

EBU

OPERATING EUROVISION AND EURORADIO

PEER-TO-PEER REVIEW ON PSM VALUES

JANUARY 2015

 **Česká televize**

PEER-TO-PEER REVIEW ON PSM VALUES

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The following report assess the management practices and content quality of Czech Television (CT) according to the public service values defined by EBU in Strasbourg in 2012. The report is based on the self-assessment of CT combined with the on-site visit in Prague by an international group of peers on 1-3 October 2014.

The objectives of the report are to:

1. provide CT with a statement on its current situation, including highlights on best practices and suggestions for improvement;
2. give other media organizations comparative tools to improve their internal processes, develop best practices, and improve their own understanding of public service values.

Czech Television is the first EBU Member to undertake the public service values review.

This report reflects the peers' observations, opinions and suggestions after their visit. It starts with general comments and then outlines CT's performance on all of the six public service values (universality, independence, excellence, diversity, accountability, and innovation). It highlights best practices (actions, ideas, activities, programmes) that could be used as a model by all EBU Members.

The report is structured into six chapters that correspond to the six public service (PSM) values defined by the EBU: universality, independence, excellence, diversity, accountability, and innovation.

The report focuses on key issues related to each public service value to provide EBU Members with a comparative toolkit.

For each public service value, the report describes the **current situation**, and when relevant, stresses the **best practices** implemented by CT, along with **suggestions for improvement**.



The peer-to-peer review from action to thinking

The peers spent three full days at Czech Television. They held in-depth discussions with Petr Dvorak, Director General of Czech Television and his management team. They also visited the TV studios and technical facilities.



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02

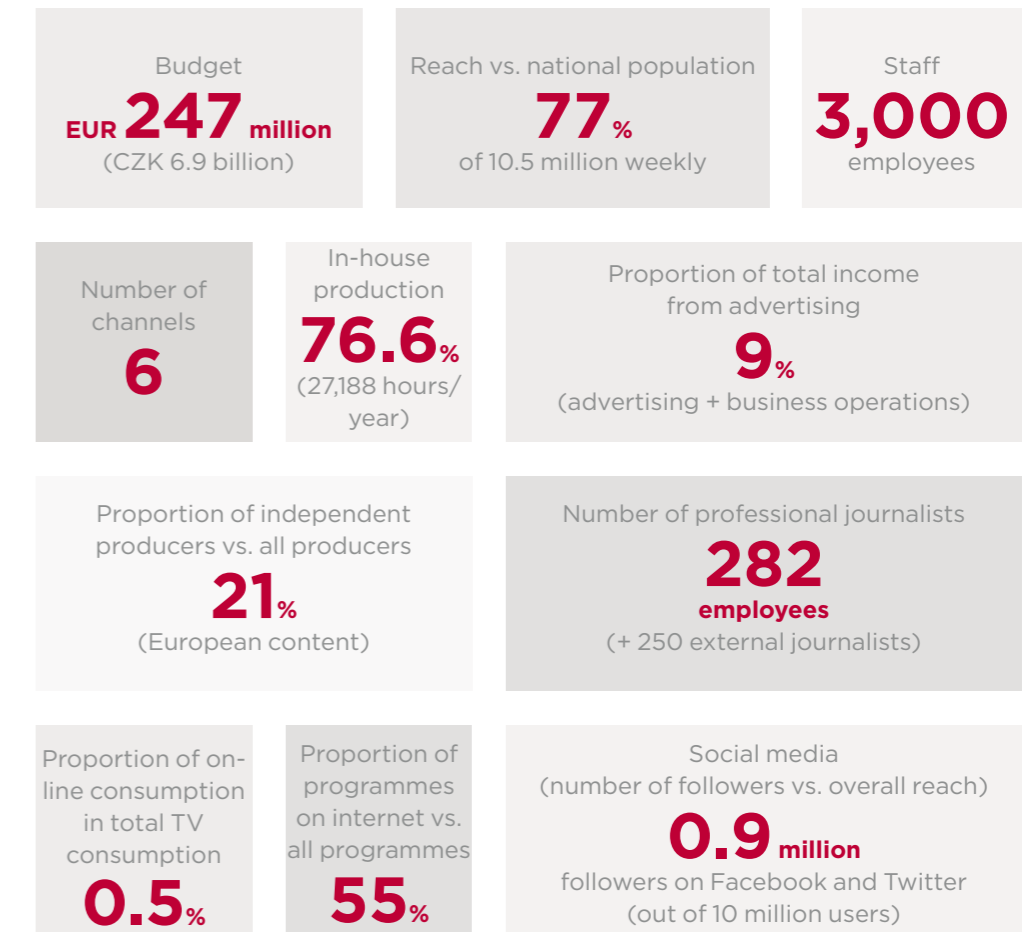
024

0 sport

0 :D

0 art

KEY FIGURES FOR **0** Česká televize



UNIVERSALITY

“

In 2011 we went for the project based on the following core values: quality, respect, creativity, courage. In 2014, people see it: Czech Television has more creative programming and is a market innovator.

”

Petr Dvorak,
Director General, Czech Television



UNIVERSALITY

SUMMARY

CT is well implemented in the Czech media landscape with six TV channels offering a broad range of programmes (news, sport, entertainment, culture, documentary, drama, education, etc.). All of them target specific segments of the audience. The TV offer is complemented with several online platforms (one per channel), and special formats for smart phones and tablets, Hbb TV and other applications.

This is the result of major changes launched in 2011 to redefine CT's identity, and consequently its offer. The changes led to the creation of two new channels, as well as major modifications to the internal processes, including scheduling, programme development, and production.

Nonetheless, and in spite of high audience rates, close to those of the main private commercial broadcasters, the role of CT/public service television is still not properly valued by Czech society.

AUDIENCE REACH

CURRENT SITUATION

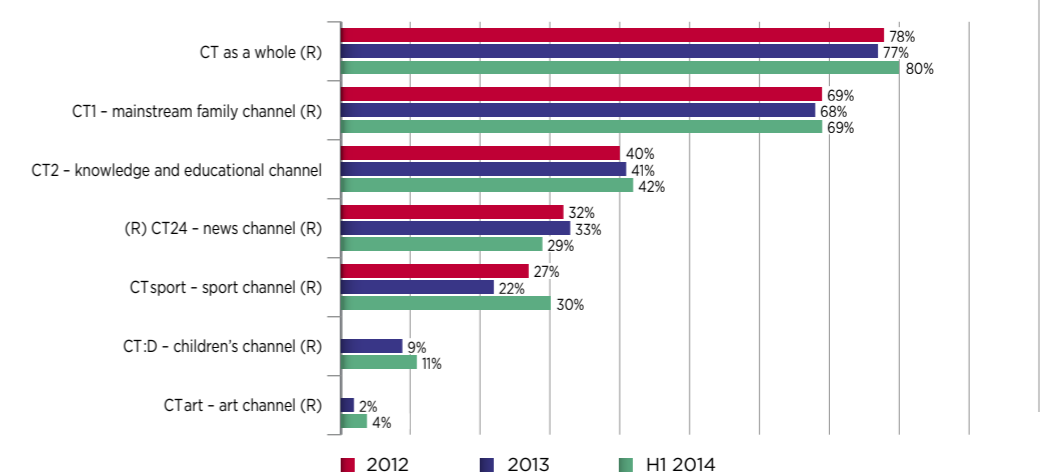
In 2013 Czech Television as a whole (all channels combined) had an average daily audience share of 30% and an average weekly audience reach of 77%. The share and reach have been quite stable over the last three years.

Additionally each of the six channels (two full-formats and four thematic channels) is well positioned in its own audience segment.

Young people 15–24 years old are the only group in which the weekly reach of Czech Television is less than half the audience (in 2013, the weekly average was 42%).

RQI - CZECH TELEVISION IN GENERAL

AVERAGE WEEKLY REACH OF CZECH TELEVISION AND ITS PARTICULAR CHANNELS IN THE 4+ GROUP



BEST PRACTICE(S)

The multichannel TV strategy is one of the keys to CT's success. CT offers six TV channels. Each has a clear profile and a specific target group:

- Two full-standard channels, CT1 (family oriented) and CT2 (documentary, film, foreign series), and four thematic channels: CT24 (24 hours news), CTsport (sport and healthy lifestyle), CT:D (children's entertainment and education), and CTart (culture, music, theatre, art movies).
- Each channel has a clearly defined profile with specific target groups and audiences. The six channels are complementary to each other with a clear brand identity.
- The content of the channels is accessible anywhere, any time. Catch-up TV works well.
- The multichannel strategy allows the group to maintain its market shares, and even increase its reach. Over the past few years, other TV broadcasters have lost market share, but not Czech Television.
- To develop this ambitious channel strategy, CT successfully launched two new TV channels in the autumn of 2013, CT:D and CTart, that both found their target audiences (also see chapter 6 on Innovation).

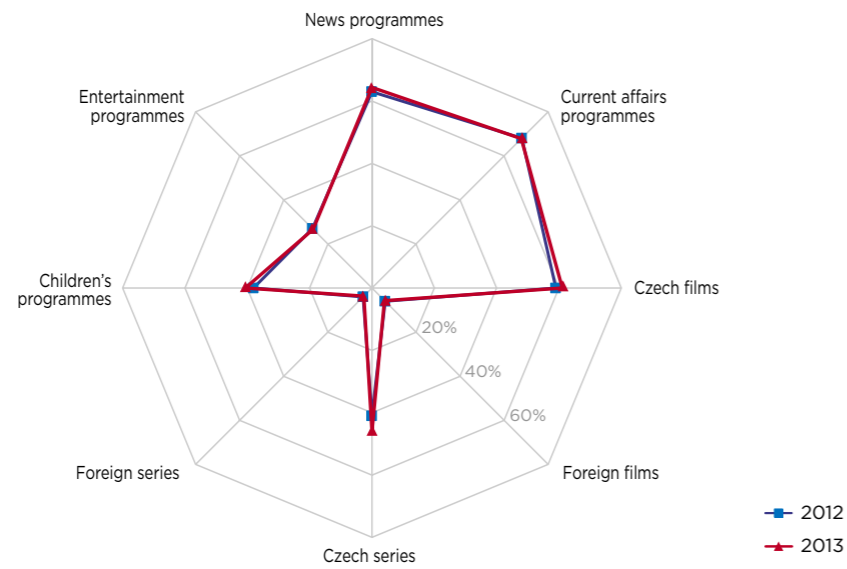
CT:D – launched in August 2013 as a multi-genre and full-format channel for children from 4 to 12 years old. It focuses on quality and on the diversity of its programming and has a strong educational element.

CTart – launched in August 2013, it proposes an outstanding selection of works of art and their authors, interdisciplinary/inter-genre contexts, and connections between classical and modern culture; provides significant space for the broadcasting of archived programmes; it is an important instrument for safeguarding cultural heritage and awareness. CTart also proposes the best European production.

- All this is achieved through the best use of a limited budget.

RQI - GENRES

CZECH TELEVISION AS THE MAIN TV BROADCASTER FOR DIFFERENT GENRES (Q)



Source: Tracking CT

DATA CHART

	2012	2013
News programmes	63%	64%
Current affairs programmes	68%	68%
Czech films	59%	61%
Foreign films	6%	6%
Czech series	41%	46%
Foreign series	4%	4%
Children's programmes	38%	41%
Entertainment programmes	27%	27%
Cultural programmes	60%	50%
Documentary programmes	75%	51%
Educational programmes	69%	53%
Sports programmes	70%	67%

SUGGESTION(S)

- Set the target of achieving the highest possible reach for each audience segment, and each service provided by CT.
- To respond to young audiences:
 - Strengthen the branding and positioning of the channels by reinforcing the values for each channel under the overall CT brand.
 - Develop new content, format(s) and platform(s) based on their consumption patterns (social networks, apps on smart phones), using specific approaches and programming. It is important these generations are not lost for CT.

PLATFORM REACH

CURRENT SITUATION

Though CT has made an effort to develop new/other platforms, only 5-6% of the population watch TV on their computer and 4-5% of the population use their mobile phones or tablets. Compared to traditional viewing, i.e. watching on a TV set, the total TV rating from computers, tablets and smart phones is still marginal, amounting to only 0.5% of the overall TV consumption.

Here are the platforms developed by CT:

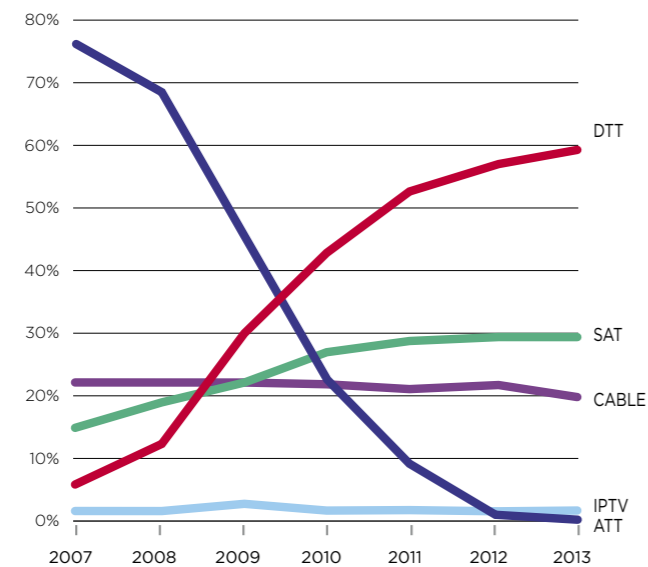
- Redesigned website (created in 2013)
- Social media presence
- Video content on CT's own pages (catch-up TV)
- CT24 news portal
- Hbb TV (hybrid)
- TV apps for CTsport and CT24 free of charge. Every month, 84,000 individuals use the CTsport application and 69,000 individuals use the CT24 application.
- Five Teletext services in operation.

SUGGESTION(S)

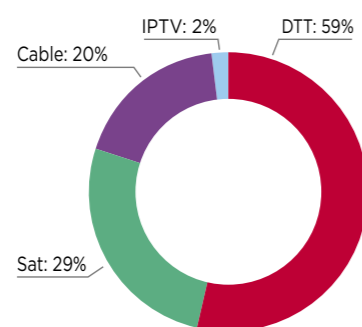
- Become a first mover on digital development, and share with others.
- Develop digital experiences to complement the TV experience: in terms of news, more devices, more news access (PC, smartphone, tablet, etc).
- Develop a multiplatform strategy and set priorities with regard to future new consumption patterns.

TV DISTRIBUTION PLATFORMS

ALL TV SETS



% TV HOUSEHOLDS, 2013



Source: ATO/Mediaresearch, 2013

ACCESSIBILITY**CURRENT SITUATION**

CT is legally obliged to add captions to at least 70% of its broadcast programmes (compared to 15% for commercial TV stations). At least 2% of CT's broadcast programmes must be produced or equipped with simultaneous interpreting into Czech sign language for hearing-impaired persons. CT is obliged to make at least 10% of its broadcast programmes accessible to visually-impaired persons, while commercial broadcasters must only provide 2%. This situation costs CT a lot, more than commercial broadcasters.

CT complies with the mandatory limits, even slightly exceeding them (excluding CT sport).

SUGGESTION(S)

Take advantage of CT's efforts in this area to promote the CT brand within those minority target groups as well as in the whole Czech society.

SOCIAL COHESION**CURRENT SITUATION**

- The role of public service television is not fully acknowledged in Czech society, in spite of all the changes made by CT, and the good levels of audience reach and market share. However, specific programmes/ channels are acknowledged as making a difference: for instance, many parents thank CT for its children's programmes and especially for the CT:D.
- CT is involved in several charity programmes. In 2013, CT broadcast 13 charity fundraising programmes that resulted in a total donation from viewers and companies of CZK 40,333,987 (EUR 1,461,240) for the charities.

SUGGESTION(S)

- To reinforce the perception of CT role in Czech society:
 - Talk more about public service values
 - Organize conferences and debates with parliament.
 - Launch an on-air campaign.
 - Explain that CT is unique in the Czech Republic for bringing news, sports, culture, and education.
 - Develop corporate social responsibility (CSR).
- CT follows world-class standards for public service television. Once CT has become the market leader for news, this will help it to be recognized by the Czech population.



INDEPENDENCE

“

Czech Television upholds openness, impartiality and independence. Its decision-making process is not subject to business, politics or any other pressures.

”

CT Self-Assessment Report

INDEPENDENCE

SUMMARY

The CT group is an independent public service television. Its Director General (DG) is appointed by the Czech Television Council, which is nominated by parliament. Editorial content and decisions are separate from the business decision-making process. News is processed by professionals and according to international standards. The high level of trust in CT news shows that Czech audiences value the efforts made by the CT group to develop high-quality, politically balanced, and accurate news programmes.

CT relies on an audience used to traditional TV consumption. There is still work to be done so that the CT brand appeals to younger generations, attracted by online consumption.

As 90% of CT funding comes from the licence fee, CT may face financial problems in the medium term, and needs to work on improving its funding system.

GOVERNANCE

CURRENT SITUATION

The CT Director-General (DG) is appointed by the Czech Television Council for a six-year term. Only the Czech Television Council can dismiss the DG, and only for the reasons stipulated in the Czech Television Act.

Czech Television Council members are appointed and dismissed by the Chamber of Deputies, and are representative of the main regional, political, social and cultural trends of the country.

The public exercises its right to monitor the activities of Czech Television through the Czech Television Council.

SUGGESTION(S)

- Help influence media legislation toward clearer responsibilities and a clearer mandate for the organization itself, the DG, and the regulatory bodies. The current system is not free from the risk of interference from outside the organization. At this stage the individuals involved seem to deal with this in a sensible way, but it should not be dependent on the behaviour and actions of individuals. Legislation and codes should be ultimately clear on the responsibilities of the bodies involved.
- Develop expertise so that CT is ahead of the regulations, and can actually contribute to the debate. By doing this, CT would also bring more transparency to the regulation process.
- Establish and apply clear and transparent rules on salaries, bonuses, and compensation for top management, and the members of the CT Council.

FUNDING

CURRENT SITUATION

- License fees provides over 90% of CT's annual income. CT does all the work collecting and recovering the television licence fee at its own expense. The fees are based on ownership of a TV set (not other electronic devices used to watch CT). Households pay for one TV set only, even if they own more devices. Businesses pay a separate television licence fee for each TV set. The amount of the television licence fee is set at CZK 135 per month (EUR 4.90), and this can only be changed by amending the law.
- The remaining 10% of CT's income comes from business operations and advertising. TV advertising is, however, limited. Commercials may only be broadcast on channel CT2 and CTsport, may not exceed 0.5% of the daily broadcasting time and, between 7 pm and 10 pm, not exceed 6 minutes per broadcasting hour.

The funding system is similar for most of the European public service broadcasters. It is nonetheless vulnerable because:

- the licence fee is fixed by law, and not even indexed to inflation;
- the correlation between the licence fee and TV-set ownership is obsolete;
- each year the number of registered payers decreases 1% (partly related to the death of older viewers).

SUGGESTION(S)

Work with parliament and government to:

- broaden the license fee system to alternative devices;
- index the television fees to inflation;
- start a discussion on VAT, so that CT is able to produce under the same conditions as independent producers and commercial broadcasters;
- discuss the law/rules on advertising.

EDITORIAL DECISION-MAKING

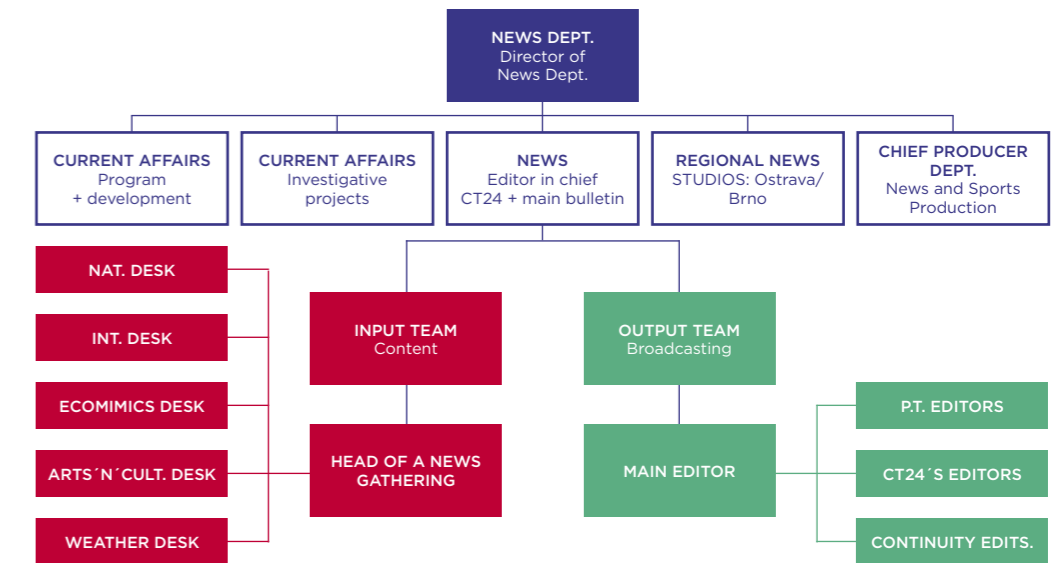
CURRENT SITUATION

The editorial decision-making process is independent of the DG. Power and responsibilities are clearly defined according to a matrix organization.

- In the horizontal line, editors work separately and independently of the management of other departments or other units of Czech Television.
- Editors and script editors work in parallel with editorial 'input teams' (suppliers of news content). Departments are divided into subject fields (domestic, foreign, economic news) and follow the same ethical and professional values as editors. Such a framework guarantees at least a double check.
- Editorial specialists are part of the 'output team' which is under the exclusive supervision of the editor-in-chief.

News is processed in accordance with the CT Code, which is based on Czech law and on international standards for journalists. News is also processed in accordance with rules stated in an internal CT regulation. Accuracy, impartiality, independence, trustworthiness and value of information are the key words. However the Code is outdated (2003) and the only fundamental editorial standards are written there. The editors receive tens of requests or complaints a month. They investigate them all. If mistakes or misconduct are discovered, they are openly acknowledged and CT apologizes.

NEWS DEPARTMENT ORGANIZATION CHART



BEST PRACTICE(S)

CT news strategy

CT wants to provide Czech citizens with a real news service.

It focuses on three key elements to achieve its goal:

- The viewers' expectations: longer evening news show, as people are used to watching news for one hour and expect detailed and extensive coverage of events in the main news bulletin, including the local, international, political, economic, social and/or cultural stories; younger news content in the morning to attract younger viewers, and creation of news for children.
- The news format: the main news show is one hour daily (7 pm to 8 pm), and is broadcast both by CT1 and CT24. To catch the attention of the audience in the second half of the show, CT designed an attractive news package. It's strongly built, with good editing and good camera work, renewed content with interesting explanations and context, and graphics using pictures, graphs, charts and animations. The workflow was entirely redefined, and the studio modified. As a result, the CT news show keeps most viewers, even after 7:30 pm.
- The content: the news shows combine traditional news and soft news, with a focus on investigative journalism (10 in-house journalists and 10 freelancers); CT also has 10 foreign correspondents in Europe, USA, China and Israel. In total CT works with around 500 journalists and reporters. CT24 offers live coverage.

SUGGESTION(S)**CT Editorial Panel**

CT set up the Editorial Panel in spring 2014 to handle issues of editorial and journalistic freedom in news and current affairs. The Editorial Panel doesn't depend on the News Director, and comprises staff of the News Department.

If the News Director disagrees with a recommendation from the Editorial Panel, CT Director-General may ask the CT Ethics Panel to review the unresolved issues according to the CT Code.

The Ethics Panel has five members, appointed and dismissed by the Director-General after consultation with the CT Council. One of its main tasks is to protect independent journalism from any outside pressures, and to defend public service values.

The system has been working well since its inception. However, it has not been subjected to any significant test/issue.

- Review the editorial standards, and set out their content on a written and on-line document called (for instance) "Editorial Guidelines". Such a document must be updated regularly to include editorial judgments from the CT Editorial Panel and the Ethics Panel (see above), as well as technical developments (social media management, etc.). This document should be available (with specific training if necessary) to any journalist, editor, and freelancer working for CT news programmes. CT would therefore play a leading role in ethics related to TV news reporting.
- The TV Code in its current form was laid down by CT in 2003 and formally adopted by parliament. We recommend CT to help develop a new code, taking account of the digital revolution.
- Fully integrate the 'internet desk' into the news and sports desks; certainly not consider it as a separate part of the organization. Digital world needs no 'silos'.

TRUST**CURRENT SITUATION**

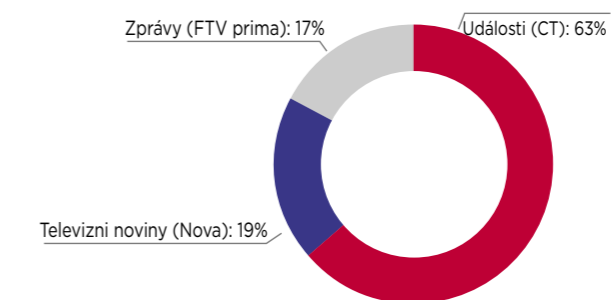
Czech audience considers CT news programmes to be the most trustworthy compared to other news programmes available in the Czech language. *Udalosti*, CT's main news programme, hold 27% of the market share, but is assessed as a trusted source of information by 63% of the audience, whereas its direct commercial competitor, *Nova*, gets 19% of trust for 47% market share.

CT 24, the CT news channel, has a 5.52% market share (reach of 1.824 million), and has good penetration in the over-15 year-old audience.

The overall level of credibility for CT programmes/channels in 2013 was 75%.

NEWS PROGRAMMES – MAIN BULLETINS

THE MOST TRUSTWORTHY NEWS PROGRAMME

**SUGGESTION(S)**

- Figure out why 37% of viewers trust the news on commercial channels more than CT's news programmes.
- Work on communication/PR to help the people understand that CT/public service television has changed since 1989, and is totally independent of any party or politics itself, and made by professionals. Use digital resources (blogs, Twitter) to explain CT's policy, editorial decision-making, programming, etc. Open the 'black box of journalism' to further build on the trust CT already enjoys.
- Build a CT brand/identity that speaks to younger generations.
- Try to increase the market share of CT news programmes and channel in general, and among the younger generation, on the model of news for children. The development of news on other formats (mobile phone app, for instance), and electronic devices should help.

SERVING DEMOCRACY

CURRENT SITUATION

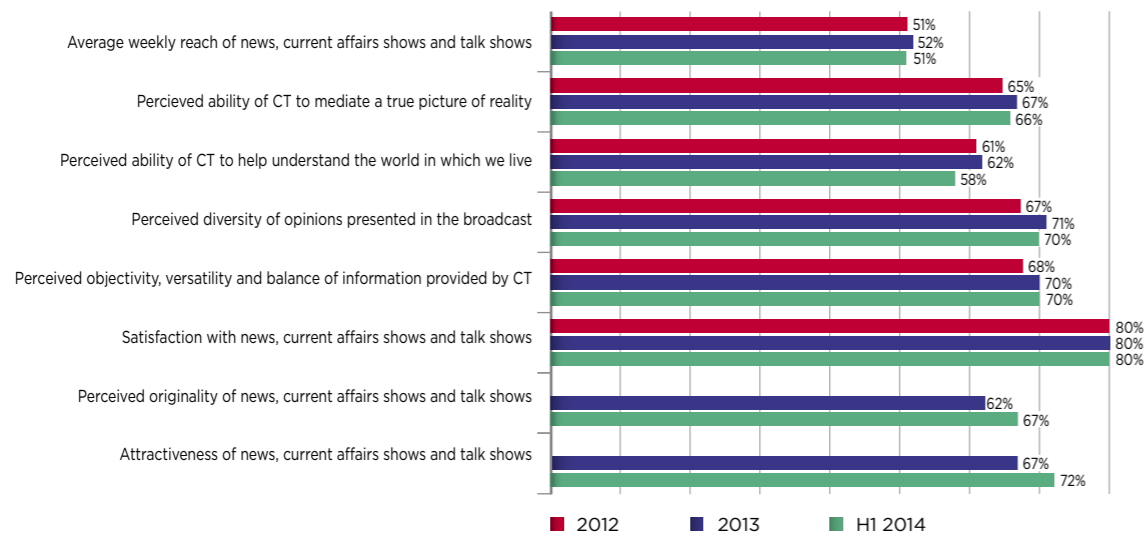
The political news, shows, debates, and magazines aim to provide balanced opinions and views that cover the political spectrum. Political debates include different, even contradictory opinions and always present opinions expressed in the local/international context.

CT also wants citizens to feel close to the political debate, and therefore for example organized six public debates in big cities, as well as in small villages before the elections in 2014.

Statistics show that the audience considers CT to be “able to show a true picture of reality” (67% in 2013), “help understand the world” (62%), “offer a diversity of opinions” (71%), and “provide objectivity and balanced information” (70%). See the chart below.

It should be noted that CT won 90% of the court cases related to its content.

GENERAL GOAL 1 – IMPROVING THE QUALITY OF INFORMATION PROVIDED TO CITIZENS, MAINTAINING AND DEVELOPMENT OF CIVIC SOCIETY AND DEMOCRACY



Source: ATO Mediaresearch, Tracking CT, DKV CT
 Note: Some of the indicators were not measured in 2012.

SUGGESTION(S)

- CT doesn't have an ombudsman system.
- The Editorial Panel set up in the News Department has this role.





EXCELLENCE

“

We use the funnel approach: open arms and closed wallet. We minimize risks and money wasting. We improve forecast accuracy and resources used.

The key principles for programme development are openness, non-exclusivity (no channel, slot, genre or format), and transparency.

”

Jan Maxa, Director of Prog. Development & Prog. Formats

EXCELLENCE

SUMMARY

CT has worked hard over the past three years to really improve the system, based on clear processes and workflows, a quality control and feedback culture, appropriate training, as well as key performance indicators, and other tools. Audience research is totally articulated to programming, which greatly participates in the content/programmes improvement loop. As a result, CT is able to develop programmes with high production value (for instance drama) that are able to provide a high-quality viewer experience, and achieve ratings at least comparable to those of programmes offered by commercial channels in prime time.

CT also redefined the production processes and gave a major place to creativity through its new programme development process. This allows CT to foster in-house and local production (four times more hours produced in a year than all main commercial television channels in the Czech Republic), as well as to be able to match programme supply to its needs. Additionally, it makes CT attractive to the new generation of authors, producers, and the young people looking for a job in the television sector.

IMPROVEMENT PROCESS AND QUALITY CONTROL

CURRENT SITUATION

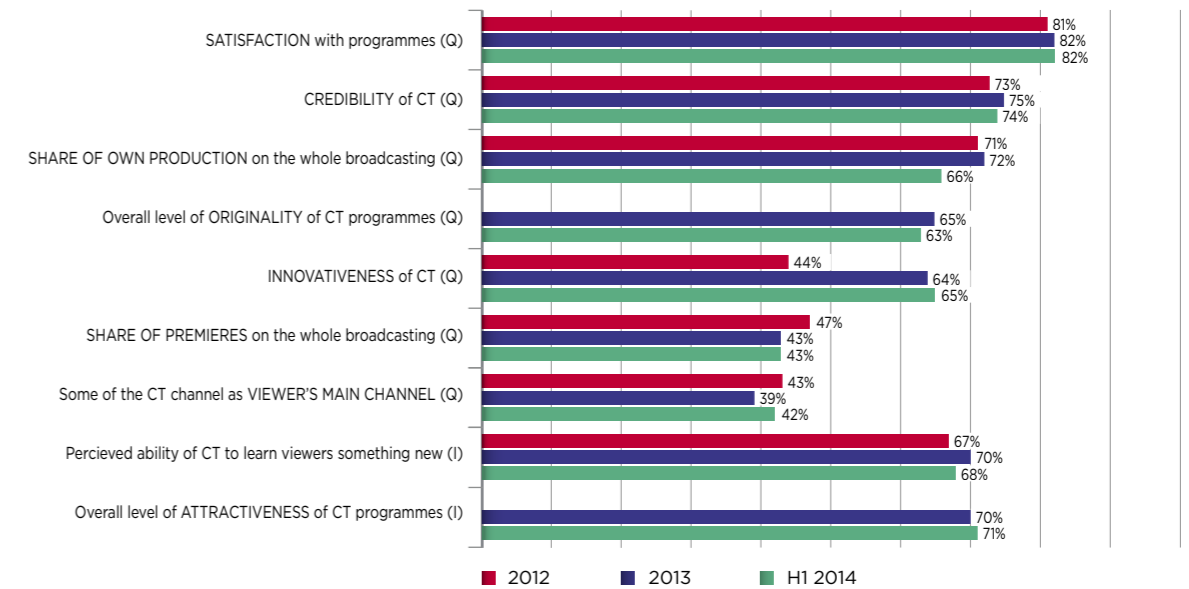
In the last three years, CT worked hard to define the main processes relating to content (creative production, news and sports production, connection between TV and the internet, programming, research).

CT also developed tools and methodology called public value measurement to improve the quality of its content and organization, such as:

- Key performance indicators relating to content, and inspired by BBC methodology. The indicators combine such measures as quality of content, reach, and impact.
- Combined qualitative and quantitative metrics on programmes (quantitative data come from an external professional company, Mediatenor).

RQI - CZECH TELEVISION IN GENERAL

INDICATORS OF QUALITY AND IMPACT



Source: Tracking CT, AOP CT, DKV CT

* Indicators of innovativeness and credibility are measured using a different method since 2013, therefore the figures are not comparable with 2012.
 Note: Some of the indicators were not measured in 2012.

BEST PRACTICE(S)

Programme development process: This is a straightforward, open, non-exclusive, and creative process. It relies on a matrix organization focusing on creativity. The key principles for success are:

People:

- 17 creative producers appointed by the Director-General: they are in charge of content and talent scouting, together with developing new projects.
- The editorial and production managers, in charge of the regular production process.
- Programme Board: approves and monitors production projects.

Competition: there is no commissioning for producers; the Czech market is too small for that. The independent production companies do not have the financial clout to produce on their own. As a result CT created an open and competitive system:

- CT sets up a 3-year programming plan for each channel, according to its positioning and future needs; then any author or producer, internal and external to CT, can put forward an idea/project and gets an answer within 60 days.
- Approved projects are given a development budget (concept, script, casting, camera tests, but no pilot, as CT tries to reduce the costs of the entire process), and a timeline.
- The producer is responsible for the entire development process and for its success, including respect for quality criteria and timeline.
- Producers of major ongoing projects are evaluated at least every six months).
- In the final stage of development the project is approved by the Programming Board: for the biggest and most expensive projects the Board requires a pilot to be produced (mostly broadcastable).
- Once the pilot or programme has passed the audience test and is going to be produced repeatedly (over months or years), the regular production team takes over.
- The producer payment depends on the results obtained by the programme, not only based on ratings but also on the production value, quality, awards received, and compliance with budget and proposed timeline.

Quality measurement: Any development project must adhere to the values and editorial charter of CT, as well as the specifications agreed by the Programme Board. The quality of the programme is measured through a clear methodology that combines three criteria:

- Adhering to public service values
- Creativity and innovation
- Broadcasting results (market share, viewer satisfaction)

BEST PRACTICE(S)

This programme development process results in innovative content and creativity. Over 2,000 projects are put forward each year. Only 20%-30% of the developed projects go into production: it is a strong funnel approach. The system successfully allows CT to introduce high-quality drama, factual formats and docu-soaps, and also encourage local production. Producers dedicate more time to good and high-quality programme ideas. As a result they manage to produce a variety of good programmes of all kinds and all formats (including small programmes).

Thanks to this, CT managed to fill 35% of the schedule for the new channels CT:D and CTart within 6 and 4 months respectively.

The same system is easily transposable to multiplatform and digital-operated programmes in future.

SUGGESTION(S)

- Stabilize all the changes undertaken over the last three years in terms of processes and quality measurement.
- Consolidate the improvement system by including in the loop all kinds of production, as well as all processes (related to content or not).
- Start working on a digital strategy, develop transmedia projects (including both TV and online), and a digital-first approach for news and sport.

AUDIENCE RESEARCH AND AUDIENCE SATISFACTION

CURRENT SITUATION

Czech Television has set up mechanisms that make it possible to regularly monitor both audience satisfaction with programmes broadcast, and their expectations. Each programming decision must take account of the results of representative surveys, and focus on qualitative and quantitative indicators.

BEST PRACTICE(S)

CT has managed to implement a feedback culture:

- The Research Department belongs to programming, which encourages its members to come back to their colleagues and (de)brief them about audience expectations and satisfaction. It also means that researchers are closely connection with programme realities.
- Each programme is assessed (see above) in a comprehensive analysis. The results are used to improve programming. And the creative producers' bonus is directly linked to these results.

- SUGGESTION(S)**
- Increase the number of criteria taken into account to assess the quality of the news (see with Mediatenor).
 - Participate in international data collection and comparison to assess CT according to international standards.

TRANSMISSION AND TECHNICAL FACILITIES

CURRENT SITUATION

CT technical coverage/penetration of the Czech territory is above 99.9% (100% for satellite coverage). Broadcasting has been entirely digitized since November 2011.

CT has three main compounds and studios within the headquarters located in Prague and 2 studios in the regions (Brno and Ostrava). They are equipped with modern digital technology, mostly HD compatible.

CT organizes several technical training sessions a year for its employees working with technologies, in both the Production and Broadcasting Departments.

- SUGGESTION(S)**
- Review the organization and processes relating to CT Technical Department, and check its size and efficiency to make sure it is organized in the best possible way.

TRAINING

CURRENT SITUATION

CT developed a real training plan under the supervision of the HR Department. The training plan combines both the personal development needs of the employees, and the long-term needs of the company. Any training is followed by feedback/assessment from the supervisor of the employee concerned.

In this perspective, CT is constantly looking for talent, within and outside the company:

- For in-house talent, specific training programmes are proposed; CT is currently working on a long-term plan to link talent, career opportunities, and remuneration.
- Outside talent is found through cooperation with universities (through lectures, workshops, special projects, etc.).

BEST PRACTICE(S)

CT internship programme is a programme specially designed to attract potential talent. CT offers 15 internships a year to students in the final years of their university studies. The students are placed throughout the organization. If they perform according to CT's expectations, they may be employed. In 2013, more than 700 students applied for 15 internships.

The internship programme is a great way to find future talent, as well as interest young people in the company's work.

SUGGESTION(S)

- Develop cross-fertilization programmes to allow the YouTube generation to be involved in developing the broadcast environment (in a trainee/ apprenticeship programme for instance).
- Actively participate in international exchanges and training programmes.

DIVERSITY

“

Consistently educating the audience towards a positive perception of diversity leads to better mutual tolerance, improvement of interpersonal relations, and a reduction in xenophobia and racism.

”

CT Self-Assessment Report



DIVERSITY

SUMMARY

CT offers a broad variety of programmes, in formats, content, and origins. As a public service television, CT encourages Czech production, as well as informative, cultural, and educational programmes. CT also offers programmes adapted to all kinds of audience, no matter what their age and interests, including the disabled audience (see chapter on universality). Part of this strategy is visible in the development of thematic channels, two of which have been created recently (CT:D for children and CTart – see chapter on innovation). Another expression of this strategy is CT's wish to have its viewers interact with programmes.

To manage all the changes in strategy, as well as in programming and new technologies, CT had to change a significant part of its senior and middle management, and develop new skills.

PROGRAMMING

CURRENT SITUATION

As a public service television, CT encourages Czech production, and in-house production (see above). Both combined represent more than 75% of the programmes broadcast. Any programme must meet CT's public service commitments.

Breakdown of CT's programming by origin in 2013:

- Czech production: 27,188 hours – 76.6%
- European production (EU): 5,536 hours – 15.6%
- US production: 1,519 hours – 4.3%
- Other: 1,264 hours – 3.6%

CT offers a variety of programmes on TV and on-line, including: news and sport, talk shows, magazines, current affairs, documentary, entertainment shows, drama series, TV movies and mini-series, etc. It also plays a part in promoting Czech culture by broadcasting classic Czech movies from the 1940s, 1950s, 1960s, 1970s and 1980s.

With its six channels, four of which are thematic, CT is able to target different segments of the audience, not only in terms of generations, but also in terms of socio-economical profiles, and interests.

INTERACTION WITH THE AUDIENCE

CURRENT SITUATION

CT developed several programmes that truly interact with the audience thanks to the innovative use of social media. For instance:

- Hyde Park: each day of the week except on Sunday a moderator interviews a guest about politics, culture, economics, etc. Any viewer can interact and ask questions or make comments by phone, Skype, Facebook, internet, etc. The questions appear on a big screen on the wall of the studio (see below).
- The Floor is Yours: once a week several guests discuss a topic and someone from the audience is selected to take part.

Once a week Czech Television provides the opportunity to discuss the programme *Home Alone*, and the Friday night live programme *Friday Night Period* offers full audience participation through social networks.

BEST PRACTICE(S)

Hyde Park

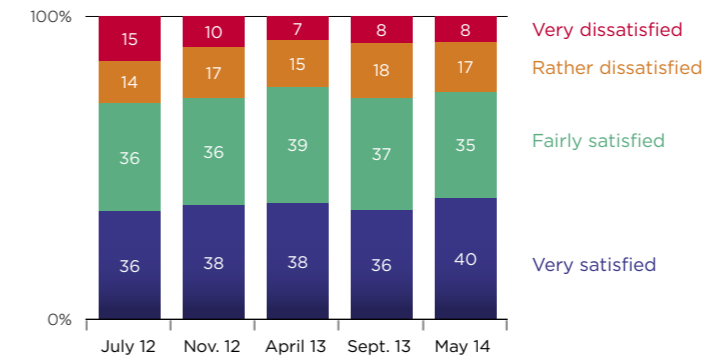
This programme is a true daily interactive programme. It's a great example of how smart use of social media can enrich the way television interacts individually with the audience. The viewers have the opportunity to ask questions through different platforms (phone, internet, Facebook, etc.). The moderator chooses which of them are being handled live. But all the questions will receive an answer through Viewers Centre team (see below). Clear rules have been laid down for this programme. Each viewer is informed that CT has received his question/comment and how it will be processed. If the question is not answered during the programme, CT answers it within 30 days.



Viewer Centre

CT created a dedicated service in charge of answering all questions, comments, suggestions, or complaints from the audience. The time required to answer a question depends on the number of questions received, but also on the topic. The internal rule gives the Viewer Centre a 30-day deadline to respond. However 66% of the viewers would like an answer within 4-7 days. CT is working on improving the timeline. For the period January – May 2014, 81% of viewers received an answer to their e-mail question within 7 days.

QUESTION FOR VIEWERS: BASED ON YOUR PERSONAL EXPERIENCE, GIVE AN OVERALL RATING OF THE VIEWERS CENTRE SERVICES:



SUGGESTION(S)

Also use the digital platforms and the Viewer Centre to help the audience research.

ORGANIZATION

CURRENT SITUATION

Almost 3,000 employees work at Czech Television, 64% of them are men, 36% women. Both employees under the age of 20 and at pensionable age are represented.

In the last 3 years, CT changed around 100 persons from the management, and hired new staff for Marketing, Sales, IT, New Media, Finance, and the Public Tender departments. The staff of some departments have been entirely changed. These changes are meant to make CT competitive without losing its public service identity.

SUGGESTION(S)

- CT has changed a lot in recent years, creating a new culture, new ways to act and in reconsidering its own role. The change is visible at top and middle management levels. We recommend CT to start working on changing the culture in the whole organization, for instance by involving everyone, and communicating openly on strategy, goals, expected changes, etc.
- Change and diversity in organization and corporate culture should not only be communicated but also made concretely visible to third-parties through specific procedures and actual behaviours, more advanced than those of other broadcasters.
- Set targets for increasing diversity at all levels of the organization.

ACCOUNTABILITY

“

I want data to show how we fulfil our public value tasks. I don't want a judgment based on feelings and/or ratings (hour, minute, share) only.

”

Petr Dvorak,
Director General, Czech Television



ACCOUNTABILITY

SUMMARY

CT collects more than 100 indicators to measure and monitor the extent to which it fulfil its public service commitments. This data is used to improve the content produced and broadcast by CT, as well as to express its accountability to the audience and Czech society. The managers also use this data to set up expected performance for each programme, and define the best profile for each channel (what is the best prime time, the best access prime time, what to expect in order to get the best possible figures). The data is easy to understand and its interpretation leads to open discussion and positive criticism with content producers and news journalists. Last but not least, the data flow gives a good picture of the trends over a period of three years. It allows CT to anticipate and innovate in terms of content. The results obtained using this system are also regularly presented to the CT Council and are part of the annual reports presented to the Czech parliament.

“The measurement system that we decided to build helps us not to make too many mistakes, but of course it does not prevent us from making them. This is not a scientific model solving all the problems or providing answers to all the questions, we are still a creative industry. It helps us to express expectations toward the production and the producers, understand viewers better and develop a common understanding.” Petr Dvorak

TRANSPARENCY

CURRENT SITUATION

Czech Television Code defines CT assignments, key procedures, central agenda, as well as work principles for CT News and Current Affairs Departments (including fundamental editorial criteria). The Code handles both on-air and on-line television broadcasting, excluding new media.

All documents relating to the legal framework, and work standards are available on CT's website (<http://www.ceskatelevize.cz/vse-o-ct/zakony>).

REPORTING

CURRENT SITUATION

CT publishes several reports on its activities each year both on a mandatory and a voluntary basis.

The following annual reports are mandatory and are posted on CT's website:

- Annual Report on the Activities of Czech Television
- Annual Report on the Financial Results, which includes Financial Statements.

Independent auditors audit both the annual report and financial statements. Both are then subject to approval by the Czech Television Council and the Czech Parliament.

CT has no mandatory duty of information toward the government.

CT publishes several other reports each year based on requirements from the Czech Television Council or voluntarily:

- Semi-annual report to the CT Council: summary of CT's fulfilment of the public service
- Report to the CT Council on half-year financial results
- Regular internal reporting, which provides feedback to the management and individual creative producers and their groups
- Regular weekly press releases containing the results of measurement and quality parameters about broadcasts

CT broadcasts all public meetings of its supervisory body, the Czech Television Council, live and archives them on the Internet.

BEST PRACTICE(S)

The calendar of reports on programme and channel performance is swiftly organized throughout the year. This system allows CT professionals to be aligned, and to improve the content by sharing the successes, and working on the failures:

- Every week there is a presentation of important weekly data to all department representatives, to everyone who is involved.
- Twice a year a special big presentation of qualitative and quantitative research is prepared for the creative producers, scriptwriters, and managers of news.
- The debrief also takes place in Brno and Ostrava where the results of the season schedule are presented.
- The report on the fulfilment of the public service remit by Czech Television is published every six months.

SUGGESTION(S)

This system is of a very high standard and should be disseminated among all EBU Members.

STAKEHOLDERS

CURRENT SITUATION

The Czech Television Council is CT's supervisory body, which has 15 members elected by parliament, in which for example more than 50 applicants applied for five seats (one-third of its members were replaced in the last election). The candidates must show respect and social relevance for the task, but no specific knowledge, skills or prior experience in the TV industry is required. The CT Council reports to the Chamber of Deputies.

The Council elects CT's Director-General by a qualified two-thirds majority. The DG then reports to the Czech Television Council.

The CT Council meets twice a month and the Director-General is invited to attend the meetings as a guest.

- The Council sets the meeting agenda
- The agenda is specific: discussion of measurement values, supervising the procedures of CT measurement of PSM, research, information on various topics
- The Council also receives the formal complaints addressed to Czech Television.
- The Director General, after consultations with the Czech Television Council, makes decisions on the positions in the first line of management.

BEST PRACTICE(S)

The relationship between the CT Director-General and the Council is built on permanent dialogue. This enables CT to conduct innovative reforms both internally and externally in order to better fulfil its role within civil society and the audiovisual industry.

The Council is appreciative of the continuous improvements made on the measurement process by CT: "Czech Television is doing well; the methodology is sophisticated".

SUGGESTION(S)

- Further develop CT's governance system, so that the Council addresses media legislation issues, and protects CT's independence from political decision-makers.
- Try to forge alliances and common initiatives with outside stakeholders (such as the Czech creative industry, NGOs, representatives of professional journalist associations, qualified opinion-makers, etc.) in order to improve the understanding of CT within Czech society.

FULFILMENT OF PUBLIC SERVICE (MEASUREMENT)

CURRENT SITUATION

CT has designed a sophisticated system of quality assessment of its programmes by the viewers. The goal is to monitor the extent to which CT meets its public service commitments with more than 100 indicators.

CT's public service commitments are:

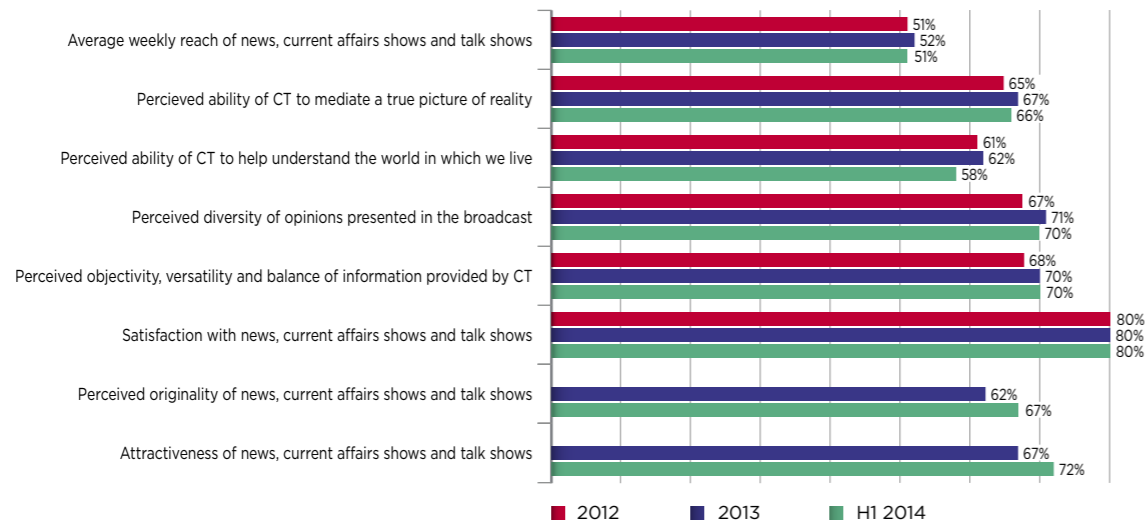
1. Increasing the level of information of citizens, maintaining and developing civil society and democracy
2. Supporting culture and education
3. Stimulating creativity and quality
4. Representing the Czech Republic, its regions and communities
5. Bringing the world nearer to the citizens
6. Bringing the benefits of new television and communication technologies to the public

The measurement combines three types of data:

- Measureable behaviours and attitudes
- Expert assessment
- Hard data

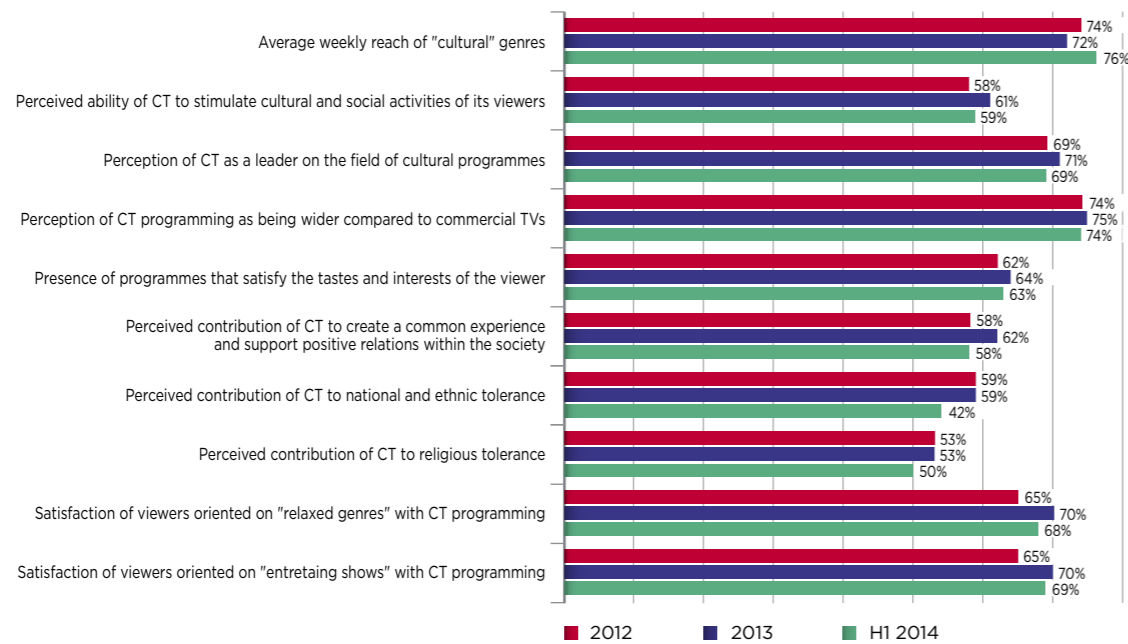
Here are some examples of CT's measurements and results:

GENERAL GOAL 1 – IMPROVING THE QUALITY OF INFORMATION PROVIDED TO CITIZENS, MAINTAINING AND DEVELOPMENT OF CIVIC SOCIETY AND DEMOCRACY



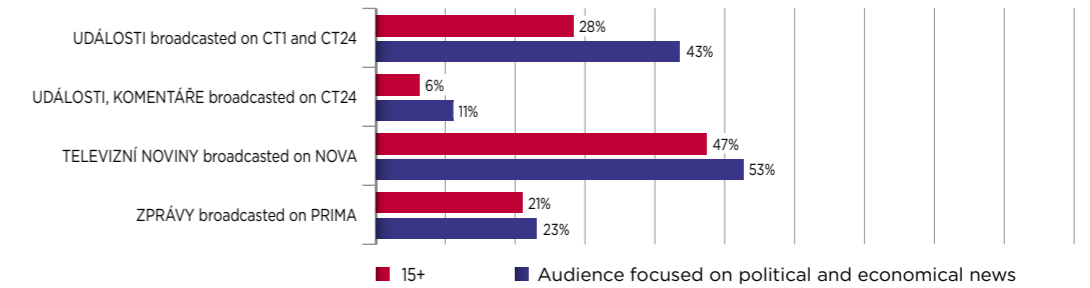
Source: ATO Mediaresearch, Tracking CT, DKV CT
 Note: Some of the indicators were not measured in 2012.

GENERAL GOAL 3 – ENCOURAGING THE CREATIVITY AND QUALITY IN CULTURE



Source: ATO Mediaresearch, Tracking CT
 Note: Some of the indicators were not measured in 2012.

AUDIENCE GROUP FOCUSED ON POLITICAL AND ECONOMICAL NEWS : H1 2014: AVERAGE WEEKLY REACH OF MAIN NEWS PROGRAMMES IN THE GROUP 15+ AND IN THE AUDIENCE FOCUSED ON POLITICAL AND ECONOMICAL NEWS



Source: ATO Mediaresearch

BEST PRACTICE(S)

Self-regulation

Czech Television shows a long-term commitment to measuring its fulfilment of its public service remit:

- It is a commitment to the citizens of the Czech Republic (the entire project was presented to the public in a press conference).
- The results of the data are published bi-annually in a report submitted to the CT Council.
- This analysis is conducted voluntarily.

The dissemination of the results is aimed at improving the quality of the content produced by CT, as well as to show CT's accountability toward Czech society.

CT defines the performance expected for each programme and each channel. The highest reach/rating is not necessarily the target. Each programme has a defined target audience (age, sex, location, social classification, etc.) and an anticipated level of performance. After the broadcast, the satisfaction survey examines the success for the predefined target. This measurement puts some degree of pressure on the producers, and allows comparisons with previous programmes. Management uses it as a tool to analyse the reasons for success or failure. It is a self-improvement process.

SUGGESTION(S)

- Following the BBC business model, create a cost/benefit analysis of the programmes (value for money), the results of which should serve as a basis for improvement.
- Develop a detailed analysis of digital consumption patterns (social media, internet, etc.). This will help to differentiate so that adequate offers can be developed for younger audiences.

INNOVATION

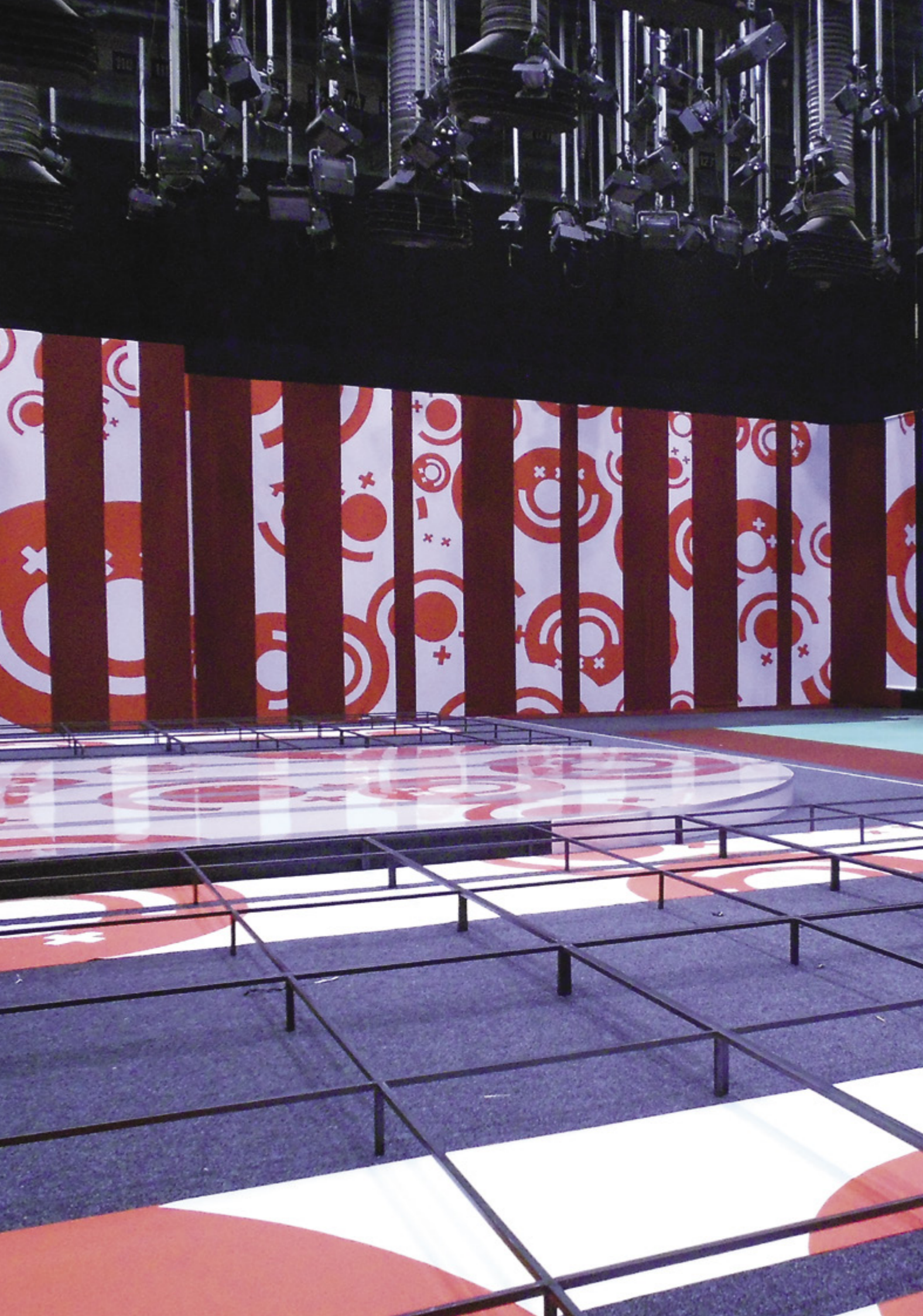
“

The children themselves chose the name of their new channel: Decko, and within a few months it has become their channel.

We promote professional sports and sport as a lifestyle: amateur sport, minority sports, youth and children's winter Olympiad.

”

Petr Dvorak,
Director General, Czech Television



INNOVATION

SUMMARY

CT successfully launched two new channels to serve the Czech population. Their success shows that they met a market need. It is also the sign that CT knows its markets well and tries to serve each segment of its audience.

The channels dedicated to children, art, news and sport have their own websites that comply with international standards. Selected TV programmes can be watched again (catch-up TV). The websites are organized in a smart way and enhance the television offer of public service programmes. Social media are included.

CONTENT

CURRENT SITUATION

CT is considered as innovative by 64% of viewers, with a growing trend over the last three years. The innovation level is part of the public service commitments measured by CT on a regular basis (see above).

BEST PRACTICE(S)

CT:D – the children's channel

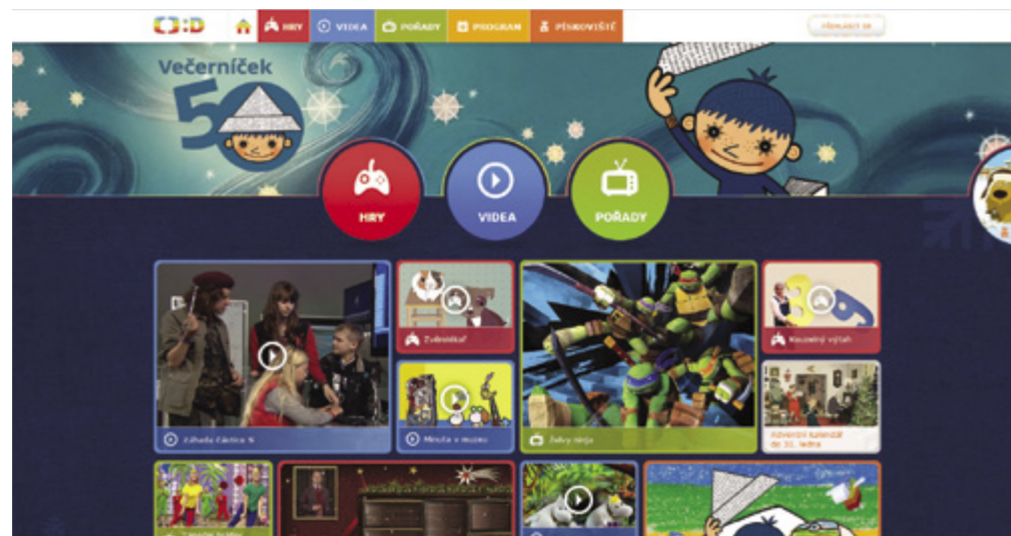
Nine months after it was launched, CT:D had become the first children's TV channel in the Czech Republic, and is among the top-rated children's channels in Europe.

CHILDREN CHANNEL – SHARE IN %				
COUNTRY	CHANNEL TYPE	CHANNEL TYPE	NAME OF CHANNEL	2013
Czech republic	Public TV	children ch.	CT:D	17,69*
Denmark	Public TV	children ch.	DR Ramasjang	16,00
Germany / ARD	Public TV	children ch.	ARD/ZDF Kinderkanal	15,85
Spain	Public TV	children ch.	Clan	15,80
Denmark	Public TV	children ch.	DR Ultra	8,40
Hungary	Public TV	children ch.	M2	7,20
Turkey	Public TV	children ch.	TRT Çocuk	6,78
Ireland	Public TV	children ch.	RTÉ jr	1,83
Netherlands /NP	Public TV	children ch.	Z@pp 24	0,70
Germany / ARD	Public TV	youth	ARD Einsfestival	0,07
United Kingdom	Public TV	children ch.	CBBC	0,06
Italy	Public TV	children ch.	Rai Gulp	0,03
Italy	Public TV	children ch.	Rai Yoyo	0,06

* CT:D is broadcasted from 31.8.2013 (06:00–20:00)

CT:D (standing for Decko) in some figures:

- EUR 9 million budget in the first year of operation, EUR 6–7 million as a standard yearly budget
- Two target groups: 4–8 and 8–12 years old.
- TV schedule: from 6 am to 8 pm.
- On average 27 new programmes a day, in seven programming pillars, including entertainment and education.
- A website, Decko.cz, which is safe and entertaining:
 - Beautiful design and graphics
 - All TV programmes accessible at any time
 - On-line competitions organized for the children (such as Advent calendar, save the rainbow summer competition, etc.)



CTart

CT art is dedicated to art in all its dimensions and forms. It is designed for a demanding, well educated audience:

- Large daily programming on art: cultural experiences, music, movies and documentaries, fine arts, theatre, literature, news and magazine programmes.
- 69.6% is own production, 30.4% acquisition
- Vivid platform of Czech cultural life
- Rich and well organized website

CT art is unique in Europe.

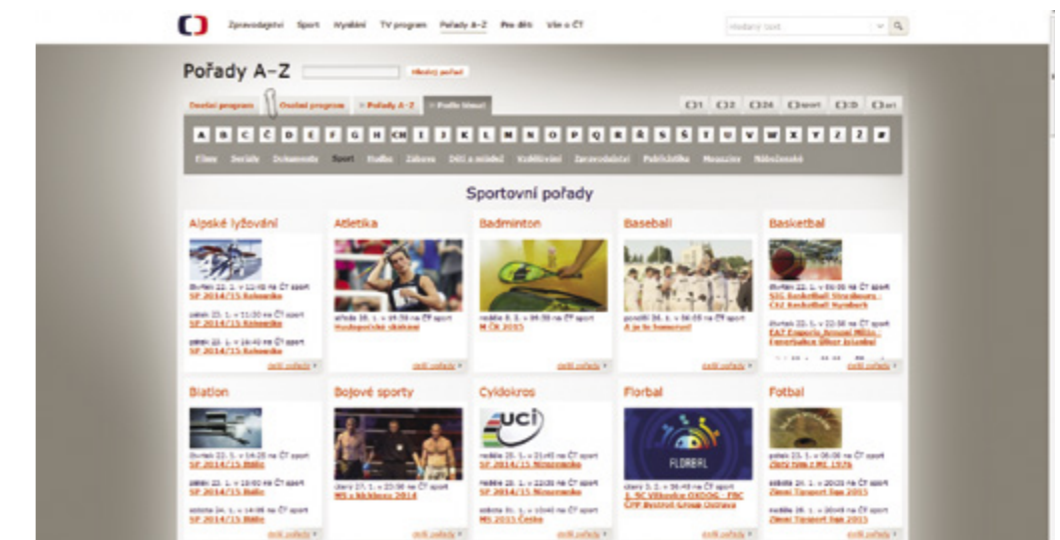


CTsport

CTsport is an important window for sports in the Czech Republic and is strongly supported by sports professionals.

CTsport strategy is dual:

- Promoting professional sport: CT is very active in acquiring transmission rights, when possible. The main sports events are broadcast for free, even if CT has a limited budget.
- Promoting sport as a lifestyle by broadcasting a great variety of national and amateur sports:
 - Sport in schools: Finals of High School Volleyball Cup, Finals of High School Basketball Cup, High School Athletics.
 - Minority sports (canoeing, rowing, floorball, triathlon, curling, softball, chess, fire and rescue sport, equestrian, orienteering, mountain biking, etc.).
 - Youth sports (Youth & Child Winter Olympiad, Soccer Academy, Youth Czech Republic Ice Hockey Championship, Juniors Peace Race Cycling, etc.)
 - Handicap Sports (Paralympic Games Sochi 2014, Paralympic Magazine, Best Handicap Sportsman of Year 2013, Wheelchair Tennis tournaments, Prague Cup Czech Indoor 2014, etc.).



SUGGESTION(S)

- Further develop mobile applications.
- Develop more crossmedia analytics.
- Continuous format innovation is fundamental in the programming activity of modern public service television. Specific resources and training should be allocated to new experiments.

TECHNICAL INNOVATION

CURRENT SITUATION

Czech Television is constantly investing in new technologies and technical innovations (hybrid TV, internet, HD technology, etc.). During the period 2011–2013, CT invested 4% of its budget in new technical equipment.

BEST PRACTICE(S)

Czech Television uses its own studios extensively (with a few exceptions, such as Strictly come Dancing). There are teams for costumes, set designers, etc. This allows CT to produce nearly all of its standard programmes in-house.

SUGGESTION(S)

Be on the technical frontier, and become the technical powerhouse. Share ideas with partners and maintain international cooperation.



PARTNERSHIPS

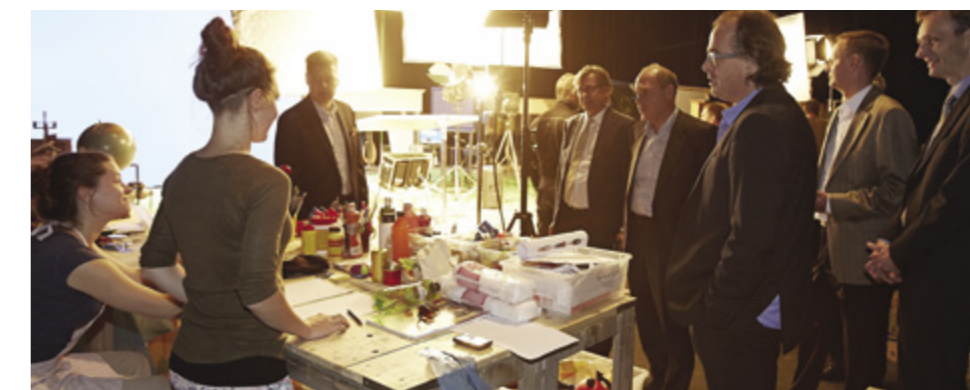
CURRENT SITUATION

Czech Television is currently developing partnerships on programmes.

BEST PRACTICE(S)

The kid channel, CT:D, is the laboratory for such partnerships:

- Partnership with experts, public, civil society, association, parents and children.
- Zpravicky daily news for children is partly produced by school children all over the Czech Republic, in partnership with the Ministry of Education.
- Vecernicek: this programme shows the best of the Czech animation school. CT keeps this tradition alive and strong.



EXECUTIVE SUMMARY

Czech Television (CT) has undergone many changes over the last three years. CT's new executive management, under the leadership of newly appointed Director-General Petr Dvorak, has redefined its identity, goals, and strategy.

The new management understood that different times need different answers, and managed to transform the former slow-moving, inflexible broadcaster that lacked innovation into a competitive television group.

The change process is still going on, and may never stop. So far, CT's strategy and the decisions made are promising, and have brought results. The team of peers was impressed by the performance of the organization in all respects, including with regard to the development and implementation of the public service values and their related objective of empowering society.

CT endorsed the EBU commitment of empowering society:

'We (...) belong to the citizens we serve.'

'We accept the challenges of the digital revolution, which has changed and enriched our relationships with audiences at mass and individual level.'

'We are committed to including everyone and enhancing every community within our societies.'

'We exist to meet the democratic, cultural and social needs of Europe.'

'We want to play a defining role in guaranteeing freedom of expression and pluralism of views.'

'We believe in an open and transparent world of communication for the common good, beyond the profit motive.'

'We strive to perform to the highest standards, with moral integrity and maximum effort.'

CT plays a defining role within Czech society, and should be enabled to perform its tasks and mission in a challenging but safe environment, where the regulation and legal background are robust and respectful of CT's independence and the funding system is sustainable.

MAIN FINDINGS

CT holds a rather strong position in Czech society. It has managed to keep its market share at a satisfactory level of 30%, while some commercial channels have lost their strong positions. CT's good results are related to its broad and innovative programming, and its perceived 'trustworthiness'. CT does not copy its competitors, but creates content that meets its public service mission, and attracts most audience segments, even the minor ones. As a result this changes the way the CT 'brand' is acknowledged and perceived within Czech society, though there is still there some room for improvement.

PROGRAMMING

CT has managed to strengthen the position of its news programmes and channels. It offers quality, relevant journalism, rooted in Czech society, but also open to the rest of the world. CT news is perceived as trustworthy, which is the cornerstone for any independent media organization in a democratic society. CT also produces highly appreciated investigative journalism. We can only suggest that CT focuses even more on the quality of its news and investigation programmes.

Over a year ago CT launched two new channels that have been very promising, while strengthening the role of CT as a public service television provider. These are the children's channel CT:D, called Decko, and the cultural channel CTart. Both have different scoring that need to be assessed in perspective.

- The success of Decko is amazing: in one year, it has garnered 27% of the market share in its target group (children between 4 and 12 years), the largest market share for a children's channel in Europe. It offers a safe, creative environment, and revives the Czech tradition of storytelling and animation. It also offers specialized children's news that is handled at the children's level of interest and understanding. Decko operates with a relatively low budget (EUR 9 million in its first year of operation), which makes it a very efficient operation.
- CTart doesn't have a high market share, but art cannot be assessed according to market share. By broadcasting news on the arts, live-music, recent and old art-house movies, documentaries, talk shows, archives, theatre performances and other exhibitions, and such like, CT enriches Czech society and offers a greater variety of high-level quality programmes. Under a cooperation agreement with the Franco-German cultural channel Arte, CT produced and launched its first joint project, a documentary movie called *Life according to Vaclav Havel*.

CT developed a new way to commission and produce programmes by organizing a creative competition system, open to any author, producer and company. The project submission process, terms, and deadlines obey clear rules, available on the CT website. This approach stimulates innovation and makes CT a strong player in the Czech creative industry. CT knows and accepts that some of the projects developed may not be aired: it is the only way to be creative and find new content. Once a new programme has been successfully developed, produced and found its audience, its management is transferred to the 'normal' CT programming and production structure and budget. This approach is a model that could be used by all public service media organizations.

DIGITAL STRATEGY

In the last three years CT has focused on successfully changing the way the organization performs, and on programming. We strongly recommend focusing on a strong and convincing digital strategy for the years to come, in order to prepare CT for new digital challenges and competition. In the globalized world competition no longer comes from within national borders, but from everywhere. Platforms will no longer be relevant: content will dominate. The stronger the outside competition, the greater the risk of non-traditional media dominating the menus on the various TV screens, tablets, mobile phones, and so on.

To meet those challenges, CT needs to play a strong role as a national public service broadcaster. The task of leadership and management is to set up a strategy and turn CT into an organization fully engaged in experiment and moving fast in its decision-making. The success of the strategy also relies in the commitment of everyone within CT: a digital mind-set is of the utmost importance, along with the understanding that continuous change is necessary.

We recommend that CT uses digital platforms to communicate and engage in a permanent debate with its audiences: developing networks, blogging, debating editorial decisions, creating news 'together' with the citizens, etc. This open dialogue forces transparency, creates new ways to be held accountable, and generates growing trust in CT.

GOVERNANCE

The governance structure is the basis for safeguarding the independence of any media organization. The Czech Television Council appoints the Director-General of CT. The Chamber of Deputies appoints the members of the Council. An external regulatory body (broadcast council) completes the system.

The CT Director-General meets the Council members almost every two weeks during their regular meetings, and they seem to have developed an efficient working relationship. Nonetheless both the Council and the regulatory body are too much involved in the daily life of CT because of the way their mission is defined. Anybody can file a complaint about CT's actions or programmes with either of these institutions. As a result, detailed issues are handled and debated at the Council and regulatory body level that should not be discussed there at all.

Such a system opens the door for interference and outside pressure. It could also lead to detailed agenda-setting. Today the individuals involved are able to maintain the required check-and-balance, but regulation should not cast doubt in the future.

REGULATION

CT operates in an over-regulated environment (see above). Even the Television Code, which includes the rules relating to editorial decision-making, is voted by the Parliament. Besides the Code is old (dated 2003) and no longer adapted to the digital world.

We recommend that CT proposes a more mature self-regulation system to the parliament, based on robust legal principles, and a clear definition of responsibilities. Such a system would require CT to strengthen its governance structure, develop more transparency, and set up a clear, independent procedure for handling complaints related to CT content, etc. In such a system, the law would serve as a foundation and define CT's responsibilities as a public service broadcaster, while CT would be in charge of its own editorial guidelines.

The EBU can help in this respect by providing CT and the Czech parliament with the experience of other EBU Members, especially the most advanced ones.

FUNDING

More than 90% of CT's income comes from licence fees. These fees are based on ownership of a TV set. CT collects the license fees directly from households and businesses that have registered themselves as TV set owners. Such a system works on a bona fide basis. It's very difficult for CT to collect the fees from households and businesses that don't register with CT (whatever their reason). This system is not optimal, and holds risks for the future, in a world where TV sets are no longer the only devices for viewing CT content.

We encourage CT to work with the parliament on a more sustainable funding system, in order to safeguard CT's existence in the longer term.

CONCLUSION

CT opened its doors to a critical review by its peers from other countries and other public media organizations. Being the first public service organization to do so expresses CT's true willingness to be transparent and improve its level of service. We are convinced that CT is a real asset for Czech society, and encourage Czech society to recognize CT's role and strengthen its independence and irreplaceability.



Claudio Cappon obtained a degree in Economics with honours from the University of Rome and pursued several post-graduate specialized studies in Finance and Business strategies. His career has developed in various sectors of the Italian public industry (steel industry, building firms, services), always in managerial positions. He has been member of the Board of Autostrade e Aeroporti di Roma, Deputy Director General of Iritecna and in 1995/96 he took up the position of Managing Director of Fintecna. Between 1998 and 2002 he has been first Deputy Director General and then Director General of RAI. In 2002 he has been appointed Managing Director of Consap, agency of the Ministry of the Treasury specialized in management of public insurance services. He has been reappointed Director General of RAI in 2006. In the last years he has taken up different assignments, including the one in the Faculty of Economics of the Tor Vergata University in Rome.

In December 2009 he has been elected Vice President of European Broadcasting Union, and he has been confirmed for a further mandate by the General Assembly in Strasbourg on June 2012.

Since June 2012 he is President of Rai World, the Rai company with the mission of organizing the international presence of the Italian Public Service Broadcaster.

Mr. Cappon is also professor at Sciences-Po University of Paris where he is “maitre de conference” of a course on “Public Service Media in Europe” and member of the board of “Roma Tre” University in Rome.



Thomas Hinrichs, born in 1968 in Aurich (Germany/ Lower Saxony), studied History, German philology, Journalism and Law in Goettingen, at Amherst College (Mass., USA) and in Munich.

He worked for various local newspapers and magazines in East Friesland (Northern Germany). In 1994/95 he joined the ZDF regional office in Bremen, in 1995 Deutsche Welle TV in Washington, D.C.

In 1995/1996 he became a freelancer for the editorial department of “Domestic Politics and Affairs of the Day” at Bayerischer Rundfunk (Bavarian Broadcasting) in Munich, with a main focus on taxes, finance and domestic politics.

In November 1997 he changed to the ARD studio in Bonn as a TV correspondent, from 1999 he worked as a TV correspondent at the ARD Studio in Berlin.

From July 2004 to December 2005 he managed the editorial office of the ARD-Mittagsmagazin (profound news show at noon).

In January 2006 he became second editor-in-chief of ARD-aktuell and head of the “Tagesthemen” (daily evening news show). In 2007 he was rewarded with the Grimme-Online-Award for his authorship of the tagesschau-news-blog.

On May, 1st 2014 he assumed office as Director of Information at Bayerischer Rundfunk (Bavarian Broadcasting).



Lauri Kivinen is the CEO of Yleisradio Oy (Finnish Broadcasting Company), a media company engaged in public service television and radio broadcasting. The company’s tasks, operation and financing are defined by law. Yle has four national television channels, six radio channels with 25 regional radio stations as well as a diverse output of internet services.

Before moving to Yle Mr. Kivinen was the global Head of Corporate Affairs at Nokia Siemens Networks. He held various senior roles within the Nokia Group between 1988 and 2010 in Finland, Switzerland, Belgium and Germany.

Lauri Kivinen was born in 1961 in Vaasa, Finland, and holds a Master of Business Sciences from the Turku School of Economics after studies in Finland and Switzerland.



Nathalie Labourdette, Head EUROVISION ACADEMY, Switzerland, joined the EBU to create a professional-to-professional model and international training programmes for Broadcast professionals. EUROVISION ACADEMY sets the standards for excellence and is a recognized leader in media training business.

Previously, she spent some years in Brussels at the European Commission where she was administrator in the Audiovisual Policy unit. Before, she had been for 10 years a very active producer of documentaries and works of fiction, moved on to film distribution and also produced programmes for Radio Sweden.

Nathalie is secretary to WEM, the EBU Women Executives in the Media (WEM) network.



Hans Laroes, born 1955, Middelburg, The Netherlands, has a journalistic background.

He has been editor-in-chief of NOS-News between 2002 and 2011, and chair of EBU’s News Assembly from 2007–2011. He lead NOS when it completely integrated radio, tv and the internet and went fully digital. Was connected with Julian Assange’s WikiLeaks and likes these kind of ad hoc emerging powers and sources of information.

At EBU he created, together with a small group of others, the declaration ‘Empowering Society’ on the six core values of public service media.

At this moment he is leading the PSM Values Review-project for EBU, in which peers review their fellow organizations, help them improve and take back home best practices.

In 2012 he published a book on the (r)evolutionary changes going on in journalism.

Hans Laroes is also chair of the Ethical Board for Journalism in the Netherlands.



Alexander Wrabetz

Born 21 March 1960 in Vienna.

Education

1970–1978: 2nd Bundesgymnasium XIX Vienna

1978–1983: Studied law at the University of Vienna

03/1983: Graduated as Dr. jur.

Career

1983: Court practice as legal trainee

1982–1983: Freelancer ORF’s national studio Vienna

1984–1987: Girozentrale and Bank der Österr. Sparkassen trainee programme

1987–1992: Österreichische Industrieholding AG (ÖIAG), Assistant to the Chair of the Board/ Awarding of powers of attorney (1989), Secretary-General of Austrian Industries / ÖIAG (1990)

1992–1994: Voest Alpine Intertrading GmbH, Linz; Director

1995–1998: VAMED-Gruppe, VAMED Engineering GmbH & Co KG, Planungs- und Errichtungs-

GmbH, Vienna; Director. VAMED AG, Vienna, Member of the Board

1995–1998: Member of Austrian Broadcasting’s (ORF) advisory board

1998–2006: Österreichischer Rundfunk (ORF); Commercial Director

2007 to present: Österreichischer Rundfunk (ORF); Director-General

– Member of the Executive Board of the EBU/UER (since 2009)

– Member Eurovision Operations Council of the EBU/UER (since 2010)

– Member of the Supervisory Board of Österreichische Lotterien GmbH

– Chair of the Supervisory Board of ORF Marketing Service GmbH

PEER VISIT OF CZECH TELEVISION

THE PEER REVIEW MEETING OF PSM VALUES
1-3 OCTOBER 2014, CZECH TELEVISION, PRAGUE

REVIEWERS:

Mr. Alexander Wrabetz, Director General, ORF
Mr. Lauri Kivinen, Director General, YLE
Mr. Claudio Cappon, Director, RAI World
Mr. Thomas Hinrichs, Director of Information, BR/ARD
Mr. Hans Laroës, Project Manager, EBU

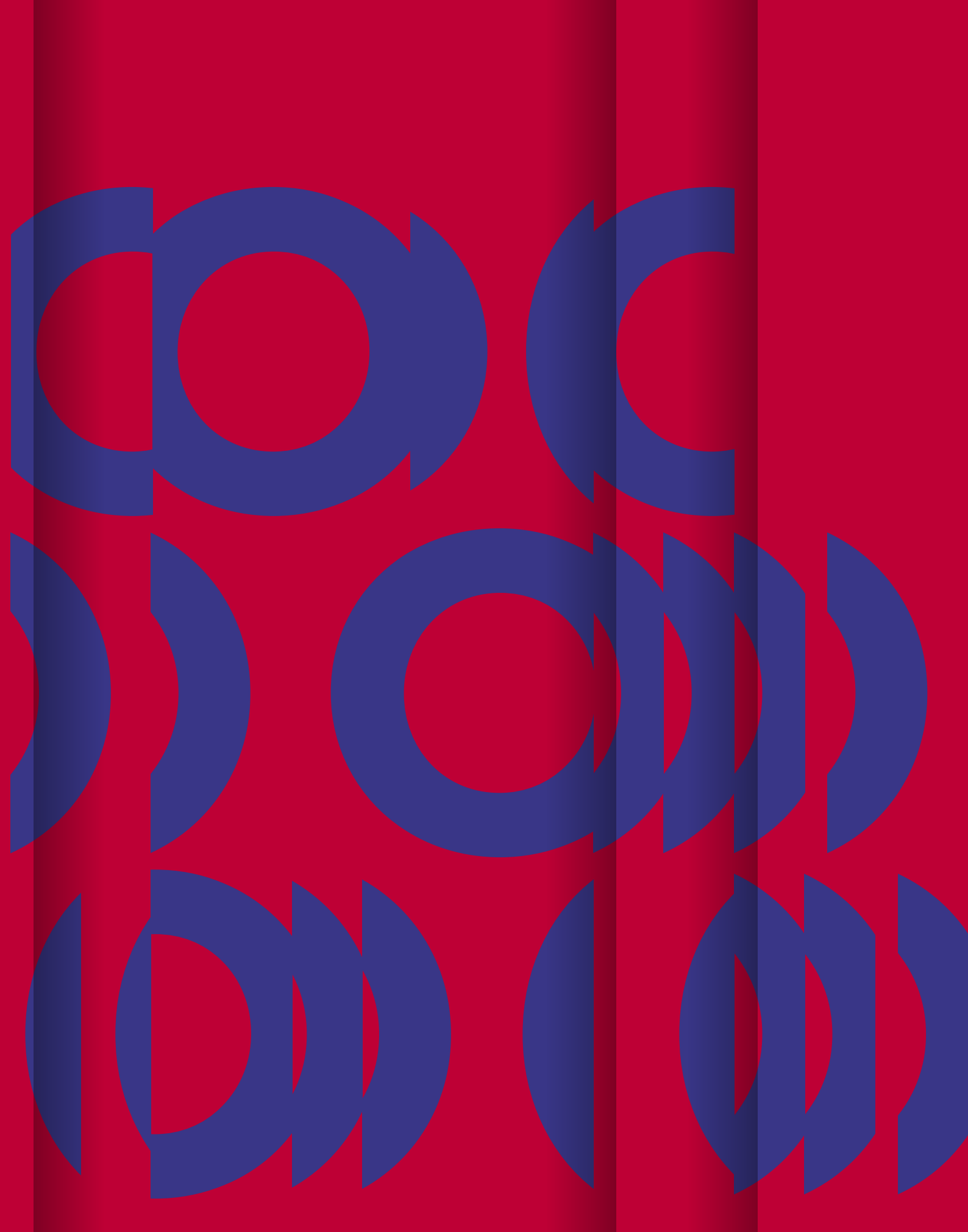
EBU SECRETARY:

Ms. Nathalie Labourdette, Head of EUROVISION ACADEMY, EBU

PARTICIPANTS:

Mr. Petr Dvorak, Director General, CT
Mr. Richard Hindls, Vice-Chairman, Czech Television Council (CTC)
Mr. Milan Cimirot, Chief Financial and Operating Officer, CT
Mr. David Brincil, Head of Financial Planning and Controlling, CT
Mr. Milan Fridrich, Programme Director, CT
Mr. Jan Maxa, Director of Programme Development and Programme formats, CT
Mr. Zdenek Samal, Director of News, CT
Mr. Tomas Sponar, Project Manager, News, CT
Mr. Vaclav Myslik, Director of Production, CT
Mr. Ivo Ferkl, Director of Technology, CT
Ms. Denisa Kollarova, Director of Marketing, CT
Mr. Vit Kolar, Executive Director, Communication and External Relations, CT
Ms. Alzbeta Plivova, Head of Communication and PR, CT
Mr. Tomas Motl, Executive Director, CT art channel
Mr. Petr Koliha, Executive Director, CT:D channel
Mr. Vladimir Drbohlav, Head of International Operations, CTsport
Ms. Marketa Vrankova, specialist, International Operations, CTsport
Ms. Renata Tymova, Head of Audience Research Department, CT
Mr. Tomas Budinsky, analyst, Audience Research Department, CT
Ms. Marketa Havlova, Head of Media Legislation Department, CT
Ms. Marie Dufkova, lawyer, Media Legislation Department, CT
Mr. Petr Vitek, Project Manager – PSM Values Peer Review project, CT
Mr. Marek Wollner, investigative journalist, CT





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