

# Annual Conference 1997

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## INTRODUCTION

The 15th Annual Conference of CIRCOM Regional was marked by the warmth and the hospitality of the town Szeged and the perfect organization of the MTV Szged, Hungary.

On invitation of MTV Szeged 270 television people from all over Europe gathered in the friendly city on the Tisza river. This is the highest number of participants ever being registered to a CIRCOM conference.

But it was not the only record to be broken, since also the number of co-productions being discussed was higher than ever before, which clearly shows the great interest of CIRCOM members to co-operate.

The plenary sessions offered a wide variety of highly topical journalistic and technical issues and always attracted a large audience, as well as the social gatherings offering the opportunity for friendly discussions, often bearing concrete fruits, as well as the opportunity for dancing.

It was definitely one of the best CIRCOM Regional conferences regarding both, contents and organisation.

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# PLENARY SESSIONS

## THURSDAY, 29 MAY 1997

### 09:00 OPENING SESSION

**Chairman:** Carlo Ranzi, President CIRCUM Regional, RTSI Lugano, Switzerland

**Panel:** Boris Bergant, Secretary General CIRCUM Regional, RTV Slovenia

Istvan Petak, President MTV, Hungary

Janos Ban, MTV Szeged, Hungary

Mr. Carlo Ranzi welcomed all participants of the 15th Annual Conference in the friendly town of Szeged and thanked the MTV for their efforts organizing not only the conference, but also the training session. Further he expressed gratitude to all those running the Circum business on daily basis: the Secretariats in Ljubljana and Strasbourg, the Co-pro Office in Munich, Dr. Jurgen Hassel coordinating the Prix Circum, Mr. Graham Ironside for his work drawing up and carrying out the training programme.

Special tribute was paid to the organizing committee, from the Hungarian side represented by Mr. Istvan Petak, Mr. Janos Ban and Mr. Laszlo Koloszvari-Papp, the Circum Vice-president, as well as Mrs. Erika Kocsor and Mrs. Eva Zombori, and all other Hungarian colleagues, and of course the Circum Regional part, Mr. David Lowen, Mr. Vladimir Spicer and Mr. Tim Johnson.

Mr. Istvan Petak pointed to the fact that Hungary just recently underwent big political changes and that this conference is also an opportunity to start a mutual dialogue with neighboring countries, as well as an opportunity to benefit from professional work and exchange of experience.

Mr. Janos Ban from the hosting station of MTV Szeged underlined that the common basis for everybody gathered at the conference is their commitment to their work and professionalism, which makes it possible not to co-operate merely on a basis of financial benefit. He expressed his hope that the 15th annual conference will meet all expectations.

The Secretary General, Boris Bergant, reported on the developments within the last year: two new members have been by the European Board unanimously accepted as new members, namely the regional TV station Center TV from Moscow and the pan-European network called Internews.

Two organizations have withdrawn membership, namely DR Denmark and ARTE, so there are now 372 regional stations from 38 countries on membership.

The Board has endorsed replacement of the national coordinator from Albania and Lithuania and elected two new members to the Executive Committee: Mrs. Grethe Haaland from Norway and Mrs. Juliana Toncheva from Bulgaria. Mr. Gerry Reynolds from Ireland has been appointed as co-opted member until a proper electoral procedure can be implemented before the next Board meeting which will be held on November 29. In Lugano, Switzerland.

CR organized 3 bigger training seminars with participation of 84 trainees from 16 different countries, 2 of them held in Bornholm and one parallel to the conference in Szeged.

In the field of co-productions currently 28 co-production projects are under work.

In the second half of May 11 organizations participated at the 11th Euromusica festival brilliantly organized by the NRK in Trondheim, Norway.

The Circum Regional on satellite project now includes 19 stations. Alice has also become a part of regular exchange via the EbS.

The Prix Circum Regional competition has been enlarged by an additional category of cross-border programmes sponsored by the DG XVI of the European Commission. This year the overall figure of entries was 113 programmes from 79 stations in 27 countries.

CR is still very much involved in supporting and developing of ethnic broadcasting in the regions of Europe and is defending the cause of regional broadcasting in the decisive political forums of Europe, namely the European Parliament, the European Commission, the Council of Europe, the assembly and association of the regions of Europe and all their numerous bodies.

## 09:30 PRIX CIRCOM REGIONAL AWARDS

**Presentation:** Dr. Jurgen Hassel, WDR Cologne, Germany

The Prix Circom jury session was held in Odense on the island of Funen from April 27 till May 4, 1997. The jury was hosted by Mr. Ebbe Larsen, Head of TV2/Fyn, and invited by the national TV2 situated in Odense, Denmark.

The Prix Circom Regional was divided into three categories: Documentary Programmes, News Magazines and the category of Cross-Border Programmes, which was sponsored by the DG XVI of the European Commission.

The jurors were divided up into three juries and **John Prescott-Thomas**, **Johan Forssblad** and **Eva Zombori** were elected jury presidents. After a short introduction into each category, they presented the commendations and awards. In the category **DOCUMENTARY PROGRAMMES**

**SPECIAL COMMENDATIONS** were given to

**“The Ebro Delta: A Land Taken from the Sea”**

by Joan Ubeda & Francesc Escribano  
Televisio de Catalunya, Barcelona, Spain

Unfortunately no representative of TV Catalunya was present.

**“The American Dream”**

by Petar Krelja  
HRT Zagreb, Croatia

handed to Mr. Vladimir Spicer, HRT Zagreb.

**“For my Father, a Partisan”**

by Andre Dartevelle  
RTBF Liege, Belgium

Unfortunately no representative of RTBF Liege was present.

**“The Music Children”**

by Alain Schlick  
France 3 Nord, Pas de Calais, Picardie, Lille, France

handed to Mrs. Marie-Paule Urban, France 3 Alsace

**“Moving House for the Last Time”**

by Eva Bruun  
TV Syd, Kolding, Denmark

handed to Mr. Tim Johnson, TV Syd

**“Up, Gilbert, up!”**

by Martin Duclos

France 3 Alsace, Strasbourg, France

handed to Mr. Hubert Schilling, France 3 Alsace

the **SPECIAL PRIZE OF FRANCE 3** went to

**“New Land, Old Ground”**

by Piter Tjeerdsma

Omroep Fryslan, Leeuwarden, the Netherlands

The trophy of F3 was handed out by Mr. Marc Lesort to Mr. Tjeerdsma.

The **PRIX CIRCOM REGIONAL 1997** went to

**“Georges Courtois, Rebel with a Cause”**

by Frederic Goldbronn

France 3 Ouest, Rennes, France

The trophy was handed out by Mr. Carlo Ranzi to Mr. Goldbronn.

In the category of **NEWS MAGAZINES** the jury decided to honor with

#### **SPECIAL COMMENDATIONS**

**“Croatia Today”**

HRT Zagreb, Croatia

handed to Mr. Vladimir Spicer, HRT Zagreb

**“Teleks”**

Marek Tarka & Team

TVP S.A. Lublin 3, Poland

handed to Mr. Janusz Bysina, TVP

**“North News”**

TV Noord, Groningen, the Netherlands

handed to Mr. Rein Tolsma, TV Noord

**“London Today”**

Programme Editor Reilly Carver

Carlton TV, London

handed to Colin Stanbridge, Carlton TV

The **PRIX CIRCOM REGIONAL 1997** went to

**“Westcountry Live”**

Westcountry TV, Plymouth, United Kingdom

handed out by Mr. Istvan Petak to Mr. Michael Wilson, Westcountry TV

Mrs. Eva Zombori, the jury president for the category of **CROSS-BORDER PROGRAMMES** delivered her short introductory speech in Hungarian.

**SPECIAL COMMENDATIONS** in this category went to

**“Alpen-Donau-Adria”**

BR Bayerischer Rundfunk, Munich, Germany

handed out by Mr. Jurgen Hassel to Mr. Michael Ament, BR Munich

**“Euro 3”**

France 3 Nord, Pas de Calais, Picardie, Lille, France

handed out by Mr. Jurgen Hassel to Mr. Marc Lesort, F3

The **SPECIAL PRIZE OF THE EUROPEAN COMMISSION (DG XVI) 1997** went to

**“Hier/Her”**

NDR Kiel, Germany

(in co-operation with TV Syd, Kolding, Denmark)

and was handed out by Mr. Jean-Pierre Berg from the DG XVI to Mr. Peter Dresewski, NDR Kiel and Mr. Tim Johnson, TV Syd.

## **11:30 TELEVISION IN HUNGARY**

**Chairman:** Vladimir SPICER, HRT Zagreb, Croatia

**Panel:** Istvan PETAK, President MTV, Hungary

Vladimir Spicer reviewed the tremendous changes which have taken place over the past 7 years in Hungary and then handed the discussion over to Istvan Petak.

Istvan Petak explained that the changes engaged in 1989 are still going on in his country and that the transition also affects Television.

After 1990 the political system changed quite spontaneously and it was thought that a new Media law would be passed quickly for basic operations but it was not passed until January 1996. Until then, the audiovisual sector had operated without any legal framework and therefore, without any guarantees for journalists.

Although the law cannot change the situation overnight, it does stipulate for television financing and guarantee independence from the state. Nevertheless it only makes 50% of the previous budget available and allows fewer commercials making life difficult for public television.

The law also allows for the presence of commercial stations. There is however, no Hungarian capital available to purchase them, although the majority of capital must be Hungarian.

In a context where local newspapers were banned after 1945, regional television started 20 years ago with the Szeged studio. Today, there are 5 regional studios all over the country. Because of the spontaneous nature of the recent transition, hundreds of small television stations have been created. Presently, they face financial problems since the 1996 law fixed quotas that they cannot meet. In the context of these difficulties, national, regional and local stations are cooperating with each other and discussing common issues such as how to operate AVID, and the widespread use of cable (45%).

The local communities need publicity because their local identities were weakened in the past. A solution would be for regional studios to send news items to the national system. This is important for a centralized country such as Hungary, where 1/5 of the population live in the capital.

The fact that the conference is held in Szeged, in a region at the heart of Europe is a great opportunity for a dialogue to start about the responsibility of regional television, the European integration and the role of small regions. We need to learn from each other so as to enrich our way of thinking and prevent misunderstandings.

Vladimir Spicer thanked Istvan Petak for his encouragement for cooperation in regional television and for stressing the need for mutual knowledge.

## 12:00 TELEVISION IN CENTRAL AND EASTERN EUROPE

**Chairman:** Vladimir SPICER, HRT Zagreb, Croatia

**Panel:** Barbara LEWANDOWSKA, TVP Gdansk, Poland

János HORVAT, MTV Budapest, Hungary

Miron Mihai Nicolae, RTV Bucharest, Romania

Vladimir STVRTNA, CT Ostrava, Czech Republic

Vladimir Spicer noted that the changes and challenges faced by Hungary are similar to those of the other Central and Eastern European countries and invited the panel members to present the situation of their own televisions.

Barbara Lewandowska introduced TVP explaining that after the communist defeat, the will to build democracy and to organize the media which was seen on television was clear.

On 1st March 1993, the Broadcasting act set up an independent council for Media which does not answer to the government or parliament. Its first task was to develop policy for regional television. In order to provide a balance of news, there are 19 regional stations in Poland, apart from the 2 national channels and satellite channels. 35% of the public service television budget is made up of license fees, the rest of commercials and others sources.

There is also a commercial network: Polsat, 12 local commercial television stations, 2 national and 155 local commercial radio stations, a catholic radio station and cable stations. TVP is still, however, the main source of information for current affairs.

The competition will be serious when commercial television is ready to challenge TVP. TVP knows this and should get prepared for it.

Horvát János started by stating that Hungary deserves a bad grade for the development of its media, considering that new legislation was enacted only in 1996. He went on to explain that a mistake was made in Hungary in thinking that the challenge for public TV after 1989-90 was merely the existence of commercial television. This reasoning was due to the fact that during the communist regime, television was a "party TV". The real challenge is actually pluralism.

It is not self-evident that commercial television should be present in Democracy. On the other hand, the United States is a democratic country but does not have much of a public television network. Is commercial television a condition for democracy?

Before 1990, the media focused on the capital but did not address regional television. After 1990, small regional television stations were created and financed by municipalities. Today, the market for independent producers in Hungary is small, but it will increase with the needs and development of local and regional stations.

Vladimir Spicer thanked Horvát János for giving the audience a broader view of the MTV challenge and asked Vladimir Strvrtna to share his view about the so-called good Czech example.

According to Vladimir Strvrtna, the success of TV Nova is not due to Czech Television policy but to money and to the novelty of something new that was previously forbidden. He went on by exposing the situation of the Czech television.

5 years after the sad but peaceful split of Czechoslovakia and the Czechoslovakian television in January 1992, a

media law was finally passed. Today the license fees amount to 3 to 5 dollars per household and the time allowed for advertising is only 1% of total broadcasting time. The financial situation of public Czech TV is therefore critical and for the last 2 years, Ceska Televize has had a deficit. In 1994 the Parliament approved an important declaration guaranteeing human rights and protecting minorities.

In 1995, TV Nova, the first private television, was launched. Funded by US money, it broadcasts US films and series. Its license was given free of charge. In 1996, TV Primera, another private television was launched and became Prima TV in 1997.

Channel 1 (for the wide audience) of Czech TV covers 98% of territory, like TV Nova, and channel 2 (more cultural) covers 90%, whereas Prima TV 60%. Czech TV is watched by 30% of the population compared to 60% for TV Nova. 3% of the population prefer cable TV, and the inhabitants near the borders watch channels of neighboring countries. CTV offers a teletext of 800 pages and an Internet site.

CTV has 3 centres : Prague and the 2 regional stations in Brno and Ostrava. Both studios produce 10% of the national broadcasting as well as daily regional news. They ensure promotion of local traditions with all kinds of programmes. The saying "the further away from Prague, the further away from God and money" is less and less true.

Miron Mihai Nicolae, in charge of territorial studios at the Romanian television, insisted that the main problem of TVR is the lack of money and funds.

After the revolution, the structure went back to territorial studios. In Bucharest there are also 3 minorities departments broadcasting in Hungarian, German and other languages. At the Cluj-Napoca studio, there is also a service for Hungarian and German programmes. TVR would like to do more for minorities, for example for Serbs, but need more funds for it.

TVR has good relations with all European televisions and wishes to exchange programmes with neighboring countries. CIRCUM Regional is therefore important for TVR, as it promotes collaboration and cooperation.

Miron Mihai Nicolae invited Mrs. Carmen Stefanescu, from the Minority Department at Bucharest, to expose the minority policy of TVR, who said that the legal framework of Romania guarantees minorities to express themselves freely. Within the government, there is a department for the protection of minorities, which is in close contact with the minority organisations. Television programmes for minorities are broadcast in their language, sub-titled in Romanian to allow everybody to watch them. These programmes are varied and targeted for general interest, with films and documentaries on the minority culture, traditions, inter-ethnic relations...

Vladimir Spicer thanked Carmen Stefanescu and reminded the audience about the next Ethnic festival in October to be organized in Poland from 9-12 October. He then invited Alexandru Csep, Deputy Editor in Chief at the TVR Studio in Cluj-Napoca, to present his station.

Alexandru Csep explained that the station began to broadcast in January 1990. It was a pirate channel in the good sense of the word because it gave them a chance to prove that they were needed and that they met different requirements. They started working with a VHS system and had non-professional cameras. Today the studio has developed and use Betacam. The Cluj-Napoca studio broadcasts in Romanian and also specific programmes in German and Hungarian.

The CIRCUM Regional policy is respected by trying to connect regions, especially small ones, from different countries . This gives a sense of community to the viewers.

Vladimir Spicer thanked Alexandru Csep for mentioning CIRCUM Regional and stressed its support in Iasi on the occasion of the Annual Conference in 1994. As a terrific example of CIRCUM Regional action and professional results, Vladimir Spicer pointed out that Eva Zombori [active conference organizer], who was President of a Jury for the PRIX this year, was a trainee during the training session in Iasi.

## **14:30 NEWS PRESENTERS: FACES OF REGIONAL TELEVISION**

**Presentation:** Johann FORSSBLAD, President of the CR Jury for *News Programmes*, SVT Karlstad



With the help of excerpts from Regional news magazines of CIRCOM Regional members, the first part of the workshop focused on the following questions:

- Is there a right or wrong way of presenting news?
- News without presenters (story-logo-story...) : is there any identity?
- Background: Black background, "sky" or "clouds" background, presentation in the archives office, etc.
- How to deal with complicated figures (numbers, statistics) in news programmes?

After the excerpts, the following were subjects for discussion:

- **man/woman presentation team:** richer stations tend to use more people, more men or older ones. Often, the man is older and the woman young and attractive. Is it sexism? The man/woman team might be preferred so as to embrace the whole audience including families.
- Choice of **one or two presenters:** depends on the length of the programme.
- **Age of the presenters:** younger viewers do not necessarily prefer young presenters. What is sought is competent, experienced reporters.
- **Standing or sitting:** Some cultures, like in the UK, would never have presenters standing. The question is a matter of space used as well as how you want people to sound. What is important is certainly what they say and how. Television is **image** but also a **spoken word**.
- **Presenters rotation:** Should we rotate the presenters in order to show the news team or should we rather engage in a process of viewers loyalty and have fewer presenters?
- **Ethnic presenters:** this is important in a region with minorities. The recruiting policy should try to make regional programme fit the faces of viewers.
- **Recruiting and Journalist training**
- **Pay:** some shows like *London Today* (12 am) require many crews on the street, which is expensive. But the advantage is they can use material later in the day for bulletins and evening programmes.
- **Regional vs. national news:** what should be done when a region becomes a country, like Croatia? HRT Zagreb has to be involved in creating some kind of identity.
- Presentation of **news from different regions or localities** within the same programme. Example of *Westcountry Live*, where they switch from one region to another. It might be confusing to have 10 people on the screen. There is the solution to ask localities to choose a couple of items for the wide regional programme (like for WDR Köln), but it might pose the problem of news evaluation.
- News programmes represent the **pace** of the region. The pace of a city TV might too fast for that of a region.
- **Music** used at the beginning of a programme, like for Carlton TV. It might be too emotional, it is a danger if it distracts people from noticing titles
- **Regional identities:** It is important to show clear identity, **values** of regional identity.

## 16:30 DIGITAL NEWS PRODUCTION: IS IT BETTER?

**Chairman:** Olle MANNBERG, SVT Karlstad, Sweden

**Panel:** Gillian HOYLE, HTV Bristol, UK

Gérard LE COUEDIC, FRANCE 3 Formation, France

Brynjulf HANDGAARD, NRK Oppland, Norway

Ferenc Koscsó, AVID Hungary

Olle Mannberg opened the session declaring that since the Conference in Romania in 1994, the Digital issue has been on the agenda every year, with different related topics. This year, the workshop concentrated on digital news. News always look for better, faster equipment. Where are we now? This workshop was not so much about technique as a chance to share good and bad experiences.

*Presentation of a programme made by "FRANCE 3 Formation" on digital technology*

Didier Désormeaux (France 3 Formation) pointed out that a similar programme (30') **in French or English** on



technological transformation will be available to all TV stations as of September 97. Contact:  
*FORTEF, Association for Training Radio and Television French-speaking Professionals*  
*Case Postale 234 - CH 1211 Geneva - Switzerland - 41 22 708 89 79*

Gill Hoyle explained that her station switched to a digital system thanks to a 10 million pound project. The journalists have adapted very well and it made them more disciplined. In the long-run, this system will prove to be time efficient.

Among the current drawbacks, she noted:

- It takes longer to edit because it is new system; instead of 45 minutes, it takes 1h 10',
- You cannot do late edits, with obvious effects on the evening news,
- No amazing effects, including sound, were possible yet,
- As the library is not digitalised yet, it is time consuming.

HTV Bristol still uses Betacam as a back-up because of previous system failures. As the system is very new, they are trying to face different problems. When they are resolved, it will be a great system, with no quality loss, no use of tape and no decline of standards.

The filming is still done on Betacam because the station is currently waiting for prices to go down for digital cameras.

*Gill Hoyle presented a 2 minute digital item, scripted and edited in 3 hours by a non-expert reporter.*

To a question raised by the audience whether the system was introduced too quickly, Gill Hoyle responded that a station needs to take a plunge sooner or later or could wait forever. Problems will always occur at the beginning no matter when the system is introduced.

To prevent fear and reluctance of the staff, especially senior staff, the station organized several hours of training by US experts and several days of in-house training.

As for taking the job of the editors, Gill Hoyle agrees that journalists will in the long run edit their own items, but editors will be required for other programmes, such as documentaries or more elaborated news items.

Gérard Le Couedic gave his opinion on the system and pointed out that if journalists are properly trained they will be able to do adapt and the system will be useful. He agreed that editors will indeed be needed for longer and more complicated programmes. The young editors will shift very quickly. The biggest problem is how to train older people as they have a tendency to resent new systems. Currently, it is possible to combine digital technology with other ones.

Another question at stake is the financial one since going digital requires big resources.

In the end, the system has more advantages than drawbacks. All of these problems will find a solution. The real questions are: When should we shift to this new system? What kind of numerical system should we use for the library? Etc. Not everything is well defined yet.

Koscsó Ferenc started by explaining that in Hungary, despite the state channels, local studios and 170 local stations, resources are scarce and therefore the market is small for AVID. However, the digital market is developing rapidly and the majority of local stations use AVID equipment. Local stations are owned and financed by local authorities. Their development is therefore restricted due to lack of public resources. They have to find new and economical ways of operating.

Brynjulf Handgaard shared with the audience the experience of his station going digital. NRK Oppland is a small station (15 minutes of TV broadcasting a day, 5 hours of radio) and has experienced digital system for 2 years. The digital system is certainly better but it was not so clear at the beginning due to several problems. The staff was reduced during transmission because only 2 people are needed in the digital control unit room instead of 5. The transition to this system has had impacts upon the organization:

- Journalists, who are usually laid-back, need to have more order
- maintenance is cheaper and simpler than with analog equipment
- digital editing is time-saving and offers greater flexibility
- products and quality are improved

Some difficulties occur:

- for recruitment: defining the position is not easy as the production is in constant evolution
- the deadline is earlier than with the traditional system
- the staff had to be reduced
- the system seems to be vulnerable

Concerning the reluctance of older staff, NRK Oppland did not stumble against any major problems. The reluctance is mainly psychological and can be prevented with proper preparation.

During the discussion that followed, it was stated that going digital is necessary and contributes to thinking differently and that it is a good way to improve the quality of the staff. The problem is still the loading time as it is currently done in real time. When the system makes it possible to do it a 1/4 of real time, ill will be a great improvement.

The next steps will be the use of digital cameras, editing by journalists and digital recording in the field...

So far, we have been controlled by new technologies, now it is the other way around, we are starting to control the fast developing technologies.

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## FRIDAY, 30 MAY 1997

### 09:30 BI-MEDIA NEWS: WHAT IS IT AND DOES IT WORK?

**Chairman:** Harald Boe, Regional Director, NRK Oslo, Norway

**Panel:** Brynjulf Handgaard, NRK Oppland, Norway

Roel Dijkhuis, RTV Noord, the Netherlands

Bob Jefford, BBC Midlands, UK

Alberto Tafner, RAI Bolzano, Italy

Gerry Reynolds, RTE Dublin, Ireland

The panel speakers tried to answer the question on behalf of practical examples from their countries.

Brynjulf Handgaard presented the example of the **NRK Lillehammer** station working bi-medial. It is organized as **one organization, one news desk with one head of the station**, one chief of all editorial staff and three news editors being the executive leaders of the desk and responsible for the daily work working after a rotating plan.

One objection they are meeting with their work is that TV is very different from radio and you cannot become a skilled television reporter if you don't work with the medium every day, but it can be also claimed that bi-mediality generates better programmes, especially at small stations. Radio reporters working in television will become better journalists, will improve as storytellers, telling their stories in a direct and closely reasoned way.

But **both media also have a lot in common**. Both are oral media depending on people of character and dramatic stories. The technique of interviewing is essential in both media.

Another advantage obtained is a **better exploitation of media**, steering programme material to where it is needed and best utilized. It is a kind of commercial strategy in times where the particular medium will lose significance. But one can assert that depth continece is reduced and that radio might be devoured by television, which is not the case in Lillehammer, since many reporters prefer radio because of the flexibility of the medium.

Bi-mediality is also strengthening recruitment and staff policy; the fact of being only one editorial staff is attracting the best professionals. Of course television work might have turned out as having the highest snob status, which in this case didn't happen.

Bi-mediality is **securing the place of work** and is increasing the opportunity of making internal careers, which is very important for flat organizations like the NRK's regional stations.

Bi-mediality is also **cutting the costs of administration**, accountancy, switchboard, filing, research, reporter capacity and double work.

The main problem is the lack of support from the top management in Oslo, with the exception of Mr. Harald Boe,

the head of the regional division. At regional offices bi-medial organization strengthens the unity, a model of current interest being the planned fusion of both news departments, the one for television and the one for radio to a joint one.

Bob Jefford introduced the BBC system of working bi-medially on the example of BBC Midlands, where the news room is through a computer system connected to all radio stations and where television reporters work also for radio, since it seems wasteful to plan and do a piece twice when it can be done by one person. It is however not always the ideal way of work, since limitations are set to it by late breaking stories or by the physical problem of getting perfect pictures, as well as perfect sound.

The main motive of the BBC is to **cut costs** and there cannot be seen any real improvement in the speed. The bi-medial approach **needs developing**, since it surely can work effectively.

The **resistance among the staff** is coming from the technical staff, as well as from the reporters, since the situation at the moment looks like television is helping radio, but TV reporters see it as a task hampering their real job.

Rick Thompson added that it has to be looked in a broader picture, since the BBC World Service works extremely closely combining both media in one newsroom. Since the regional service of the BBC is not combined in the same location it is extremely hard to make it work.

The Dutch experience in this field was presented by Roel Dijkhuis, the managing director and editor of **RTV Noord** covering an area of 500 000 inhabitants. Regional radio was present successfully for half a century and television was started two and a half years ago.

When starting television, the basic philosophy was not to imitate the national network, but to give the programme a local touch and concentrate on the news, sports and culture of the region and **the foremost slogan being: Let radio be the mother of television.**

So the radio newsdesk providing three daily programmes was the natural source of the television newsdesk. This also kept the television staff from feeling superior, because of the bigger impact of their medium. So a bi-medial approach was introduced and television reporters were trained to make radio items and radio staff to make simple television reports. The goal is simple, **since it saves time and money and the subjects profit from the double approach.**

The actual situation is that television often makes a radio item, in the majority of cases edited by a member of the radio staff and now and then a radio reporter makes a television interview, which is edited by the television people. The reasons why the bi-medial approach does not work as expected are that the making of a television item **takes more time than the making of a radio interview, that radio has three deadlines a day and not every reporter is skilled for work in both media.** TV asks short quotes, radio wants an interview that takes more time. It is not only a time questions, but also a question of quality.

Thirdly a television reporter has to do with both interview and camera shots, whereas a radio reporter acting bi-medial is satisfied with an interview leaving the second part of the job to the cameraman.

Bi-medial working is in the first place **a question of mentality**, a journalist needs to have the feeling that he or she works for radio and television as well. Training is essential, too. When people are not trained once a year the skill melts away like snow in the spring. like experience has shown. And last but not least **one single newsdesk for both radio and television is needed** acting as one organization leading the news to radio or television or to both.

Gerry Reynolds introduced the station of **RTE Cork** working as a bi-medial centre. Since the role of a journalist has changed it is important that both areas are joined, which is cost effective and adds flexibility and **offers the journalist new opportunities.** It is however a matter of how to organize the time available and one of the main objection of the reporters is that it gives more opportunity but **also runs the risk of becoming average.** It broadens horizons, since reporters have to get the grip with both demands and provides a bigger pool of programmes.

One of the disadvantages is that radio producers feel that it is drying the radio pool, namely that video kills the radio star.

The key issues being are however that it is **cost-effective**, but a matter of prioritizing and it brings along a **greater need for training.**

In Italy about 1300 employees in regional stations of **RAI** are working bi-medial, i.e. the regional stations have **mixed editorial staff**, explained Alberto Tafner. All regional centres twice a day establish a direct link to the RAI headquarters in Rome broadcasting news. Apart from 3 newsreel cultural programmes are being broadcast in the regions only. The regional network in Italy resembles the one of the BBC, but now a new diffusion broadcasting system is to be introduced, which is facing the problem of a lack of regulation between the commercial and the public sector. The quality of the regional service in Italy is being high, but it still needs to be developed, since there exists a great demand for local coloured regional news.

Some arguments raised against bi-medial work were that bi-medial work is **not more than fulfilling limited performances** and that it always meets the resistance of people.

Arguments in favour underlined that **the audience can definitely profit from it**, since it offers better coverage and Rich Thompson added that in the **BBC** now most programme making departments are being organized together and

that the approach now turns into multimedia including a total concept of media offers. Although it is on regional level an approach hard to work with, **it works on national and international level and reduces costs**, which opens new opportunities for establishing new services.

## 11:00 VIDEO JOURNALISM: WHAT IS IT AND DOES IT WORK?

**Chairman:** Tim Johnson, TV2 Syd, Denmark

**Speaker:** Scott Rensberger, Independent Journalist, USA

American investigative journalist Scott Rensberger first shortly explained his way of working. Being a one man band brings **many advantages, since it enables to be much more flexible**, to produce as one goes along and to **consider the standpoints of a producer, as well as a photographer**, which is not given to crew.

The main area of his work are **feature stories** and he presented some examples, the first being a story called The Ultimate Taxi.

Starting 12 years ago only a few people in smaller regional stations were working as video journalists, but nowadays it has become a quite common way of work. A unique example is the UK station Channel 1 having a newsroom completely existing of one man bands.

In competition with camera crews consisting of 3 or 4 people the main advantage is those of being **much quicker and be able to investigate the story behind the story**, since a very small camera and wireless microphones do not make people feel uncomfortable or nervous when interviewing them, but the **quality of pictures and sound still remains on very high level**, under the precondition that high-quality professional equipment is being used. Crews of more people also have the disadvantage that people usually are not harmonized in their efforts or on the same level of engagement, which makes it hard to work in such a team.

Video journalists usually start out as cameraman and many of them still think more as photographers than as producers; it is a level that still needs training.

The technical development being so rapid in the recent years is not only making the **technical equipment accessible**, but will also make the **Internet available for sending stories to every place in the world, which will make news coverage very cheap and effective**.

In a discussion regarding the areas of journalism where this approach is applicable, Mr. Rensberger underlined that it is **an approach making time constraint an advantage**, but does not make any sense in covering political campaigns or similar. It is however the approach when making **stories on and about people**. It is not the ideal way of work from every point of view, but it will definitely gain popularity.

**A video journalist needs journalistic, shooting, production and editing qualification**. This can also be combined in a well coordinated 3-person team, but since it is not an ideal world, 6 eyes and 6 ears never achieve the harmony of one mind.

The speech was supported by very impressive examples of pieces by Scott Rensberger and other video journalists.

## 13:30 A NEW WAY OF TRAINING: INTERACTIVE MATERIALS AND DISTANCE LEARNING

**Chairman:** John Prescott-Thomas, JPT Associates, UK

**Speakers:** Bo Jedeskog, Interaktiva Media, SVT Sweden

Stig Palm, Interaktiva Media, SVT Sweden

John Prescott-Thomas introduced SVT as one of the world leaders in design of learning materials, many of them being also produced in an English version. The television environment is now highly competitive and in case of cost cuttings training suffers first.

In this also highly fragmentalized environment multi-skilling is a precondition, since a journalist also has to work as editor or producer. AVID editors don't have assistants anymore and digital journalists don't even need an AVID

editor.

In future the employee will be the one putting together its own training portfolio suiting his or hers special needs.

**SVT Interaktiva Media** offers **packages of computer simulation**, which are genuinely interactive.

Bo Jedeskog and Stig Palm presented first the use of a package called **LightStudio, a simulator for training lighting design including practical exercises** in a variety of studio situations. The trainee is given a variety of studio situations, such as with a programme presenter, an interview with two participants, the final scene of a play and mood lighting for both daytime and nighttime. The software package includes a printed workbook with facts and operating instructions and exercises specially suited to the different studios. It helps the trainee to **get started on lighting projects** and work more or less according to his own ideas.

The software requires Windows 3.1 or Windows 95, Pentium 75 or faster, 16 MB RAM, CD-ROM (min 4x), sound card and SVGA graphics card with 16-bit colours or more.

The next package presented was the **SoundStudio** involving not only the sound effect studio, but also eight **interactive workshops which place the trainee in different recording situations**. Each of these has special problems such as a dialogue outdoors, studio recording and various acoustical environments. Everything is created in a way faithful to nature. The trainee decides his or her own rate of study and obtains a simple, overall view of the results achieved. "IN SoundStudio you learn how to listen," says Bo Jedeskog, Director of SVT-IM "and that's essential for every good sound engineer."

Technical requirements: Windows 95, Pentium 90 or faster, 32 MB RAM, CD-ROM (min 4x), 500 Mb free harddisc space, 16-bits sound card and Real Magic Maxima MPEG decoder card.

## 14:45 TRAINING COURSE SHOWCASE

**Chairman:** Graham IRONSIDE, Training Coordinator CIRCUM Regional, UK

**Presentation:** Rick THOMPSON, T-Media, UK

**Tutors:** Didier DESORMEAUX, FRANCE 3 Formation

G rard LE COUEDIC, FRANCE 3 Formation

Hans JESSEN, Radio Bremen, Germany

Paolo CARPI, RAI Milano, Italy

Rolf JEHNSEN, NRK Oslo, Norway

Last year at the Annual Conference, no training seminar could take place because financial support had failed to arrive. Finally, since the support did arrive, 2 sessions were organized for 30 trainees each, in November and March. Both sessions, which took place at the well equipped "Baltic Media Centre" focused on the journalists' approach on minorities issues and were based on practical work. The third phase of the programme will be dedicated to make a Code of good practice for minorities, to be published next spring.

For the seminar, which took place in Szeged from 24-30 May, no finance were found despite active lobbying in Strasbourg and Brussels.

During the workshop, the results of hard work during the training seminar were presented on screen and diplomas were awarded by the tutors to their trainees. In total 25 young journalists and technicians from 7 East and Central European Countries (Hungary, Former Yugoslav Republic of Macedonia, Moldova, Poland, Romania, Slovak Republic, Ukraine) attended the seminar. The trainees, divided into 5 groups, were asked to produce a 3 minute item on the hosting city, Szeged, with a good story, action, movement, etc. The requirements were 4 hours of shooting, 4 hours of editing, the text in English among others. Apart from the request for high standard programmes, the difficulties to overcome were certainly the language, working in teams with people you don't know and from different countries, being unfamiliar to Szeged, and working under pressure. In the end, the extreme hard work and intense discussions between tutors and trainees led to a very satisfying programme with a live interview.

Upon receiving their certificates, the trainees unanimously reported that this seminar had been a tremendous opportunity for them to improve their professional skills, to give them more experience, to meet peers from other countries and professionals providing them with contacts for the future and finally to contribute to be part of a CIRCUM Regional training network. They wholeheartedly thanked the tutors for sharing professional standards with them in a very special atmosphere.

Graham Ironside, on behalf of the trainers, congratulated the students on their professional work and achievements in Szeged and wished them a successful career in regional television. He then reported that in total, CIRCUM



Regional has trained 88 young people from 14 countries (22 languages spoken) and thought of it as a good start. The network it creates is very valuable for everyone, now and for the future.

## 16:00 TELEVISION TRAINING FOR THE NEXT CENTURY

**Chairman:** Boris Bergant, Secretary General CIRCOM Regional, RTV Slovenia

**Panel:** Graham IRONSIDE, Training Coordinator, CIRCOM Regional  
Marc LESORT, Regional Direction Department, FRANCE 3

Boris BERGANT opened the workshop with the following questions and statements: What should CIRCOM Regional training policy be? How shall we proceed? After 3 years of experience, we can select the most valuable ways. The trainees are multipliers, they will soar professionally, like Eva Zombori.

The global village is growing rapidly, we have competitors from all around the world. To face it, we need skills, knowledge, production creativity and interesting programmes. This can be achieved through training and international exchange. We need to be a step in advance for implementation and to be prepared for the next training projects. If CIRCOM Regional does not work at it, then CNN or the Murdoch corporation will do it. A network of colleagues should be set. Tutors also benefit a lot from this cooperation, due to exchange of ideas that they can bring back to their television.

Training requires expenses but it can be thought of as a valuable investment for the future.

Graham Ironside pointed out that little networks are created during training seminars and that they continue very successfully. Training certainly costs money and it is a problem to get funding, but the Board of Governors for training concluded that CIRCOM Regional should continue seminars running parallel to the Annual Conference even if members have to contribute financially. Graham Ironside took the occasion to pay tribute to the tutors who came to this seminar without being paid and on their holiday leave.

Seminars are targeted for only a limited amount of people and tackle only one subject. There is a lot more to develop, many more people to train and new issues to address. There is also something artificial in training seminars, since they do not train in completely real situations. The next idea could be in-station training so as to reach a larger number of people. It would also give the Eastern trainees experience in the West if training could take place in Western stations. A sort of expertise database with specialists from members stations should be created with a list of training subjects of interest.

Boris Bergant agreed that CIRCOM Regional should take advantage of its synergy and that activities could also be coordinated with the EBU. He then invited Marc Lesort to give his opinion on the subject.

Marc Lesort explained that the idea of twinning, allowing staff exchange, has been successfully experimented between French-speaking television stations. This system has the advantage of not being expensive as it only requires to pay for travel expenses, the work force being the same. The results have been good in terms of professional experience and skills. He went on by stating that training has to evolve and meet 4 requirements:

- To adapt to technological evolution as jobs will evolve and require new skills
- To make special efforts for younger viewers and get involve in their interest such as information highways and interactivity.
- To take into account every step of a journalist's career and not forget to include team management, definition of an editorial policy, management of audience share figures, etc.
- To develop training on image and its symbolic meaning: The French homonym *dessin* (drawing) and *dessein* (project) reflects well what television makes: a *dessin/dessein social*.

After the panel's presentation, the discussion focused on the following themes:

- Should CIRCOM Regional's **training only be designed for Eastern members**. Western members also need to get something out of their membership  
In principle, CIRCOM's training is for everybody. It was first organized for Eastern members considering their urgent needs but more and more all members will face common problems. Moreover, training for Eastern members is not contradictory to training for the rest of them.  
It is also in the interest of Western European television companies that public service in Central and Eastern

European Countries find its place and keep it. It would be dangerous for all if commercial television would exclusively take over the audio-visual field. However, membership should benefit the largest number of members so as to make a balance.

- **Priorities** should be set: should the central mission for CIRCUM Regional still be to support the Central and East European members? There is still a lot to do with young people from Eastern countries and public broadcasting will disappear in the East without proper support. Considering the small resources available for training the priority might be to support Eastern countries.
- **Budget for training, contribution by members:** training funds should be secured within CIRCUM's budget. This year, the European Board decided to devote more funds for that purpose. But it should be realized that not everything can be covered and that member stations will take over.
- **Publication of a guide, a set of rules**, experience and impressions amassed by tutors and others in 3 years of training.
- **In-station training:** its advantage is that it embraces the whole station and gets the trainees involved in all its activities.
- Due to international competition for training funds, CIRCUM 's training should be either **better, cheaper, or different**.
- **New training ideas** : digital training, trainer training, education through CD-ROM, etc.

Wanda Condurache, Head of TV programmes at TVR Iasi took the opportunity to state that her station has benefited from very valuable training support from CIRCUM Regional, the BBC Foundation and Baltic Media Centre in Bornholm. The Annual Conference in 1994 in Iasi was crucial because it gave Romanian colleagues the chance to meet and learn from Western colleagues. It contributed to the consideration of TVR Iasi as one of the best TV stations in Romania.

Graham Ironside concluded the session stating that the gap between East and West is still big and that even small investment is very useful. Therefore, considering the limited amount of money available for training, we should focus where the most need is, i.e. in the East right now.

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## SATURDAY, 31 MAY 1997

### 09:30 CO-PRODUCTIONS: PROBLEMS AND REWARDS

**Chairmen:** Godel Rosenberg, CR Co-Pro Office, BR Munich, Germany

Giulio C. Giordano, RAI Roma, Italy

**Speakers:** Dr. Gunther Ziesel, ORF Austria

Johan Forssblad, SVT Karlstad, Sweden

Peter Zimmermann, CR Project Leader, Germany

Mr. Giordano pointed to the increased interest in co-productions and the extended exchange possibilities via the EbS, which was also confirmed by the excellent participation in the workshops of this conference. Together with Vladimir Spicer he has been appointed as EC member in charge for contacts with the coordinator-office of CR co-productions at Bavarian TV led by Mr. Rosenberg, who presented the way of work:

- the title of the programme is chosen together
- CR members are invited to join
- the offered programmes are assembled
- every partner receives the programmes of all other partners
- in time of cutting budgets the following is important: the participation is free of charge
- each TV station decides independently about the contents and the length of the programme
- through this pool you receive different types of TV productions and a variety of views.

In total 40 co-productions were discussed in 3 sessions and per co-production approximately 20 to 30 members



were present. The highlights of this year are successful co-productions gaining even more participants (Christmas, Easter), some gain a new start (Yiddish, Rivers, European Women Magazine) and programmes on minorities and cultural heritage, as well as cross-border magazines. New topics for '97 are science and innovation and European magazines.

Furthermore CR has a window of two hours a week in the EbS channel run by the European Commission located in Brussels, which has become an important tool of exchange and information.

Dr. Gunther Ziesel presented the Alps-Danube-Adria magazine, which had its editorial conference parallel to the CR conference. After 15 years of co-operation among broadcasters from Central Europe, today the Alps - Danube - Adria magazine is a programme being broadcast twice a month to the homes of viewers in 7 European countries. The programme has retained all characteristics of its initial co-operation. In this rather informal group of co-operating television stations, which are not bound by any contract, there are now 19 member stations. The programme is a common achievement of the ORF, RAI, Bayerischer Rundfunk, HRT, MTV and SRG and TVS. The co-operation which came into being on the initiative of the ORF and TVS is still a unique example of professional work in a common editorial group from television stations of different countries.

Johan Forssblad, CR's coordinator for the Euromusica project, explained that this project has developed during the last 12 years and is strongly defined by folk music, which might also include other components. The agreed format is that the hosting station secures a stage, on-location shots and possibilities for personal shooting, as well as group production. The host has to pay for the organization and the accommodation of the groups.

Euromusica secures raw material or roughly cut material on disposal to the participants. However here exists a need for a more formal co-ordination of the project.

The Euromusica '98 will be hosted by ERT3 in Thessaloniki.

Peter Zimmermann reported on the Lifelong Learning project supported by the European Commission on the occasion of the European year of Lifelong Learning. It was a project trying to collect interesting programmes from all walks of life on the topics of learning, entertaining, teaching. 35 programmes from 20 participating stations from 16 countries were collected. 2 documentaries were produced as a CR co-production.

Mrs. Marie-Paule Urban, the Deputy Secretary General, presented the charter Gateway to Europe, which was unanimously approved by CR's membership.

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## ***CHARTER : Fenêtre ouverte sur l'Europe***

### **RESOLUTION FINALE**

adoptée en séance de clôture du 15ème Congrès CIRCUM Regional à Szeged, Hongrie 28-31 mai 97, l'Assemblée Générale :

- **rappelle** que la télévision régionale est devenue un vecteur essentiel de valorisation et de promotion de la culture européenne dont la richesse est faite de sa diversité,
- **recommande** à l'ensemble des chaînes publiques européennes, nationales et régionales de se mettre en mesure d'offrir à leurs téléspectateurs dans des créneaux à horaire régulier, l'accès :
  - aux meilleurs programmes régionaux européens, notamment à ceux primés par le Prix CIRCUM Regional, à nos coproductions,
  - aux émissions transfrontalières contribuant à une meilleure perception de l'Europe au quotidien, de l'Europe des citoyens, de l'Europe culturelle,
- **demande** aux Institutions nationales et européennes de faciliter cette ouverture, défi à relever pour une Europe audiovisuelle, respectueuse de ses spécificités et de la richesse multiculturelle de ses Régions.
- Cette fenêtre ouverte sur l'Europe portera le label CIRCUM Regional décliné par son générique avec la mention ***en partenariat CIRCUM Regional***.

# *CHARTER : Gateway to Europe*

## FINAL RESOLUTION

adopted during the closing session of CIRCOM Regional's 15th Conference, held in Szeged, Hungary 28-31 May 97, the General Assembly:

- **underlines** that regional television has become an essential vector to enhance and promote European culture, whose wealth is built upon its diversity,
- **recommends** to all national and regional European public service channels that they be in a position to offer their viewers, at a regular time, access to :
  - the best regional European programmes, in particular those awarded the PRIX CIRCOM Regional and to our co-productions,
  - cross-border programmes which enable everyone to perceive better daily life in Europe, the citizen's Europe and the Europe of the regions,
- **asks** the national and European Institutions to facilitate this opening process, which represents a challenge for Audio-visual Europe, which ever aims at enhancing the specificity and multi-cultural wealth of its Regions.
- This Gateway to Europe will bear the CIRCOM Regional label, that is to say the credits and caption:

*A CIRCOM Regional partnership.*

**Marie-Paule URBAN**

Secrétaire Général Adjoint

*Deputy Secretary General*

The discussion following showed that there are many bilateral co-productions in CR, like the Hier/Her, Mediterraneo, Europaplatz and several other magazines and analyses has shown that co-productions between neighbouring countries are most successful.

Kirsten Tingsted-Andersen representing the European Parliament as an active member of CR invited all interested to a co-production seminar starting on July 17, 1997 launched by the European Parliament. The contact person is Mr. Giulio C. Giordano. Furthermore she explained that the Audiovisual Division of the EP offers on-the-spot shooting and editing facilities in Brussels, Luxembourg and Strasbourg and that CR should benefit from these offers, because also the European Parliament benefits from CR:

Jean-Pierre Berg, the Director of the DG XVI of the European Commission underlined the importance of co-productions and of cross-border programmes providing assistance and information about the European idea.

### **10:45 ROLE OF TELEVISION JOURNALISM IN A DEMOCRATIC COUNTRY**

**Chairman:** Rick THOMPSON, T-Media, UK

**Panel:** Sasha MIRKOVIC, Channel B92, Yugoslavia

Thoma TOLA, TVSH, Albania

Didier DESORMEAUX, FRANCE 3 Formation, France

Géza SCÖCS, Independent Writer, Romania

After Rick Thompson's introduction of the panel members and a reminder that free speech is still a problem, Laszlo Kolosvari-Papp introduced Géza Scöcs, whose life has been dedicated for the fight for freedom. In Romania, Géza Scöcs published his work in underground newspapers. After escaping the secret police, he worked as a journalist in

free Europe and returned to his country following the revolution to become a Senator. Now retired, he is a playwright.

Géza Scöcs reminded the audience that little underground power existed in Romania. The situation has certainly changed but, in the last 7 years, freedom of the press was abused because people from the former regime stayed in power. There will be a total democratic journalism when the new generation with democratic training takes over. Within the government, the new politicians are unprepared. But should democracy be suspended because people aren't used to it? For him, the process of democratization took too long and really changed only about 2 years ago. Eastern European societies rely on the experiences of Western Democracies. It is thus important to think international and cross borders.

Sasha Mirkovic introduced his radio station B92, as an alternative movement in Serbia, which later became a TV station and a publication centre. It was established in 1989 and banned twice, in 1991 and 1996 because of its editorial policy to inform exactly what was happening in the streets. Thanks to international pressure, it went back on air. In December 1996, 7 and half years after its creation, it was legalized as a local radio station. It used to be called before the "radio of minorities" but then became the radio for the majority! So far, it can only be heard in Belgrade due to restrictive policies on frequencies. For Mr. Mirkovic, his country was the best example for the misuse of the media and promotion of hatred and war through it. The legalization of B92 is only the first step towards freedom of speech. There is still a lot to be done in this country. For example, an independent commission needs to be set up with members from different parties and a free market is required for proper license attribution.

Thoma Tola explained that Albania entered the democratic process in 1992. He presented the situation of the Albanian Television. TVSH has 5 departments which produce programmes and broadcasts from 8 am to 9 p.m. 70% of the budget comes from public funds. TVSH tries to be independent as much as possible but it is more delicate for the news department. In Albania, the biggest problem is self-censorship. The few journalists do not have a lot of experience in this field and are too few to report everything. For example, they all can use the expression "trade economy" but very few can explain its activity. They tend to make the government responsible for all economic activities. Their work has been improved thanks to international contacts and to the support from CIRCUM Regional, the EBU and Western European television companies.

Didier Désormeaux first pointed out that legislative framework is a minimum to allow democratic practices. He then presented 3 censorship situations within the information arena:

1. **censorship**: this is a tragic situation for viewers but at least it is clear. This situation calls for violent reactions.
2. **auto-censorship**: it is caused by economic ties; private channels cannot report freely on topics concerning their funding companies.

In the first 2 situations, it is not possible to practice basic journalism.

3. **info-censorship**: We need to ask ourselves about links between journalists and events. Our partners master the situation and select information. This questions Democracy. Technological evolution can also be a danger as we become victims of a system which is beyond our control.

In the course of the discussion, several themes were brought up:

- There is a danger that crime is committed in name of Democracy due to professional pressure, to the drive to be first on everything, in the newsroom, with new technology
- Censorship is not simple. Economic pressure induces attitudes.
- Does journalistic optimism or pessimism about the country's development influence the viewers? Is there a patriotic responsibility to support the transition? Professionalism should be the most important.
- Are the journalists in Eastern countries more frightened to say everything?
- The pressure in the West is the omni-present problem of audience share.
- What can be done at CIRCUM Regional to guarantee free journalism? If a member is in a negative situation, it might be better to influence from within the Association rather than to ban membership. It is best to have an open association where all common problems can be discussed. No member country is pure in journalism.
- CIRCUM Regional training, co-productions and cross-border programmes have a role to play in the promotion of democratic journalistic values

- It was concluded that CIRCUM Regional members should be vigilant on the evolution of the situation of pluralism and democracy. CIRCUM Regional as an Association should grant itself means and methods to avoid being dominated by new contexts.

The theme of this workshop is of utmost importance and it should be devoted more time.

## 12:00 CLOSING PLENARY SESSION

**Chairman:** Carlo Ranzi, President Circom Regional, RTSI Lugano, Switzerland

**Panel:** Boris Bergant, Secretary General CIRCUM Regional, RTV Slovenia

Marie-Paule Urban, Deputy Secretary General CIRCUM Regional, France 3

Laszlo Koloszvari-Papp, Vice-president 96-97 CIRCUM Regional, MTV  
Hungary

Janos BAN, MTV Szeged, Hungary

Lefty Kongalides, Vice-president 97-98 CIRCUM Regional, ERT3,  
Greece

**Speakers:** Mirko Bogataj, Chairman EEBA, ORF Klagenfurt, Austria

David Lowen, CR Conference Organizer '97, ITV Leeds, UK

Carlo Ranzi announced that also the Hungarian broadcaster MTV has signed the charter on minority broadcasting. Mr. Mirko Bogataj expressed his gratitude for doing so and his hope that more CR members will decide to do so. He announced that a **1st International Ethnic Festival will be held from October 9 to 12, 1997 in Krakow and Premisl, Poland**. It will be divided up into two categories, namely TV reports and documentaries and will include also a seminar and various workshops for ethnic minority broadcasters.

David Lowen summarized the **impressions and statistics of the conference: 270 delegates** have been registered, more than for any other of the 15 Circom conferences.

The **video library included 238 tapes**, the most borrowed being Go, Gilbert, Go! from F3 Alsace and George Courtois from F3 Bretagne.

The aims of the conference were to provide a meeting place for CR members, which definitely was achieved.

Further to provide a series of workshops where **key issues facing regional broadcasters and programme makers can be examined and experience shared**, which also was achieved.

The single sessions provided new insights into problems broadcasters are facing when introducing new technologies, as well as some aspects of a new culture of working and training methods supported by computer simulation.

It is important that **every country and as many regions as possible should have the chance to play an active part** - 20 of CR countries have provided delegates to the panels.

The third aim is to **provide the forum in which detailed plans of co-operative programme production can be proposed**, analyzed and updated. With about 50 co-productions being discussed also this goal was reached. Since the first ideas for sessions in Szeged were born as early as in Copenhagen, also the **preparations for Thessaloniki '98 conference should start right at the moment**.

Having organized three CR conferences he established that Szeged is unique. The Conference is always a very social occasion with a good party at the end, but never before has the conference opened with a banquet, music and dancing.

This being only a small clue of the warmth of the welcome in Szeged.

He **especially thanked the operational team of MTV Szeged** for their hard work and constant calm and politeness. His thanks went to **Erika, Eva, Barna; Ferenc, Tibor, Denes, Gabor, Zoltan, Gyorgy; Attila the interpreter and Janos the designer and to Monika in the video library and the interpreters and to the hostesses who have impressed with their politeness**.

And to Tim Johnson and Vladimir Spicer helping to organize the conference. Carlo Ranzi delivered his speech in French in order to make a balance since it is the second official language of CIRCUM Regional.

He declared that all workshops and activities during the Conference were extremely well attended by the participants, who then were able to evaluate by themselves the wealth and quality of the programme.

He went on to assess the different activities which took place during the Conference including the training session,

the Prix CIRCUM, the co-productions workshops and Europe By Satellite. He then congratulated the young trainees on their studious participation, the winners of the PRIX CIRCUM and sincerely thanked MTV Budapest, Istvan Petak and Laszlo Kolosvari-Papp, MTV Szeged, Janos Ban, Eva Zombori, Erika Koscor and the whole team for this very successful and most pleasant Conference. He thanked as well Graham Ironside and the trainers for their remarkable work, the sponsors who offered the participants beautiful receptions, the hotel Forras and Hungaria, all their staff, the interpreters and the smiling hostesses. He reminded the audience of the work of the Executive Committee and everybody who contributed to the success of the Conference.

Finally, he called upon the National Coordinators to communicate their training needs in order to plan tailored sessions, to make sure that the rules of the PRIX CIRCUM Regional are respected, to report to the Munich office of their activities and ideas for more co-productions, and above all to act as links between CIRCUM Regional and their member stations so as to spread the word about the Conference and to share impressions and ideas for the next one to be held in Thessaloniki. The word went to **Mr. Lefty Kongalides** who presented his station **ERT3** being the host of the **next CIRCUM Regional Annual Conference in the last week of May 1998**.

ERT3 is a public network broadcasting all over Greece. It is one of the three public networks in the country, but while the other two are based in Athens, ERT3 is based in Thessaloniki.

He also introduced Thessaloniki as a celebrated city combining influences from East and West, a city with a very long history and the present capital of Northern Greece. It was established in 315 BC by Cassander and named after the sister of Alexander the Great.

Today Thessaloniki is a active financial and commercial centre with a modern port with a flourishing industry, but it still has preserved the charm of a meeting place of cultures.

He stated that it is an honour and privilege to be the host of the 1998 Conference and invited all CR members to participate at the conference in Greece.

The President of CIRCUM Regional then declared the Conference as officially closed.

Report by:

Marjana Rupnik  
General Secretariat  
CIRCUM REGIONAL

Ljubljana, June 17, 1997

Valerie Joyeux  
Coproduction Office  
CIRCUM REGIONAL

Munich, June 17, 1997

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Frédérique Matras-Matschinsky  
Deputy General Secretariat  
CIRCUM REGIONAL

Strasbourg, June 17, 1997

# Annual Conference 1997

Szeged, Hungary

## List of Attendees

Thoma Tola	Albania	TV Albania	Ismail Qemali str Tirana	355/4230842	355/4227745	
Cornelia Marte	Austria	ORF	ORF Center, room 3126 A-1136 Wien	43 1/87878/4348	43 1/87878/2733	
Dr. Sabine Kritsch- Schmall	Austria	ORF Landesstudio Burgenland	Buchgraben 51. A- 7001 Eisenstadt	43 2682/700231	43 2682/700318	
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## **Circom Regional Training Seminar**

Szeged, Hungary

23. May - 1. June 1997

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### **Introduction:**

This seminar, the fifth since the introduction of training activities by Circom Regional in 1994, was attended by 25 young employees from 15 TV stations in seven different countries: the six tutors represented five more countries - France, Germany, Italy, Norway and Great Britain. The language of the course was English, and the majority of participants had little difficulty. However, three of four required assistance from colleagues with common languages.

The trainees were all aged in their early-20s and most had only one or two years' experience: they held a number of jobs, mainly based on News and Current Affairs production. They included Presenters, Journalists, Camera Operators, Producers and Picture Editors.

Two participants from Macedonia arrived late because of an internal administrative misunderstanding, but were given some "catch-up" coaching by the Course Leader. By the end of the seminar, they were confident that they had followed and grasped the main themes.

### **Finance:**

For the first time, the seminar was fully funded by Circom Regional from its own financial resources. However, participants paid their own travel costs and the tutors' costs were met by their employers -- FR3 (France) Radio Bremen (Germany) NRK (Norway) and RAI Milano (Italy).

### **Course Content:**

The course was led by the Circom Regional Training Co-ordinator. It took the form of a 'learning-by-doing'

programme, supplemented by a number of Masterclasses. The practical exercises covered the basic themes of Television Journalism - Newsgathering, News Values, and Story Telling; Teamworking, Location Shooting, Editing, and Scripting.

For the practical exercises, the trainees were divided into five work groups, each led by a tutor, and were asked to complete a three-minute item, about the city of Szeged. The report would have to be of interest to the delegates at the Circom Regional annual conference and would have to be shot, edited, scripted and presented within normal Newsroom limitations and deadlines.

The tutors did not dictate the choice of subject or the production of the item, but limited their contribution to answering questions, and giving advice when asked. They did subsequently conduct detailed discussions and analyses of the group' work.

The Masterclasses covered journalistic ethics, the responsibilities of the television journalist, global competition and the importance of News; interviewing techniques, theories of camerawork, and audience awareness.

The participants later took part in the major workshop of the Conference on News presentation, digital production, bi-media production and video-journalism and attended a keynote lecture of The Role of the Journalist in a Democratic Society.

The work of the participants was shown at a special plenary session of the Conference in the form of a 28'00 minute programme recorded at the MTV Studios in Szeged.

The programme consisted of the five items produced by the five groups of trainers and a live Studio interview. The programme was presented by one of the trainees, and was well received.

### **Initial Review:**

Many of the trainees said they enjoyed both the practical exercises, and the Masterclasses, but would have liked more practical work, and more individual skills sessions.

There was too little time to include viewing and analyses of their own or tutor's cassettes.

They reported one serious problem - shared by the tutors - of poor communication before the start of the seminar. A great deal of information was dispatched, but did not reach the individuals who were taking part. The Co-ordinator will explore solutions to this problem before the next seminar.

The tutors agreed to keep informal contact in order to review the achievements of the seminar and, again, to produce suggestions for future improvements. They will also pool suggestions for the production of resource materials for the use of future trainees.

Although only three had worked together before, the tutors formed a strong team, and worked long hours, with a great deal of energy and humor which the trainees appreciated.

#### **Future Improvements:**

The evaluation results and the tutors' suggestions will be summarised and implemented by the Training Co-ordinator, subject to the approval of the Training Governors.

However, a number of suggestions have already been made:

1. The seminar was too short, at 8 days. Ten days are necessary.
2. There must be a way to prevent trainees being distracted by Conference activities.
3. Communication from the seminar organiser to the National Co-ordinators and to the TV stations must become more direct.
4. The basic training schedule must be restructured to allow more time for critical viewing and discussions.
5. More practical exercises must be introduced, perhaps as part of Masterclass presentations - this may mean new facilities for viewing and editing.
6. The schedule must remain flexible and daily 'bulletin boards' must be set up to show changes and additions

## Postscripts:

In view of the struggles Circom Regional have faced in trying to secure financial support for training, it is rewarding to record three comments made by Conference delegates to the Training Co-ordinator.

The newly-appointed General Manager of **TVR Cluj Napoca**, Constantin Torfin, was a trainee at the first seminar in Iasi, and was later invited to The Thomson Foundation's famous Summer School in Cardiff. His Director of Programmes, Catalin Stefanescu, also a new appointment, was a trainee at one of the seminars at the Baltic Media Centre.


Constantin reported that he and Catalin believed that they would not have been appointed to these senior positions if they had not had the benefit of Circom's training seminars. "We must be Circom's first TV station", he said.

He went on to say they felt that their membership of Circom gave them a sense of security, and the knowledge that they always had at least one place to call for assistance.

The second message came from Grigore Illiesi of **TVR Iasi**, the host of the first training seminar. He reported that Irena Pacurari, who has attended two seminars, had recently won an award for one of her programmes, and gave Circom's training much of the credit.

The third kind comment came from Mirko Bogataj, President of the **EEBA**, whose members attended the Minorities' seminars in Bornholm. He said many of the trainees had reported that Bornholm had been a changing point in their lives, and that the network of friendships which was built there, was working well.

Graham Ironside  
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