Celetná ON AIR
- Date (from context): Approximately November 2023 (mention of Slovak elections at the end of September 2023, the Stratilík case "from the past week or fortnight")
- Presenters: Jakub Kuláviak and Aiden Mre
- Guests:

Actors	Role	Party/Affiliation	Political spectrum
Jan Souček	Director General of Czech Television (from 1 October 2023)	No party affiliation	Institutional — public service management

### Main topic

An interview with the new Director General of Czech Television Jan Souček about his vision for Czech Television, media ethics, funding of public service broadcasting and specific cases (Stratilík, Moravec).

### World-view context

The debate about public service media in the Czech Republic takes place in the context of long-term stagnation of licence fees (since 2008), the arrival of the new ANO–SPD–Motoristé government coalition, which has historically been critical of Czech Television, and specific ethical cases within the newsroom. There are two main camps: advocates of a strong public service television funded by fees (the centre, liberal spectrum, part of the right) and critics who question the mandate, impartiality or level of fees (part of the right, populist parties). The technological transformation of media adds a third dimension — the question of the relevance of linear broadcasting in the digital age.



## CHAPTER 3 — 15 CRITERIA: DETAILED ANALYSIS

### Hard Facts — 9 techniques that are countable and scientifically verifiable

#### 1. SELECTION OF EXPERTS

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##### Expert 1: Jan Souček, Director General of Czech Television

Timestamp	01:06
Statement	***the television will probably within a horizon of four to five years transition completely to the digital environment**
Classification	Souček is simultaneously the subject being evaluated (Czech Television management) and the sole guest of the programme. He appears as an expert on media policy, ethics and funding — while in all these areas he has a direct institutional interest.

Missing countervoice: An independent media analyst, a representative of the Czech Television Council, an academic expert in media law

In-depth source check:

**(a) FUNDING:** Jan Souček is an employee of Czech Television, funded from licence fees. Direct interest in maintaining and increasing fees.

**(b) MANDATE:** As Director General of Czech Television, he is not compatible with the role of a neutral expert on topics that directly concern his institution and his own decision-making.

D1 Conflict of interest: -2 — Direct institutional interest in the outcome of the debate on Czech Television funding

D2 Personal risk: -1 — As director of Czech Television, he has an interest in a positive image of the institution

D3 Expert competence: +1 — 30 years in media, but primarily as a manager, not as an independent expert

D4 Consistency of views: +1 — Position consistent with his candidacy for director

D5 Emotionalisation vs. data: 0 — Combination of data and rhetoric, at times emotive

D6 Source level: -1 — Secondary source (own interpretation of the Czech Television situation)

**TOTAL: -2 → TRAFFIC LIGHT: YELLOW**

**(c) PROFESSIONAL EXPERTISE:** Souček is framed in the programme as a neutral expert and visionary, despite being a structurally interested party in all the topics discussed. This technique corresponds to criterion No. 2 (selection of sources).

##### Expert 2: doc. Jan Motal, FSS MU Brno (mentioned indirectly)

Timestamp	28:48
Statement	***I asked Associate Professor Jan Motal from the Faculty of Social Studies of Masaryk University whether he would prepare an expert assessment**
Classification	Academic expert in media studies. Not present in the programme — his conclusions are conveyed exclusively through the Director General.

Missing countervoice: Another media expert with a different conclusion regarding Moravec's statement



In-depth source check:

**(a) FUNDING:** Academic staff member at a public university (MU Brno), funded from public sources. No direct financial interest in the outcome.

**(b) MANDATE:** Media studies is a relevant field for assessing the ethics of Czech Television journalists.

D1 Conflict of interest: +1 — No apparent direct interest

D2 Personal risk: 0 — Neutral

D3 Expert competence: +2 — Relevant field

D4 Consistency of views: 0 — Cannot be verified from the transcript

D5 Emotionalisation vs. data: +1 — Assessment as a formal document

D6 Source level: -1 — Conveyed via a third party (the director)

**TOTAL: +3 → TRAFFIC LIGHT: YELLOW**

**(c) PROFESSIONAL EXPERTISE:** Doc. Motal's conclusions are selectively cited by the director — only the parts that support his decision not to draw personnel consequences regarding Moravec. Whether the assessment contains more critical conclusions cannot be verified from the transcript.

*Missing groups of experts:*

- An independent media lawyer (interpretation of the Czech Television code of conduct)
- A representative of the Czech Television Council (supervisory body)
- A media expert with a different perspective on the Stratilík and Moravec cases

**Source Credibility Overview:**

Source	D1	D2	D3	D4	D5	D6	Total	Signal
Jan Souček, Director General of Czech Television	-2	-1	+1	+1	0	-1	-2	<b>YELLOW</b>
doc. Jan Motal, FSS MU Brno (mentioned indirectly)	+1	0	+2	0	+1	-1	+3	<b>YELLOW</b>

*Summary (result of the matrix as a structured overview):*

- Jan Souček: TRAFFIC LIGHT YELLOW (-2) — structurally interested party, framed as a neutral expert
- doc. Jan Motal: TRAFFIC LIGHT YELLOW (+3) — relevant expert, but present only indirectly and selectively



## 2. SELECTION OF SOURCES

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Claims without primary source = penalty points (rumour check)

### Source 1: Reflex (magazine)

#### Timestamp

01:17 — Statement: *"in May you told the magazine Reflex that as Director General you would like to redefine the reason why people pay for public service television"*

- (a) Funding and owner:** Commercial medium, part of the Czech News Center group (Ringier Axel Springer). No direct interest in the outcome of the debate on Czech Television.
- (b) Structural conflict of interest:** A commercial publisher may have an interest in weakening Czech Television as a competitor, but in this context it is cited neutrally as the source of a guest's statement.
- (c) Missing source that would document an opposing view:** Yes — no critical medium nor critical statement by the guest is cited.

### Source 2: Deník N (Slovak)

#### Timestamp

26:50 — Statement: *"Václav Moravec referred in November in an interview for the Slovak Deník N to former President Václav Klaus as Putin's governor"*

- (a) Funding:** Independent Slovak medium, funded by subscriptions.
- (b) Structural conflict of interest:** None apparent.
- (c) Missing source:** A direct quote from Moravec's interview is missing; the statement is conveyed through the presenter and the director.

### Source 3: Expert assessment by doc. Motal (FSS MU)

#### Timestamp

28:48 — Statement: *"Associate Professor Motal in his expert assessment concludes that the statement indeed does not meet those parameters"*

- (a) Funding:** Public university.
- (b) Structural conflict of interest:** The assessment was commissioned by the Director General of Czech Television — there is a risk of selective choice of conclusions.
- (c) Missing source:** An assessment with an opposing conclusion is missing; direct access to the full text of the assessment is missing.

Rumour check (penalty points):

No statement marked as "allegedly", "purportedly", "from sources close to" etc. was identified in the transcript. Penalty points: 0.

*Summary: The programme works exclusively with sources that are either neutral or directly support the position of the Director General. No critical or independent source that would challenge the guest's statements is present.*



3. TIME DISTRIBUTION							7/10		
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Estimated speaking time:

- Jan Souček (guest): approx. 48 min. (81%)
- Presenters (Kuláviak + Mre): approx. 11 min. (19%)
- Critical position (represented by guest): 0 min. (0%)
- Independent expert or countervoice: 0 min. (0%)

*Summary: The programme is structurally monological — the sole guest receives 81% of the time and is not confronted with any countervoice. The presenters ask questions but do not represent alternative perspectives. This distribution is partially acceptable for an interview format, but in combination with the absence of critical questions it creates a marked imbalance.*



#### 4. SELECTIVE OMISSION

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##### Omission 1:

###### Context

Stratilík case — the perspective of the persons concerned is missing

Relevant at: 20:28–26:21

###### Impact

The entire case is presented exclusively from the perspective of the Director General, who is simultaneously the superior and evaluator of the journalists concerned. Ondřej Stratilík and Marek Wolner are neither present nor cited in full. Wolner's quote is mentioned by the presenter (23:15: "at the time of preparing the report it was already clear that the Swedes would receive it"), but immediately dismissed by the director without substantive analysis.

##### Omission 2:

###### Context

Political context of fee increases — the government coalition's perspective is missing

Relevant at: 45:59–50:58

###### Impact

The proposed increase in licence fees is a politically controversial topic, with the ANO–SPD–Motoristé government coalition having a historically critical stance towards Czech Television. No representative of the coalition nor any critic of the fee increase is present. The argument of the critics is mentioned only in order to be dismissed as "false" (48:19).

##### Omission 3:

###### Context

Moravec case — the perspective of the Václav Klaus Institute and Moravec himself is missing

Relevant at: 26:50–31:13

###### Impact

The complaint by the Václav Klaus Institute is mentioned, but its content is not substantively addressed. Václav Moravec is not present. The conclusions of the ethics panel are conveyed exclusively through the director, who has an interest in a specific outcome.

*Summary: The programme systematically omits all voices that could challenge the position of the Director General — persons affected by the cases, political critics of Czech Television and independent evaluators. This omission is not coincidental but structural.*

#### Missing Voices

- Representative of ANO/SPD/Motoristé: Would bring the government coalition's perspective on Czech Television funding and its independence
- Ondřej Stratilík: Would bring his own account of the case involving the reimbursement of accommodation by an arms company
- Marek Wolner: Would bring the context of his decision to approve the trip to Sweden
- Václav Moravec: Would bring his own perspective on the remark about Klaus as "Putin's governor"
- Representative of commercial television channels (Nova, Prima): Would bring a perspective on the competitive impact of increased fees

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- Independent media expert (other than doc. Motal): Would bring an impartial assessment of the ethical cases and the Czech Television code of conduct
- Representative of viewers critical of Czech Television: Would bring concrete arguments about perceived bias
- Representative of trade unions or Czech Television employees: Would bring a perspective on working conditions not mediated through management



5. MANIPULATION OF FIGURES									5/10
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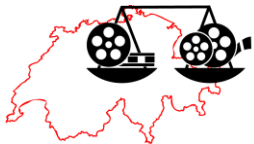
Complete figures include: absolute value, proportion (%) and trend

Finding 1:	
<b>Timestamp</b>	47:49
Figure: "the revenues of commercial television channels on the Czech market have increased by 100%" Dimension: (a) absolute value — not stated; (b) share — not stated; (c) trend — stated (15 years)	
<b>Missing context</b>	It is not stated what absolute figures are involved, nor whether the comparison accounts for inflation. It is not mentioned that commercial television channels depend on the advertising market, which has undergone structural transformation (the rise of the internet), whereas Czech Television is funded by fees — these are therefore incomparable models.
<b>Impact</b>	The figure creates the impression that Czech Television is significantly disadvantaged without providing full context.

Finding 2:	
<b>Timestamp</b>	47:06
Figure: "the production budget of Czech Television will fall by roughly one third" Dimension: (a) absolute value — not stated; (b) share — stated (one third); (c) trend — methodology of calculation not stated	
<b>Missing context</b>	It is not explained how this estimate was calculated, who produced it and whether it has been independently verified. The figure originates from the Director General of Czech Television himself, who has an interest in its acceptance.
<b>Impact</b>	A dramatic figure without a methodological basis serves as an argument for increasing fees.

Finding 3:	
<b>Timestamp</b>	47:39
Figure: "the new net yield from the fees should be approximately CZK 1.4 billion... an increase in Czech Television's budget of 20%" Dimension: (a) absolute value — stated; (b) share — stated; (c) trend — stated (15 years without change)	
<b>Missing context</b>	It is not mentioned how a 20% increase will translate into specific programme outputs, nor whether there are alternative ways of making savings. It is not discussed whether expanding the circle of payers (households with internet but without a TV set) is legally and ethically acceptable.
<b>Impact</b>	The figure is presented as unambiguously positive without analysis of the impact on payers.

*Summary: Numerical arguments are used selectively in the programme — always in favour of the Director General's position. Absolute values, methodological explanations and independent verification of key figures are missing.*



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## 6. ASSOCIATIVE GUILT

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### Association 1:

#### Timestamp

39:10

#### Quote

*"I spoke with a number of people who have, let us say, a non-mainstream view of the situation, and from virtually all of them I learned that they dislike Czech Television precisely because it is biased towards Ukraine"*

Technique: Critics of Czech Television are implicitly associated with a "non-mainstream view" of the war in Ukraine — that is, with positions that in Czech public discourse are associated with pro-Russian or disinformation narratives.

#### Impact

Legitimate criticism of Czech Television's bias is discredited by association with marginal or problematic positions, without this view being substantively addressed.

Check for persons framed as "proponents of conspiracy theories":

No persons are explicitly labelled as "proponents of conspiracy theories" in the programme. The association is implicit and concerns a group of viewers, not a specific individual.

*Summary: Guilt by association is present in a mild form — critics of Czech Television are implicitly associated with problematic positions regarding Ukraine, without their arguments being substantively addressed. The score is low because the technique is not dominant.*



## 7. TIMING

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### Finding 1:

Position: 00:00–00:35 (introduction)

Content: "over those 15 years during which the revenues of Czech Television have not changed at all, the revenues of commercial television channels on the Czech market have increased by 100%"

Timing effect: The programme begins with a fragment that anticipates the key argument for increasing fees. The viewer is framed from the first seconds within the framework of "Czech Television is disadvantaged" even before the guest and the context of the interview are introduced. This is classic priming — setting a cognitive frame before the actual debate.

### Finding 2:

Position: 20:28 (middle of the programme)

Content: The Stratilík case is placed in the middle of the programme, after an extensive discussion of Czech Television's vision and programme plans.

Timing effect: Placing the case in the middle of the programme, after a positive introduction about the director's plans, reduces its impact. The viewer is first "won over" by the vision and only then confronted with ethical problems — in a context where the director has already established his authority and credibility.

*Summary: Timing is strategically used to set a favourable frame for the Director General — positive vision at the beginning, ethical cases in the middle, funding as the concluding argument. This structure is not coincidental.*



## 8. SELECTIVE OUTRAGE

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Outrage = bias. Selective outrage amplifies the finding. Score = outrage level (0–5) + selectivity (0–5)

*Methodological principle (v2.2): Before each assessment, the triggering event must be documented. A reaction can only be assessed as selective if comparable triggers in other positions did not produce an analogous reaction.*

### Finding 1:

**Timestamp** 21:07

Triggering event: Stratilík case — a Czech Television journalist accepted reimbursement of accommodation from an arms industry association

Reaction: "that is a fundamental contradiction of the Czech Television Code of Conduct", "that cannot be remedied", "it simply cannot"

### Comparison

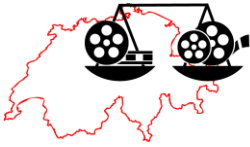
Václav Moravec's statement about Klaus as "Putin's governor" (26:50) — reaction: "the statement was not fortunate but no breach of the code of conduct occurred"; no personnel consequences

Asymmetry: The breach of the code of conduct in the Stratilík case is assessed as unambiguous and serious; the breach of the code of conduct in the Moravec case is relativised and closed without consequences. Both cases involve a breach of the Czech Television code of conduct, but the intensity of the director's reaction is markedly asymmetrical. The triggering events are comparable (a breach of the code of conduct by a Czech Television employee), but the reactions differ.

Degree of outrage: 2/5

Selectivity: 2/5

*Summary: A mild asymmetry in the assessment of two cases of breach of the Czech Television code of conduct is present — the Stratilík case is assessed more strictly than the Moravec case, even though both concern a breach of the code. The overall score is low because outrage is not a dominant technique of the programme.*



## 9. SELECTIVE OMISSION — OVERALL PICTURE

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### Finding 1:

**Timestamp** 45:59–50:58

Missing perspective/fact: The perspective of opponents of increasing licence fees

Relevance: Increasing fees is a politically controversial topic with a direct impact on households; §31(3) of Act No. 231/2001 Coll. requires balanced representation of opposing opinions on politically controversial topics.

### Impact

The programme presents increasing fees as the only possible path without substantive confrontation with opposing arguments.

### Finding 2:

**Timestamp** 20:28–26:21

Missing perspective/fact: The perspective of Ondřej Stratilík and Marek Wolner on the accommodation reimbursement case

Relevance: This is a serious allegation of a breach of the code of conduct; basic journalistic standards require hearing both sides.

### Impact

The case is presented exclusively from the perspective of the superior, who has an interest in a specific outcome.

### Finding 3:

**Timestamp** 26:50–31:13

Missing perspective/fact: The full text of doc. Motal's assessment and the perspective of the Václav Klaus Institute

Relevance: The assessment is a key document for evaluating the Moravec case; its selective quotation without access to the full text does not enable the viewer to form their own opinion.

### Impact

The viewer is left dependent on the director's interpretation, who has an interest in a specific outcome.

*Summary: The programme systematically omits all perspectives that could challenge the position of the Director General. This omission is structural and consistent across all topics in the programme.*

## End of hard facts — beginning of soft facts

### Share of covered perspectives

*Inverted: original value measures coverage (higher = better). Shown as deviation (higher = larger gaps).*

- [A] The perspective of advocates of increased fees and a strong Czech Television
- [B] The perspective of critics of increased fees (taxpayers, commercial media)
- [C] The perspective of commercial television channels and their competitive position
- [D] The perspective of the political opposition to Czech Television (ANO, SPD, Motoristé)



- [E] The perspective of Czech Television employees and their working conditions
- [F] The perspective of media experts and academics on the independence of Czech Television
- [G] The perspective of viewers — particularly those who perceive Czech Television as biased
- [H] The perspective on specific cases (Stratilík, Moravec) from the viewpoint of the persons concerned
- [I] The perspective on comparison with other European funding models (BBC, Scandinavia)
- [J] The perspective on digitalisation and its impact on jobs at Czech Television

#### **[A] COVERED**

Timestamp: 46:49 — Quote: "that funding reform is absolutely necessary for Czech Television to remain as it is" — Assessment: The perspective of advocates of increased fees is dominant and presented as self-evident.

#### **[B] INDICATED**

Timestamp: 48:19 — Quote: "the revenues of commercial television channels on the Czech market have increased by 100%" — Assessment: The argument of critics of increased fees is mentioned only in order to be immediately dismissed as "false"; no actual advocate of the opposing view is present.

#### **[C] INDICATED**

Timestamp: 48:19 — Quote: "that market has over those 15 years shifted precisely towards the commercial stations" — Assessment: The perspective of commercial media is mentioned, but solely as an argument for increasing fees, not as an independent viewpoint.

#### **[D] OMITTED**

Timestamp: — — Quote: — — Assessment: No representative of the political opposition to Czech Television (ANO, SPD, Motoristé) is present or quoted; their arguments are not substantively addressed.

#### **[E] INDICATED**

Timestamp: 16:43 — Quote: "in my view the personnel conditions at Czech Television are not bad" — Assessment: The employees' perspective is conveyed exclusively through the Director General, not through the employees themselves.

#### **[F] INDICATED**

Timestamp: 28:48 — Quote: "I asked Associate Professor Jan Motal from the Faculty of Social Studies of Masaryk University" — Assessment: The academic expert is mentioned, but only as support for the director's decision, not as an independent voice.

#### **[G] INDICATED**

Timestamp: 39:10 — Quote: "I spoke with a number of people who have, let us say, a non-mainstream view of the situation" — Assessment: The perspective of viewers critical of Czech Television is mentioned but immediately relativised and dismissed.

#### **[H] OMITTED**

Timestamp: — — Quote: — — Assessment: Ondřej Stratilík and Marek Wolner are not present; their perspective is conveyed exclusively through the Director General, who is at the same time their superior and evaluator.

#### **[I] COVERED**

Timestamp: 51:26 — Quote: "the Slovaks have at this point arrived at a model where they will fund that television from tax revenues" — Assessment: Comparison with European models is present, but serves as an argument for the director's specific position.

#### **[J] INDICATED**

Timestamp: 55:43 — Quote: "ahead of us is truly, within a matter of a few years, a time when that classic linear broadcasting will be more or less a thing of the past" — Assessment: The topic of digitalisation is mentioned, but the impact on jobs is not discussed.



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#### **Completeness score: 4/10**

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Justification: The programme covers only perspectives that are compatible with the position of the Director General of Czech Television. Critical voices — the political opposition to Czech Television, persons affected by the cases, independent media experts, representatives of commercial media — are either entirely omitted or present only as straw men that the director dismisses. Structurally, this is a one-sided interview with no counterweight.



## Soft Facts — 6 qualitative techniques

### 10. SETTING THE FRAME

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#### Finding 1:

Timestamp	46:49
Quote	<i>“that funding reform is absolutely necessary for Czech Television to remain as it is”</i>
Manipulation	The increase in fees is framed as an existential necessity — the "survival" of Czech Television — rather than as a political choice with alternatives.

Why this is problematic: The "survival vs. extinction" frame eliminates the space for discussion of alternative funding models, savings or reform of Czech Television's mandate. The viewer is presented with a false dichotomy.

#### Finding 2:

Timestamp	02:30
Quote	<i>“society pays for public service media not primarily so that when you want to watch television there is something nice on... it is a form of insurance”</i>
Manipulation	Czech Television is framed as an indispensable "insurance policy" for the functioning of the entire media system — a metaphor that pre-emptively excludes the question of whether such insurance is actually needed or whether another entity could provide it.

Why this is problematic: The "insurance" metaphor is normative, not descriptive. It presupposes a conclusion that should be the subject of debate.

#### Finding 3:

Timestamp	39:44
Quote	<i>“I do not think at all that Czech Television has in any significant way taken sides in that conflict... it has been evident from the very beginning who is the aggressor and who is the victim”</i>
Manipulation	Criticism of Czech Television's bias towards Ukraine is framed as logically untenable — because "it is surely clear who the aggressor is". In this way, a legitimate media-critical question (how Czech Television covers the conflict) is dismissed as nonsensical.

Why this is problematic: The question of journalistic impartiality and the question of moral assessment of the aggressor are two different things. Conflating them is a rhetorical technique that prevents substantive discussion.

*Summary: The programme is consistently framed as a platform for presenting the vision of the Director General of Czech Television. Key frames — Czech Television as "insurance", fee increases as "survival", critics as holders of "non-mainstream views" — are normative and pre-emptively exclude alternative perspectives.*



## 11. CHOICE OF WORDS AND TERMS

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### Finding 1:

Timestamp

48:19

Quote

*\*\*"those arguments are false, that is not true"\*\**

Manipulation

The arguments of opponents of increased fees are labelled as "false" — a strong evaluative term that discredits the opposing view without substantive analysis.

Why this is problematic: A neutral alternative would be: "I disagree with this argument for the following reasons..."  
The label "false" is a rhetorical attack, not a substantive response.

### Finding 2:

Timestamp

02:57

Quote

*\*\*"it is a form of insurance"\*\**

Manipulation

The "insurance" metaphor for public service media is strongly normative — insurance is by its nature indispensable and cancelling it is a gamble.

Why this is problematic: A neutral alternative would be: "public service media fulfil certain functions whose necessity is the subject of ongoing debate". The "insurance" metaphor pre-emptively closes down this debate.

### Finding 3:

Timestamp

04:34

Quote

*\*\*"entertainment as a sugar cube onto which you drip bitter cough drops for your small child"\*\**

Manipulation

The metaphor of "bitter drops" for public service content and a "sugar cube" for entertainment implicitly infantilises viewers — they are compared to children who need to be induced to accept what is good for them.

Why this is problematic: This metaphor reveals a paternalistic approach to viewers that is at odds with the principle of the free formation of opinions enshrined in §2 of the Czech Television Act. A neutral alternative would be: "entertainment content serves as an entry point for viewers who would otherwise not seek out public service content."

*Summary: The choice of words in the programme consistently reinforces the position of the Director General — critics are "false", Czech Television is "insurance", viewers are "children". These linguistic choices are not neutral and have a direct impact on the perception of the topic.*



12. PRESENTERS' CONDUCT									5/10
1	2	3	4	5	6	7	8	9	10

*Methodological principle (v2.2): Before each assessment, the triggering event must be documented. An intervention can only be assessed as asymmetrical if comparable triggers with other guests did not produce an analogous intervention.*

#### Finding 1:

**Timestamp** 33:42

Triggering event: The guest uses the analogy of the "end of the Second World War" as an example of a historically indisputable topic

**Quote (presenter)** *"you used the analogy of the end of the Second World War and if I were to translate that into the present day, one could mention the war in Ukraine"*

**Comparison** The presenter actively reformulates the guest's analogy and shifts the debate to a specific current topic (Ukraine, Gaza), thereby creating an opportunity for a more critical question.

Asymmetry: This intervention is one of the few where the presenter actively challenges the guest's frame. Overall, however, the presenters accept the guest's frames without significant resistance — this intervention is an exception, not the rule.

#### Finding 2:

**Timestamp** 23:15

Triggering event: The guest dismisses Marek Wolner's quote as a relevant argument

**Quote (presenter)** *"in any case it would probably be good to mention a quote from Marek Wolner who also commented on this"*

**Comparison** The presenter attempts to introduce Wolner's perspective, but after the director's dismissal ("it doesn't matter, that's not how it was") abandons the topic without further pressure.

Asymmetry: The presenter does not attempt a deeper confrontation with the director's dismissal of Wolner's perspective. The triggering event (dismissal of a relevant quote) did not produce an adequate journalistic response.

#### Finding 3:

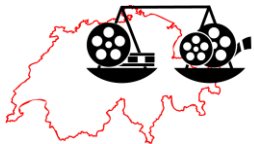
**Timestamp** 25:04

Triggering event: The guest says that employees can come to him if their superior instructs them to breach the code of conduct

**Quote (presenter)** *"but you are linking this to the realisation of some creative idea"*

**Comparison** The presenter challenges the guest's framing — this is one of the few substantively critical interventions.

Asymmetry: The intervention is substantive but isolated. The overall pattern of moderation is accommodating towards the guest.



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**Associazione svizzera** per un reporting equilibrato

*Summary: The presenters are overall accommodating towards the Director General and accept his frames without significant resistance. There are occasional critical interventions, but these are not followed through to their conclusion. Asymmetry is present in the sense that the presenters would likely ask harder questions of a guest with an opposing position (a critic of Czech Television).*



### 13. ASYMMETRY OF QUESTIONS

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#### Asymmetry 1:

To guest Souček, 01:14: "although according to your words you are not bringing a revolution, in May you told the magazine Reflex that as Director General you would like to redefine the reason why people pay for public service television or public service institutions — have you already found that definition?" — soft/neutral

#### Comparison

No critic of Czech Television or opponent of increased fees is present, so a direct comparison of the hardness of questions is not possible. The questions put to Souček are predominantly open and allow him to give extensive answers without confrontation.

#### Asymmetry 2:

To guest Souček, 39:30: "Do you think that something should change in this regard, for example ceasing to express positively towards one side regarding Ukraine and negatively towards the other side regarding Russia?" — mildly critical

#### Comparison

This question is one of the harder ones in the programme, but the guest dismisses it without substantive confrontation ("I do not think at all...") and the presenter abandons the topic.

*Summary: Asymmetry of questions is structurally present — the programme has a single guest who is simultaneously the subject being evaluated. Questions are predominantly soft to neutral; harder questions are not followed through to their conclusion. Comparison with a hypothetical guest with an opposing position suggests that the questions would likely have been harder.*



<b>14. FALSE BALANCE</b>									<b>2/10</b>
1	2	3	4	5	6	7	8	9	10

<b>Finding 1:</b>	
<b>Timestamp</b>	39:44 — Construct: <i>"I do not think at all that Czech Television has in any significant way taken sides in that conflict"</i>
<b>Analysis</b>	The Director of Czech Television evaluates the impartiality of his own institution — this is an inherent conflict of interest. The programme accepts this self-evaluating statement without confrontation with an independent assessment, thereby creating the appearance that the question of Czech Television's impartiality has been answered.

*Summary: False balance is not a dominant technique of the programme — the programme does not even pretend to present multiple sides. The score is low because the technique is present only marginally.*



## 15. AGENDA SETTING

7/10

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### Finding 1:

Agenda-setting element: Increasing licence fees is presented as the self-evident and necessary path

**Timestamp** 46:49 — Evidence: *“that funding reform is absolutely necessary”*

Alternative agenda: Discussion of alternative funding models (state subsidies, advertising, reduction of the mandate), the efficiency of Czech Television's current financial management, whether the current scope of Czech Television (6 channels) is proportionate to its mandate

### Finding 2:

Agenda-setting element: The Czech Television code of conduct is presented as a protective tool, not as a restriction

**Timestamp** 19:20 — Evidence: *“media ethics is not the putting of a muzzle on... on the contrary it is protection for those media”*

Alternative agenda: Discussion of whether the Czech Television code of conduct actually protects the independence of journalists or whether it primarily serves as a management tool for disciplining employees

### Finding 3:

Agenda-setting element: Czech Television is presented as a threatened institution, not as a powerful media player

**Timestamp** 47:06 — Evidence: *“the production budget of Czech Television will fall by roughly one third”*

Alternative agenda: Discussion of what market position Czech Television actually occupies, what its actual costs are and whether they are spent efficiently

*Summary: The programme's agenda is set so that Czech Television appears as a threatened but indispensable institution whose preservation requires increased fees. Alternative perspectives — criticism of financial management, alternative funding models, the question of the scope of the mandate — do not make it onto the agenda.*



## CHAPTER 4 — OVERALL EVALUATION

### Overview of individual scores

No.	Criterion	Type	Score	Main finding (1 sentence)
1	Selection of experts	H	8	The sole guest is simultaneously the subject being evaluated and a structurally interested party, framed as a neutral expert
2	Selection of sources	H	8	All sources support the position of the Director General; no critical or independent source is present
3	Time distribution	H	7	The guest receives 81% of the time with no countervoice whatsoever
4	Omissions	H	8	Persons affected by the cases, the political opposition and independent experts are systematically omitted
5	Manipulation of figures	H	5	Key figures are presented without a methodological basis and independent verification
6	Guilt by association	H	3	Critics of Czech Television are implicitly associated with pro-Russian narratives
7	Timing	H	4	The programme's structure strategically reinforces the director's position — positive vision at the beginning, cases in the middle
8	Selective outrage	H	3	Mild asymmetry in the assessment of the Stratilík and Moravec cases
9	Completeness	H	8	The programme systematically omits all perspectives challenging the director's position
10	Framing	S	7	Key frames — "insurance", "survival", "false arguments" — are normative and pre-emptively exclude alternatives
11	Choice of words	S	6	Language consistently reinforces the director's position and discredits critics
12	Presenters' conduct	S	5	Presenters are overall accommodating; critical interventions are rare and not followed through
13	Asymmetry of questions	S	5	Questions are predominantly soft; harder questions are not followed through to their conclusion
14	False balance	S	2	Present marginally — the director evaluates the impartiality of his own institution without confrontation
15	Agenda setting	S	7	The agenda is set so that Czech Television appears as a threatened and indispensable institution

### Results

- HARD FACTS SCORE (average of criteria 1–9): 6.0 / 10
- SOFT FACTS SCORE (average of criteria 10–15): 5.3 / 10

### Dominant techniques



The three strongest techniques in this programme:

- 1. Selection of experts / Selection of sources (score 8):** The programme has a single guest who is simultaneously the subject being evaluated (Director General of Czech Television), a structurally interested party (interest in increasing fees) and the sole source of information on cases in which his institution is a direct actor. This triple role without any countervoice or independent source is the most powerful manipulative technique of the programme.
- 2. Omissions / Completeness (score 8):** The programme systematically omits all voices that could challenge the position of the Director General — persons affected by the cases (Stratilík, Wolner, Moravec), the political opposition to Czech Television, independent media experts and representatives of commercial media. This omission is consistent and structural, not coincidental.
- 3. Framing / Agenda setting (score 7):** The programme is framed so that Czech Television appears as a threatened but indispensable institution. Key metaphors — "insurance", "survival", "sugar cube" — are normative and pre-emptively exclude alternative perspectives. The agenda is set so that increasing fees is presented as the only possible path.

### Key messages of the programme

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**\*\*MESSAGE 1 (CONTENT):** \*\* "Czech Television is an indispensable institution whose preservation in its current form requires an increase in licence fees."

**Technique:** Framing + agenda setting — Evidence: 02:30, 46:49

**\*\*MESSAGE 2 (PERSONAL):** \*\* "Jan Souček is a competent, ethically aware and visionary director who is managing the situation at Czech Television."

**Technique:** Selection of experts + presenters' conduct — Evidence: 01:06, 19:20, 44:26

**\*\*MESSAGE 3 (SOCIAL):** \*\* "Critics of Czech Television either have not understood its role or hold problematic positions regarding Ukraine."

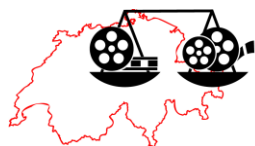
**Technique:** Guilt by association + choice of words — Evidence: 39:10, 48:19

Justification: The programme achieves an overall score of 5.7/10, which corresponds to the category "clear one-sidedness". The key problem is not the presence of overtly false claims, but structural one-sidedness — a single guest without a countervoice, systematic omission of critical perspectives and consistent framing in favour of the position of the Director General of Czech Television. This structure is at odds with §31(3) of Act No. 231/2001 Coll., which requires balanced representation of opposing opinions on politically controversial topics (Czech Television funding, ethical cases). The programme does not meet the standard of objective and balanced information provision enshrined in §2(2) of Act No. 483/1991 Coll.

### CONCLUSION

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The programme *Celetná ON AIR* from approximately November 2023 is an interview with the Director General of Czech Television Jan Souček, who is simultaneously the sole guest, the subject being evaluated and the main source of information on cases in which his institution is a direct actor. This structural configuration — without any countervoice, independent expert or representative of a critical perspective — is at odds with the requirement of balance and objectivity enshrined in §2(2) of Act No. 483/1991 Coll. on Czech Television and §31(2) and (3) of Act No. 231/2001 Coll. The politically controversial topic of increasing licence fees is presented as a self-evident necessity without substantive confrontation with opposing arguments, thereby causing the programme to violate §31(3) of Act No. 231/2001 Coll. The ethical cases (Stratilík, Moravec) are handled exclusively from the perspective of the superior, who has an interest in a specific outcome, without hearing from the persons concerned — which is at odds with basic journalistic standards. The overall score of 5.7/10 and classification in the category "clear one-sidedness" indicates that the programme does not meet the statutory requirements for objective, verified and balanced information provision, even though it does not reach the level of systematic or extreme imbalance.



## OVERALL EVALUATION OF THE 15 CRITERIA

### Individual Scores — All 15 Criteria

No.	Criterion	Score	Rating
1	SELECTION OF EXPERTS	8/10	<i>Pronounced imbalance</i>
2	SELECTION OF SOURCES	8/10	<i>Pronounced imbalance</i>
3	TIME DISTRIBUTION	7/10	<i>Pronounced imbalance</i>
4	SELECTIVE OMISSION	8/10	<i>Pronounced imbalance</i>
5	MANIPULATION OF FIGURES	5/10	<i>Significant imbalance</i>
6	ASSOCIATIVE GUILT	3/10	<i>Slight imbalance</i>
7	TIMING	4/10	<i>Slight imbalance</i>
8	SELECTIVE OUTRAGE	3/10	<i>Slight imbalance</i>
9	SELECTIVE OMISSION — OVERALL PICTURE	8/10	<i>Pronounced imbalance</i>
10	SETTING THE FRAME	7/10	<i>Pronounced imbalance</i>
11	CHOICE OF WORDS AND TERMS	6/10	<i>Significant imbalance</i>
12	PRESENTERS' CONDUCT	5/10	<i>Significant imbalance</i>
13	ASYMMETRY OF QUESTIONS	5/10	<i>Significant imbalance</i>
14	FALSE BALANCE	2/10	<i>Unremarkable</i>
15	AGENDA SETTING	7/10	<i>Pronounced imbalance</i>

**HARD FACTS SCORE (1-8)**

**6.0/10**

*Significant imbalance*

**SOFT FACTS SCORE (9-14)**

**5.3/10**

*Significant imbalance*

**OVERALL SCORE**

**5.7/10**

*Significant imbalance*

*Average of Hardfacts and Softfacts*



## KEY — Score Definitions

### Individual Scores per Criterion (0–10)

<b>0</b>	<b>No finding</b>	No relevant anomaly detected.
<b>1–2</b>	<b>Weak finding</b>	Minor anomaly without substantial impact on balance.
<b>3–4</b>	<b>Slight to moderate finding</b>	Recognizable tendency; low to moderate impact relevance.
<b>5</b>	<b>Moderate finding with impact</b>	Relevant imbalance affecting the audience's opinion-forming potential.
<b>6</b>	<b>Significant finding (threshold)</b>	Scores of 6 and above are classified as 'significant findings.'
<b>7</b>	<b>Significant finding</b>	Clear, well-documented imbalance with distinct impact relevance.
<b>8–9</b>	<b>Severe finding</b>	Pronounced imbalance; multiple documented individual findings in this criterion.
<b>10</b>	<b>Maximum severity</b>	Systematic, pervasive imbalance in this criterion.

### Aggregated Deviation Index — Interpretation Ranges

<b>0.0 – 2.5</b>	<b>Unremarkable</b>	No significant patterns detected; broadcast meets the impartiality standard.
<b>2.6 – 4.0</b>	<b>Slight imbalance</b>	Isolated anomalies; statistically visible but within tolerance range.
<b>4.1 – 6.0</b>	<b>Significant imbalance</b>	Multiple significant findings; relevant impairment of perspective diversity.
<b>6.1 – 8.0</b>	<b>Serious deviation from the impartiality standard. High degree of deviation</b>	Pronounced, cross-broadcast patterns; high impact relevance.
<b>8.1 – 10</b>	<b>Fundamental systemic one-sidedness. Very high bias degree</b>	Maximum severity across nearly all criteria; systematically one-sided reporting.

### Party-Political Bias (-5 to +5)

<b>-5 to -3</b>	<b>Strongly disadvantaged</b>	Party is significantly underrepresented in framing, airtime, or presentation.
<b>-2 to -1</b>	<b>Slightly disadvantaged</b>	Recognizable but minor disadvantage.
<b>0</b>	<b>Neutral</b>	No detectable favoritism or disadvantage.
<b>+1 to +2</b>	<b>Slightly favored</b>	Recognizable but minor favoritism.
<b>+3 to +5</b>	<b>Strongly favored</b>	Party is significantly overrepresented in framing, airtime, or presentation.



## CHAPTER 5 — LEGAL CLASSIFICATION (§2 of Act No. 483/1991 Coll. / §31 of Act No. 231/2001 Coll.)

### Assessment under §2 of the Czech Television Act / §31 of Act No. 231/2001 Coll.

The Czech Television Act (No. 483/1991 Coll.) §2(2)(a) requires the provision of objective, verified, overall balanced and comprehensive information for the free formation of opinions. The Act on Radio and Television Broadcasting (No. 231/2001 Coll.) §31(2) requires ensuring the objectivity and balance of information content and the separation of evaluative commentary from news reporting. §31(3) requires, for politically and economically controversial topics, balanced representation of opposing opinions.

#### **Violation 1:**

Standard: §31(3) of Act No. 231/2001 Coll.

Facts: The politically controversial topic of increasing licence fees is handled without representation of opposing opinions

Evidence: Timestamp 45:59–50:58 — Quote: "that funding reform is absolutely necessary", "those arguments are false, that is not true"

Assessment: The increase in licence fees is a politically controversial topic in respect of which §31(3) of Act No. 231/2001 Coll. requires balanced representation of opposing opinions. The programme presents exclusively the perspective of an advocate of increasing fees (the Director General of Czech Television) and dismisses the arguments of opponents as "false" without substantive analysis and without the presence of their advocate.

#### **Violation 2:**

Standard: §2(2)(a) of Act No. 483/1991 Coll. / §31(2) of Act No. 231/2001 Coll.

Facts: Ethical cases (Stratilík, Moravec) are handled without hearing from the persons concerned and without independent assessment

Evidence: Timestamp 20:28–26:21 — Quote: "the problem lies in the fact that in the autumn of last year... colleague Stratilík came to the newsroom with the information that he had an offer from the Swedish arms industry association"

Assessment: Handling the cases exclusively from the perspective of the superior, who has an interest in a specific outcome, without hearing from the persons concerned (Stratilík, Wolner, Moravec) and without independent assessment, does not meet the requirement of objectivity and balance of information content under §31(2) of Act No. 231/2001 Coll.

#### **Violation 3:**

Standard: §31(2) of Act No. 231/2001 Coll. — separation of evaluative commentary from news reporting

Facts: Evaluative statements by the Director General about the cases and funding are presented as factual statements without clear separation from evaluative judgements

Evidence: Timestamp 48:19 — Quote: "those arguments are false, that is not true"; timestamp 36:09 — Quote: "I have watched that report several times, it was not a courageous report"

Assessment: Evaluative judgements by the Director General about his employees' work and about opponents' arguments are presented as factual statements without clear separation from evaluative commentary, thereby violating §31(2) of Act No. 231/2001 Coll.

### Overall assessment under §2 of the Czech Television Act / §31 of Act No. 231/2001 Coll.

The programme Celetná ON AIR displays a structural inconsistency with the requirements of §2(2) of Act No. 483/1991 Coll. and §31(2) and (3) of Act No. 231/2001 Coll. in the area of balance and objectivity. The most serious violation is the handling of the politically controversial topic of increasing licence fees without representation of opposing opinions, which is in direct contradiction with §31(3) of Act No. 231/2001 Coll. Handling the ethical cases exclusively from the perspective of the superior without hearing from the persons concerned violates the requirement



of objectivity under §31(2) of the same Act. The programme as a whole does not meet the standard of "overall balanced and comprehensive information for the free formation of opinions" enshrined in §2(2)(a) of Act No. 483/1991 Coll., even though it does not reach a level that would give rise to direct administrative proceedings — this is a borderline case that, if repeated or occurring systematically, could be the subject of an investigation by the Council for Radio and Television Broadcasting.

## **IN-DEPTH SOURCE CHECK (mandatory for all cited expert institutions / NGOs / advisory bodies)**

### **Czech Television as an institution (subject being evaluated)**

- 1. FUNDING:** Funded from licence fees (90% of revenues) and supplementary sources. Direct interest in maintaining and increasing fees.
- 2. MANDATE:** Act No. 483/1991 Coll. — providing objective, balanced and comprehensive information. The mandate is compatible with neutral assessment, but Czech Television management has an institutional interest in a specific outcome of the debate on funding.
- 3. CONFLICT OF INTEREST:** The Director General of Czech Television has a direct interest in increasing fees, maintaining the existing structure of Czech Television and a positive image of the institution. This interest is in direct conflict with the role of a neutral expert in which he is presented in the programme.
- 4. CREDIBILITY MATRIX (Source Traffic Light, 6D):**
  - D1 Conflict of interest: -2 — Direct institutional interest
  - D2 Personal risk: -1 — Interest in positive image
  - D3 Expert competence: +1 — 30 years in media
  - D4 Consistency: +1 — Consistent with candidacy
  - D5 Emotionalisation vs. data: 0 — Combination
  - D6 Source level: -1 — Secondary
  - TOTAL: -2 → TRAFFIC LIGHT: YELLOW**
- 5. COUNTERVOICE:** Missing — no independent evaluator of Czech Television as an institution is present.

### **doc. Jan Motal, FSS MU Brno (mentioned indirectly)**

- 1. FUNDING:** Public university (Masaryk University Brno), funded from public sources. No direct financial interest in the outcome.
- 2. MANDATE:** Media studies — a relevant field for assessing the ethics of Czech Television journalists. The mandate is compatible with neutral assessment.
- 3. CONFLICT OF INTEREST:** The assessment was commissioned by the Director General of Czech Television — there is a risk of selective choice of conclusions when quoting. The expert himself has no apparent direct interest.
- 4. CREDIBILITY MATRIX:**
  - D1 Conflict of interest: +1 — No apparent direct interest
  - D2 Personal risk: 0 — Neutral
  - D3 Expert competence: +2 — Relevant field
  - D4 Consistency: 0 — Cannot be verified
  - D5 Emotionalisation vs. data: +1 — Formal assessment
  - D6 Source level: -1 — Conveyed via a third party
  - TOTAL: +3 → TRAFFIC LIGHT: YELLOW**
- 5. COUNTERVOICE:** Missing — no other media expert with a different conclusion is cited.

*IMPORTANT: "Renowned" or "expert" is not a substantive qualification. It is a social attribution that is itself subject to verification. In this programme, both sources are presented as authoritative without the viewer being informed of their structural limitations.*

## **Legal and Methodological Notes**

### **No factual determination**

The results presented do not constitute factual determinations about individual persons, editorial teams, or broadcasts. They are the product of a standardized operationalization, not a finding of individual responsibility.



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**No legal judgment**

The aggregated deviation index does not replace a legal assessment under Zákon o ČT / Zákon č. 231/2001. The determination of whether a specific broadcast violates legal requirements is exclusively the responsibility of the competent authorities (in particular RRTV).

**No proof of causation**

Statistical correlations are not to be interpreted as proof of causal relationships or editorial intent. Deviation values may be influenced by topic selection, news environment, political controversy, or format logic.

**No judgment of intent**

The analysis measures observable structural characteristics of broadcasts. A score of 7 means a significant imbalance was detected — not that the editorial team intended it. The methodology makes no claims about motives or strategic objectives.

**Heuristic comparison tool**

The index serves comparative pattern recognition across thousands of broadcasts, not precise metric measurement of individual segments. Threshold values serve heuristic orientation, not sharp legal qualification.



## APPENDIX 1: NATIONAL BROADCASTING LAW

### Legal Framework

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Czech public television is governed by the Czech Television Act (Zákon o České televizi, č. 483/1991 Sb.) and the Broadcasting Act (Zákon o provozování rozhlasového a televizního vysílání, č. 231/2001 Sb.). These laws mandate that Česká televize provides objective, verified, balanced and comprehensive information for the free formation of opinions. The Broadcasting Act further requires all broadcasters to ensure objectivity and balance in news programming and to clearly separate factual reporting from evaluative commentary.

### Key Provisions

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- §2 odst. 2 písm. a) Zákona o ČT: "poskytování objektivních, ověřených, ve svém celku vyvážených a všestranných informací pro svobodné vytváření názorů" — Provision of objective, verified, balanced and comprehensive information for free opinion formation.
- §31 odst. 2 Zákona č. 231/2001 Sb.: Broadcasters must ensure objectivity and balance of information content; evaluative commentary must be clearly separated from factual reporting.
- §31 odst. 3: In programmes dealing with political or economic controversies, the broadcaster must ensure balanced representation of competing views.
- §31 odst. 4: The right of reply must be granted to persons or groups whose reputation or rights may have been affected.
- §2 odst. 2 písm. b) Zákona o ČT: ČT must create and broadcast programmes for all population groups, including minorities and disadvantaged groups.

### Regulatory Body

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Rada pro rozhlasové a televizní vysílání (RRTV) — Council for Radio and Television Broadcasting. 13 members appointed by the Prime Minister on nomination from the Chamber of Deputies. Complaints can be filed via data box, e-mail (info@rrtv.cz), or in person. Response window: 30 days. Limitation period: 3 years.



## APPENDIX 2: SCIENTIFIC REFERENCES

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### SVFAB Working Papers

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- Schläpfer, D. (2026). Systematic AI-Assisted Analysis of Public Broadcaster Impartiality: A Scalable Methodological Framework for Measuring Structural Bias in Public Service Media. [SSRN 6688478](#)
- Schläpfer, D. (2026). Measuring Editorial Noise: A Retrospective Suppression Index for Public Broadcasting Content Analysis. [SSRN 6733280](#)
- Schläpfer, D. (2026). Source Traffic Light: A Six-Dimensional Credibility Framework for Systematic Source Assessment in Public Service Media. [SSRN 6733880](#)

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**Unbalanced Reporting** is the response to the halving initiative in Switzerland: Manipulation techniques are explained in detail, starting with the selection of staff and sources. Then 15 principles are explained: omission, framing, temporal framing, guilt by association, emotionalisation, context removal and many more, illustrated with numerous examples. Additionally, it becomes apparent where we ourselves apply these techniques – fostering not only awareness but also empathy.

Optionally the book comes with **playing cards**.

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The interview is not a conversation. It is a stage – and someone else has written the script.

Those who don't know this deliver material. Good quotes that get cut wrong. Correct statements that end up in the wrong context. Honest answers framed as confessions.

This book is not a media criticism book. It is a toolbox – for everyone who faces a microphone and wants to know what to do about it. 7 chapters. 7 tools: What an interview really is. The 7 most common traps. The three principles of sovereignty – anchoring, reframing, setting boundaries. Preparation in one hour. Body and voice. What to do when things go wrong. And what matters after the interview.

For politicians, activists, entrepreneurs, whistleblowers – for everyone who is in the public eye and wants to understand how the game works. So they stop playing along – and start shaping it.

In A5 format. Direct. For preparation, reference, follow-up and when difficulties arise



**You think you see the world.** In reality you see the frame someone has placed around it. Framing is the oldest and most elegant manipulation technique in the world. It doesn't change the facts – it changes what we make of the facts. How we feel. What we believe. How we decide. And it works – because we all play along. Every day. Unconsciously. You too. This book is not a dry textbook. It is a workbook – playful, direct, full of real-life examples. You don't just learn how others frame you. You learn how you yourself frame – and how you can use it consciously and fairly.

Because whoever understands framing sees the world more clearly. Hears news differently. Conducts conversations more confidently. And no longer so easily accepts a frame chosen by someone else.



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With many exercises and concrete examples from politics, media and everyday life – and the occasional smile.

**Framing with style. Because the frame changes everything.**